



THE SOUND-SWITCHING METHOD OF RHYTHM CREATION

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Article DOI: <https://doi.org/10.36713/epra5685>

ANNOTATION

The article discusses the role of sound exchange in creating rhythm. Two types of sound switching are shown: the sounds in the same word are replaced, the sound in one word is replaced by a completely different sound. These substitutions serve for rhythm in both cases, and there is no change in the meanings of the words. These substitutions serve for rhythm in both cases, and there is no change in the meanings of the words.

KEY WORDS AND EXPRESSIONS: *poem, rhythm, different phonetic, different phonetic, classical poetry.*

DISCUSSION

The means of creating rhythm are, in a broad sense, the structural elements of the language system, i.e., models of phoneme, lexeme, and sentence structure. They become units of speech as they are used in speech. By using these units and applying them in different ways, colorful varieties of rhythm are created. These are ways to create rhythm.

It is especially important to systematize rhythm-creating methods based on speech units, which are rhythm-creating factors. Such a system makes it possible to name rhythm factors, group material bases, and draw generalized conclusions about rhythm. Sound falls into the realm of phonetic means as a material factor in the creation of rhythm, i.e. as a segment, as a supersegment event with a function of emphasis and pause separation.

The sound has a different position in the phonetic integrity to which it belongs, i.e., in word and grammatical forms. The position occupied is of two types: strong and weak positions. The strong or weak position of the sound is realized in the vortex of sounds, depending on the effect of side sounds. Based on this position, different phonetic variants of word forms are created.

Sound replacement is one of the ways to create a rhythm, which is replaced based on the position held by the sound, i.e. replaced by the

required sound. There are two types of such sound substitution: one replaces the sound in the same word, and the other replaces the sound in a particular word with a completely different sound. In both cases, there is no change in the semantic structure of the word. In poetry, the phonetic form of the word "black" is also used, which further aggravates the weight of the word. This rhythmic aspect reflects the author's psychology as well as the meaning. The "black" form used in the following byte represents the same situation.

Chunvafosizdurqorako'zlsangaham, eyko'ngul,
Mumkinermasturki, ulko'ziqoro qilg'ayvafo.
[4, 33]

(Since these unfaithful black eyes to you,
Oh, my soul, it is impossible that they have
ever been so faithful!)

The phonetic form of this word in modern Uzbek literary language is "black". However, in the Uzbek poetry of the next and new period, the traditional form is used with the requirement of rhythm

Guloyinning qaroko'zi haqqiy – chun,
Bizniboshla, elimizni zodqil. [18,35]
(For the sake of Guloyin's black eyes,
Lead us, set our people free)

The current psychological state of the poet also plays an important role in the birth of poetic



verses. This aspect is certainly reflected in the attitude towards the chosen word and its form. As the creator selects the most appropriate word from the synonymous line, he pays attention to its sound content (especially in poetry). The same thing can be seen in Alisher Navoi's ghazal.

It can be seen phonetic forms of this word, which were replaced by sound, served to create a suitable rhythm as short-long joints in the formation of in one place and long-short in the second one. But it is absolutely impossible to understand that the substitution of vowels in the words "black" and "black" is possible in any case. The semantic structure of both phonetic forms contains such semantic differences that they cannot be replaced in such cases.

Qalin o'rtogHadicha

Qizlar "qoramag'izi". [11, 14]

(My close friend Khadicha is a black-skinned beauty among all girls)

The "black kernel" used in this duality is not a free phrase, but an inseparable compound - a stable compound equal to one word. Therefore, the concept of "black kernel" does not allow to replace the sound in the form of "black kernel". Even when the word "black" is used immovably, it is not possible to change the position of the sound.

Qondan – terdansuvlangan

Dalalar – oldibong,

Paxtatergan qora qiz

O'zi qoldiyalang'och,

Misr qulikabioch...[15,52]

(Having been watered with blood and sweat,

Uneasiness came to the fields.

A dusky girl, picking up cotton,

Abandoned naked in the field,

And hungry as an Egyptian slave)

The fact that the vowels in the word "black" used in the above verse as a word attributed to a person is black or white does not mean that they are interchangeable. The method of replacing a sound in a particular word with another sound also serves for rhythm. It also serves to organize poetic verses in terms of sound in the process of performing a rhythmic task without changing the meaning of the word.

