

THE RELEVANCE OF RHYTHM IN PROSE FICTION

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Annotation: The article defines the role of rhythm in the composition of a prose work, innovation in the system of expressiveness when analyzing specific works. It is based on the fact that the changing nature of the rhythm not only provides imagery, expressiveness, and sonority in a prose work, but also allows you to read new semantic layers of the word, to feel the commonality of words and tone.

Key words: poetics, rhythm, style, tone, image, expression, interpretation.

Intraduction

The poetics of prose shows the originality, character, structure and expressive capabilities of each genre. When covering a certain stage of a person's life or social relations, the writer attaches importance to details, the standard of depiction, clarity of expression, and the correspondence of the material to the genre. Although epic scale is important when depicting life in prose works, appropriate use of dramatic and lyrical elements enhances the impact. The hero's worldview, the situations that made him think, whether he is sad or happy at the moment, the evolution of his thinking are illuminated through the means of monologue or dialogue (there is also a peculiar tone of speech, rhythm of life, corresponding action) allows one to feel the human drama.

The main findings and results

In order to convey artistic reality to the reader and influence his consciousness and heart, the author not only expresses his thoughts, but also figuratively expresses his logically consistent and well-founded views. Even in landscape lines, he clearly describes the existing color, condition, and various sounds. Rhythm plays a role and aesthetic significance in the construction of a sentence. Emphasis on a word in a verse (logical emphasis), rhyme, use of repetition, originality in the pronunciation of words, artistic means aimed at clearly reflecting things or events, a well-known

tone. Reveals tension, enhances meaning, serves to express it more effectively. In prose genres, rhythm ensures consistency and expressiveness of the text in conveying to the reader the author's purpose and idea.

In the works of Togay Murad, conflicting, tense and at the same time passionate situations are expressed in rhythm and pathos. The artist uses this opportunity to give the listener aesthetic pleasure:

“- I am Uzbek, Uzbek! Where an Uzbek is born - that's where he lives! Chanishev! Even though the fish is on the paradise beach, it will die. That's how it is in Uzbek! It doesn't even taste like paradise to an Uzbek. An Uzbek will be a good friend to his country even in heaven. The Uzbek returns from heaven, circling his cotton fields like hell¹”.

An energetic, passionate speech draws lines on the spiritual appearance of a representative of the nation. The cry of the soul, tension, concentration, determination also speed up the rhythm. The logical emphasis on the word “Uzbek” in a sentence changes the dynamics of speech, tension and intensity appear. The thought expressed in each verse is complemented, supported and consistently illuminated. The contrast “Heavenly - hellish” or “born - dies” shows a contradiction, instead of the preposition - one could use “too” -, but - enhances the emphasis, the harmony of sounds in the line serves, which in turn creates an internal rhythm. Even the dialect version of the word "Uzbek" - "uzbak" is natural, and at the same time the pronunciation sounds to a certain extent stronger compared to "Uzbek". Repetition increases the power of expression. Exclamation marks indicate confirmation, a firm conclusion, an increase in rhythm, sonority of sentences increases the strength of expression, makes the image clearer. It seems that logical accents, harmony of sounds, contrast, repetition of words, punctuation show the melodiousness of the poems and intonation completeness.

The writer effectively uses the possibilities of artistic language. He not only brings to life a clear scene in the reader's imagination, but also deeply feels the

¹ Togay Murad. Fields left by my father, 1993. P.42

character's state at that moment. The grief of a mother who could not bear the pain of a child who died in her womb is described as follows:

«*Ziyodni onasi paxta-organing boqib-boqib yig'laydi:*

– *Voy bolam-ay, paxtaga yo'liqqan bolam-ay!* . .

Ziyodni onasi paxta-organing aytib-aytib yig'laydi:

– *Voy bolam-ay, paxta urib ketgan bolam-ay!* . .²»

("Ziyad's mother cries in the cotton fields:

- Oh, my child, my child who is addicted to cotton! .

Ziyod's mother tells the cotton farmer and cries:

"Oh, my child, my child who has been beaten by cotton!" .)

People's crying, lamentation, reminiscent of pretense, shows the spirit of the mother, her grief, sorrow and suffering. Intonation of the sentence, increased emphasis due to repetitions; "*boqib - boqib*" is an expression of the eyes, looking with a glance, then "*aytib-aytib*" is a verbal expression aimed at expressing a state of helplessness. This phrase also justifies the cause of death. The special emphasis (logical) on the word "*bolam-ay*" refers to the fact that the mother's only child, having lost her support, is full of tears. Exclamations in intonation: "*voy, ay*" increase efficiency, the use of a period (colon) after the exclamation mark at the end of the line shows an expression of endless pain and creates a consistent rhythm.

Through pronunciation you can understand the tone of words, poems, intonation, affirmation, denial, and various emotional states. A pause sometimes serves a speech process such as continuity, deepening a situation, or delaying the next thought. To determine the tone of speech, punctuation marks are also used - question mark, exclamation mark, cautionary mark, stress mark. The ups and downs of rhythm, calm and intensity effectively express the situation.

The harmony of rhythm and pathos is important for the assimilation of a literary text and a sense of reality. In the process of reading, you can quickly and easily understand changes in rhythm, subtleties of meaning and deeply understand the essence. Rhythm increases the effectiveness of speech, serves for the full

² Togay Murad. Fields left by my father, 1993. P.42

expression of emotions, consistent illumination of the hero's world of thinking. and imagination, and show the sonority of the sentence. Rhythm is the basis, pathos is a necessary expression in the expression of passion, the appropriate use of words, the selection of a tone appropriate to the feeling of the situation ensures the integrity of the image.