Aqlujonuko'nglumuloyfurqatizoridin,

Baribir-birdinmalulo'lmishlarumenboridin. [2,391]

(Sufferings of my mind, my soul, and my heart are from estrangement with the Moon (with a beauty). The word "oy" as "a beauty" has a Sufi meaning – the Creator, they all became disappointed, but I remained sad from all of them)

The quoted byte could also be a component of the rhythmic syllable in the form of the word "bori" at the beginning of the second verse. Even as a component of rhythm, it was more modest than the "bari" form. It corresponds to the proximity of the -bo length to the first closed joint of the first stanza, i.e., to the -aq joint. But at this point the sound harmony would not come out to the first syllable of the first stanza. The fact that the vowel "a" in the syllable "ba" is pronounced both short and long according to the weight requirement served this purpose - to ensure that the first syllable is in harmony with the first stanza, along with the rhythmic task. This situation can also be observed in the following bytes:

Dilraboliqfanidamohirsen,

Dahrdasenkebiyo'qbufanaro,

[4,21]

Jondinoyirmoqemasmumkinaningzulfistikim,
Chirmashibturrishtajonimg'ahartor

o'zgacha. [2,500]

O'rtarerdihajrinavmiderkanimda, voykim,
Shavqo'tikum

qilg'udekturbo'lg'alipaydoudim. [2, 104]

(You are skillful in the fascinating kingdom,
There is no one like you in this kingdom.

[4,21]

Her wavy hair cannot be separated from my soul,
Every piece of her hair is woven with every piece of my soul [2,500]

When I lose hope in separation, passion revives (hope) [2,104]

Compounds such as "Sen kebi", "jondin oyirmoq", "hajri navmid" have e-e (e-e), o-o, a-a sound combinations. When these compounds were used in the verses as "like you", "to separate the soul", "hajri novmid", rhythmic sound harmonies did not appear. The sound exchange serves both to ensure equality between the columns along the vertical direction and to serve the rhyme at the same time. Navoi's works are on the fourth tome:

Qorang'udururolamohimtunidin,

Quyoshiyonglig'ochoraziolamoro.[4,9]

(Because of the populace of my grief, the universe became black,

And you, like the Sun, open your face in the Universe) [4,9]

The second tome is presented as follows

Qarong'udururolamohimsaylidan,

Quyoshiyonglig'ochorazolamaro.[2,10]

(Because of the populace of my grief, the universe became black,



And you, like the Sun, open your face in the Universe) [2,10]

The last syllable of the second stanza of the byte in this way leads to a violation of the inter-line rhythm of the byte and a rhyming disconnection from the other bytes of the ghazal. In the fourth part, first, of all it is adapted to the system of rhyming in the form of "oshkoro - mudaro - yoro - soro - khoro - guluzaro" in the form of "olamaro"; secondly, the word "oraz" is given in the form of "orazi" in three syllables, which are equally and rhythmically equated to the first verse; third, the first word of the byte is given in a phonetic variant in the form of "dark" which is pronounced relatively easily. In the second part, the pronunciation is given in the form of "darkness", which is rather difficult.

The most active words in the large area of sound exchange in creating rhythm are auxiliary words. Because lexical meaning in auxiliary words is not the leading aspect, sound changes do not lead to logical meaning changes in many places.

G'amzao'qinigah-
gahjonimarahmetibotar,
Hasratimuldururkim,
uldavlatitezbot o'tar.[9, 81]

(Now and then, she shoots an arrow to my soul,
And my hope is that such power over me will disappear soon) [9,81]

The "gah-gah"(from time to time) in the first stanza of the second stanza of the verse serves to equate the stanza in the stanza with the other stanzas in the stanza. Its use in the form of "goh-goh" would "aggravate" the rukn in which it was composed from time to time. This is because the presence of three vowels in the "ni goh-goh jo" column reveals this. In Uzbek, the vowel "o" is the longest vowel.[6,681]

Apparently, the change of the vowel "o" to the vowel "a", in this case, clearly corresponds to the rhythmic function.