Togay Murad emphasized the creation of a constant rhythm through the phenomenon of inversion. After all, the phenomenon of inversion in poetry increases the expressiveness and attractiveness of prose language, highlights and emphasizes the idea. The following verses also have a certain rhythmic dimension:

*“Emish-emish – bir ajin bir qayg‘uni bildirar emish,
Emish-emish – bir ajin bir dardni bildirar emish,
Emish-emish – bir ajin bir armonni bildirar emish³”*

(They say that a wrinkle means sadness, a wrinkle means pain, a wrinkle means an unfulfilled dream)

Basically, although the poems are composed of repetitions ("Emish" - that is, "they say" line is used repeatedly at the beginning of the line and is used to prepare a person for an important event), in meaning (sadness, pain, unfulfilled dream) each line repeats the previous concept aimed to emphasize, fill, strengthen and express. How many meanings, how many sorrows, how many secrets are hidden in every repetition of the word "Bir ajin", that is, "a wrinkle". This applies to life, lifestyle and means of wrinkle formation. Human destiny and the complexities of life are interpreted through sentences reminiscent of fairy tales.

*“Kuydi-kuydi – ayolimni tani kuydi.
Kuydi-kuydi – meni bag‘rim kuydi.
Kuydi-kuydi – bolalarimni sho‘ri kuydi”
(Burned, burned - my wife's body burned.
I burned - I burned - my heart burned me.
Burned, burned - the fate of my children burned.)*

³ Togay Murad. Fields left by my father, 1993. P.82

When focusing on the main idea, logical emphasis on the word "*kuydi-kuydi*" ("burned") increases efficiency. Inversion gives expressiveness to speech. The use of the same word at the beginning and end of the stanza emphasizes the transition from the general to the specific; tragedy is the main sentence. In the sentence it is noticed that the words are repeated divided into two syllables, but the equality of the syllables "my wife, me, my children" is not preserved, but these words are aimed at proving the point. It is shown that the death of a woman is a strong blow for the man, the father, and then the child. It is logically shown that now the man is lonely, and the children become orphans. The inversion created a sharp rhythm.

When analyzing the sentences, similarities and differences in the rhythm of the poems are noticeable. The level of melody is similar in that a line starting with the verb "*kuydi-kuydi*" ("burned") ends with the same word, and a verse starting with the verb "*emish-emish*" ("they said") ends with the same word; in each verse a slight change in syllable, a sad tone, leading logical accents serve to draw attention to the main thing.

In Togay Murad's story "In the Evening a Horse Neighed" the commonality between man and nature is clearly expressed. Tarlon is a piece of Ziyodulla's heart. When Ziedullah's horse causes disgrace among the riders, he wants to give it up.

Biroq: «Shunday deyishga dedim. Ana, dedim. Ammo ko'nglim tub-tubida nimadir... nimadir bir nima mayda-mayda ushoq bo'lib-bo'lib ketdi. Tarlon uchun ich-ichimdan rahmim kelib-kelib ketdi... » (However: "I told you to say so." That's what I said. But deep down in my heart, something... something broke into small pieces. I felt sorry for Tarlon...")

The quiet rhythm in these lines makes you feel the psyche and mental pain of the hero. Repeated words ("in depth," "from within" is an adverb, "small" is an adjective, "cut" is a verb) serve to consistently describe the situation. "*Ushoq*" is actually "small", using "little tiny" in the image created an impressive artistic scene. "Something, something" - he is unable to express this situation in words, the pain is in the language, and the pause also serves to deeply feel the experience.

The author also used the rhymed *sa'j* (*sajji mutarrafi*) type of internal rhyme art:

“The tree our father was looking at was making noise

The vine that our father cut will grow.

The flower our father cut will bloom.”

In a sentence, the essence of rhyme is understood primarily in verbs and repeated words.

The mutual rhyme of pairs of nouns and repetitions increases euphony:

«Noz-ne'matlar tovlana-tovlana turadi.

Shirin-shakarlar bollana-bollana turadi.

Achchiq-chuchuklar bo'ylana-bo'ylana turadi»

(“The treats are stacked. There are a lot of sweets and sugar. The bitter and sour is repeated”)

The author achieved figurative expression of a certain situation and image through *sa'j* (internal rhyme). The syllables in the lines are equal or slightly different, a detailed and clearer image of reality, a clear and concise presentation of information determines the characteristic side of the epic work, expands the imagination.

Writer B. Meilakh says: “Rhythm appears as unity in diversity, in a word (in the language of classical taste) as orderliness reconciled with chaos, norm and violation, justification or destruction of hope.”

Russian literary critic Dneprov: “Rhythm becomes a powerful tool of artistic generalization, music is necessary and important in the content of a prose narrative. “The symphony of the everyday is created from the repeated elements of musical exchange,” he said, referring to the problem of rhythm in prose.

Conclusion

Togay Murad creates the rhythm of a sentence using equality of syllables, repetition of words, sonority, rhyming words, opposite words. The writer deeply expresses the meaning of the sentence and chapter through the means of rhythm. He chooses the rhythm according to his mood and cheerful situations. Rhythm is

important in expressing the idea of a work, the hero's worldview, society and human relationships.

The author uses words sparingly and wisely. Brings a wide range of meaning into layers of compact sentences. When analyzing the works, one notices a dense but deep expression, a logical and consistent image, and philosophical and aesthetic views.

References

1. Togay Murad. Fields left by my father, 1993. P.42
2. Togay Murad. Fields left by my father, 1993. P.42
3. Togay Murad. Fields left by my father, 1993. P.82