Babur's focus on rhythm in his rubai, rather than on the vowel "a", is also evident in his choice of the phonetic variants "bori" and "sori" of the words "bari" and "sari". In the two hundred and eight rubai in Devon, "bori" is used three times and "sori" seven times.

In the third and fourth verses of the seventh and eighteenth rubais in Devon, the word "sori" is used instead of "sari."

Hajringdamangesabrqoldi, nesabot,

Yokelbusorig'ayomenio'zunggaqot!

(While being separated, I lost both patience and firmness,
You yourself should come to my side or call forth)

Harikkalasig'amimbilasabrimdek,
Borg'onsoribuortadur,
ulkambo'latur.[5, 71-72]

(As my grief and patience grow,
At the same time they become low.)

In the first two, verses the words "yo", "sori", "yo", "qot", and in the second two verses "borgon", "sori", and "ortadur", "o" is served to organize the verses in a rhythmic way.

In this respect a poem by Uvaysi is very noteworthy. The words "gah" and "goh" continue in a systematic way from the beginning to the end of the seven-byte ghazal in the radifin it. The first verses of the ghazal are as follows:

Ko'rinurbog'arobirdilbarigahrost, gohekaj,
Yuuzratatvilhaydarigahrost, gohekaj.[14, 32]

(One beautiful girl in the orchard can be admired from all around,

On her face you can see two pigtailed going down from her temples onto her chest,
The pigtailed can be seen at a time clear, at a time wrong side out)

The effect of using "gah" in the first verse and "goh" in the second verse of the radifs in the ghazal verses is as follows:1) The sound balance of the rhythm is created: the word after the word "gah" has a vowel "o" in the word "rost" the word after the word "goh" has a vowel "a" in the word - kaj. The pronunciation of these vowels is not the same, they differ in degree of. In Uzbek, the vowel "o" is, as mentioned above, the "longest and most stable" vowel.[6,681]

Apparently, the sound exchange serves to organize the poetic verses in terms of sound harmony, as well as to create and fill a system of rhyme, and thus to ensure the rhythm in terms of metric and melodic adaptation.

Sound substitution in the poetry of the new period, in relation to history, performs the functions of organizing verses in terms of sound, creating rhyme and rhythm, as in classical poetry. For example, in Abdulla Aripov's poem "Noma" it is replaced for rhyming and rhythmic task.

Biztomonga, eynigora, neballo,
birkelmading,

Ko'zlarimgabo'ldidunoyotimqaro,
birkelmading. [12,103]

(Oh beauty, what a disappointment, you didn't come to us.

The whole world became dark in my eyes)
In addition to being a rhyme for the words "balo" and "qaro" in the byte, the verses also served for rhythmic metric equality.



On the role of sound substitution in the poetry of Muhammad Yusuf, M. Abdupattoev and Z. Karimova write:

“Ko’nglingiznioldimishumyangolari,
Aldabyo’lgasoldimiyoxiylolari,
Ko’zingiznioldimiyotillolari,
Sevgimiznizarlargasotdingizmi?”

(“If the two treacherous daughters-in law made you fall for their deception? If you ever sold your love for their richness?”)

In our example, the words "yangolari", "hiylolari" use the sound "o" instead of "a". This condition is specific to oral speech and is a violation of the literary norm for literary language. It is precisely this situation, which is peculiar to the style of speech of the vernacular, that the poet used it without bringing it to the literary norm, thus, firstly, preserving the melody in the verses, and secondly, in this way emphasizing the meaning of words ... " [1,120]

The first three stanzas of the quartet also have a rhyme of “oldimi-soldimi” (fall for believe a lie / a trick etc; indoctrinate into believing) and another systematic melody. This makes the rhythm feel stronger with the tone. The words "yangolari - hiylolari - tillolari" depict a small episode in the wedding process, which is distinguished by the tradition of oral art, with the use of the letter "o" instead of "a". In this imagery, rhythm plays an important role with its uplift. The length of the vowel "o" also reveals the melody in folk songs. Another important point is that the vowel “a” in the words “yangalari, hiylalari, tillalari” cannot represent the tragic pathos represented by the substituted vowel “o”.

Apparently, rhythm is not just a repetition of equal things at equal distances. The rhythmic organization of poetic texts also reflects the general psychological situation during the speech, the speech; in this case singing also represents the psycho-spiritual attitude of the will to the current situation. Here is what it represents the relationship. In this case that the poetic rhythm also changes.

When talking about the role of sound in poetry, attention is usually paid to the elongation-shortness characteristic, which is more characteristic of vowels. But the change of sound is not related to this. Sound articulation and acoustics must be taken into account. Sound articulation is a physiological phenomenon that has its own formant, i.e., sound does not occur with the activity of a single speech organ. There are several parts of such speech, the most active of which are the tongue and the lip. In the process of sound formation, the parts of speech

perform physical work, and in connection with this activity, and as a result, there are differences in the acoustics of sounds. The separate pronunciation of Uzbek vowels is 1.3 times longer than the pronunciation of sounds. [10,49] Apparently, substituting a sound in one of the syllables in a word, in general, serves to bring it closer to its individual pronunciation by emphasizing this alternating sound and separating it from other syllables. The artistic power of sound substitution, the high degree of effectiveness, depends entirely on how the lyrical experience is expressed.

“...while the lyrical protagonist's experience creates a reader-hero or reader-text relationship as an exposition” [8.79.] of the movement, G. Ghulam informs the reader about the history of artistic reality (these are many ancient ways) expressed in the exposition of his poem "On the Turksib Ways" and introduces the reader to the poetic world through his experiences. The phrase "these paths are many ancient paths" as a frequently repeated passage in a large work "represents both outer space and time." [8.79] Sound exchanges are also associated with this outer space and time, and give the impression that they are exchanged in this space and time. This is evidenced by the fact that in Ghafur Ghulam's poem "On the Ways of Turksib" the short vowel "i" in seven places is replaced by the longest and most vowel "o".

Xuddi

shuyo’ldan
zangurib,
Childirmaqoqaroq...
Takbiryayqirib
– Qurbon! – deb,
– Qurbon!
– debkechmishlar

Nomuchun,

shonuchun
savlatsotaroq...
Ham-ma-si,

Ham-ma-si,

Shuyo’ldankechmishlar.

Yengishdovulinchalaroq

G’urur-lakechmishdir.

...Yanadanbirsokitlikcho’kar,

chizaroqdoira –
Shivirlabjimganday
Uko’lninglabi.

Tarixdaengporloq –



o'laroq birsafha
Qoldiribbirbotir...

Tarixningchirkinlavhasin
yoraroq... [16, 41-46]

(Right by this way, signaling,

Enjoying a small triumph and demanding
sacrifice,

We went through.

For glory, for fame, showing their
importance,

All of them, all of them went through this
way.

Playing the victorious drum of a nocturnal
guard,

They went through this way with honor.

The shores of the lake, having drawn
their periphery of circle, become
silent.

The rich imprint their glorious names in
history.

The first sad page in history...)

In the first paragraph, the combination of "knocking" and "screaming" would be consistent with the combination of "knocking" and "shaking tambourine". But the "i" in the vowel of ordinary sounds does not attract attention, the "o" used instead draws the necessary attention, approaching the pronunciation of the individual. With this, the pulpit, the journalistic spirit, the note was created on the upper curtain. The use of the "o" sound instead of the very short, unintelligible "i" in the Uzbek language played an important role in the creation of a high and strong note, a high solemnity. The uplift in the rhythm is due to this sound exchange. It reflects the artist's psychological response to the current situation in the period in which the speech is being expressed, as well as his emotional passions. The same can be said of "sotib-sotaroq", "chalib-chalaroq", "chizib-chizaroq", "yorib-yoraroq". This is the connection of psychologism with the vowel (the vowel "o" instead of "i"), which is associated with the nature of sound.

The vowel change is also used in other poems by Ghafur Ghulam, including "Amu":

Ko'hnaXorazmninggulbog'laridan
Kelinyurishi-
lakulibboqaroq,
Bosganyo'llarinichamanga
burkab,
Turkmanvohasiga
qondayoqaroq. [17. 253]

(Out of the gardens of Ancient Khorezm,
Smiling and walking like a bride,
Covering her way with flowers,
She flows into the Turkestan Oasis)

The change of sound is peculiar not only to pulpit-publicist poems, but also to poems of other contexts. It depends on the skill of the creator, and the above verses confirm this idea. The phenomenon of sound change is also observed in the works of Maqsd Shaykhzoda.

Qanotqoqibxayolim

Kelajakdengizidan

Osharoq,

Kengfazolargauchdi;

Qulochoitib

Jo'sharoq,

Erta- indinni quchdi. [15.51]

(My thoughts, surpassing
the vastness of the future,

flew into outer space,

flapping wide wings, raging

embraced the day after
tomorrow)

It should be noted that in the process of such sound changes, there are also changes in the number of syllables in words: "oshib", "joshib" are two-syllable words, "asharoq", "josharak" are three-syllable words. This, of course, also changes the rhythm of the verses.

In M. Shaykhzoda's poems, the vowel "i" is replaced by the vowel "o", as well as the vowel "a": instead of "minib" in the form of "minarak".

Zamon o'zangisini
Oyoqbosibminarak.

Istaredimsuvorlanayseningdek... [15.57]

(Keeping up to date,

I would like to be ahead

Keep up to date

Keep pace with the times...)

By using the word "minib" in the form "minarak", the word equated the verse with the syllable before it in terms of syllable - served for rhythm, and the words "suvorlanay", "seningdek" ("like you") also served to create a rhythmic harmony to the sound: minarak "Corresponds to the two vowels in the words "suvorlanay"; Adapts the last syllable of the word "minaret" to the last syllable of the word "seningdek" ("like you").

Such changes in the joints do not change the content in terms of information transmission, conveying the message, it leads to a lively emotional state, which represents a high pathos, a high note, a strong passion. These are, of course, reflected in the rhythm of the poem. It provides a sharp variability of rhythm at high and low levels. The psychological state of both the author of the poem and the reader who reads it is reflected in this diversity.



The method of sound substitution rhythmically differentiates the syllable in the turak (rukn), drawing attention to it. This very sound change creates a completely different rhythm.

The fact that sound is not only a material material for the transmission of thoughts, but also a means of revealing the mental and psychological state, is perfectly expressed in the above lines of Ghafur Ghulam.

While the spiritual image of man depicts the psychology of the words he uses, Ghafur Ghulam's passionate spiritual world portrays both the words and the rhythm of the poem "On the Ways of Turksib" in accordance with this spiritual world.

This means that each word has its own stylistic passport [7.53,198] as well as its psychological passport. This takes place in close connection with the sound complex that creates meaning.

The change of sound also depends on the spiritual-psychological mood of the poet at a certain period. In general, artistic creation, especially poetry, which is closely related to speed, intensity, musicality and rhythm, is not only an artistic and aesthetic creation, but also a psychological activity. The poet's attitude to nature and natural phenomena, to the social content of the society in which he lives, is also reflected in his soul. This psychological process is also reflected in the poet-creator's attitude to sound. The poet chooses a sound that suits his soul. The altered sound in the word structure is a peculiar element of the rhythm, in the exchange of which there is no pause, and in this exchange there is a striking emphasis. The psychological effect of a word that does not change its sound is not the same as that of a word that does not change its sound.

E.R. Tenishev regulates the language, that is, the governing factor is two, one of which is a material factor, in which the formation and reproduction of sounds in the process of sound change in the language is regulated, controlled; the second is a psychological factor, in which sounds are arranged according to their use in thought transmission. E.R. Tenishev goes on to say that I.A. Baudouin de Courtenay and V. on the concept of factors of language management, regulation (regulation). V. Radlov writes that they considered the phoneme to be the psychological equivalent of a sound. [13, 37-38]

Sound participates in the process of conveying the poet's thought, in general, of any speaker, as a material part of thought, and at the same time serves as a means of expressing human passions as well. It is the most active component of rhythm creation.

So, the ways of creating rhythm in Uzbek poetry are diverse. The distributive position of the sound in the word also plays a role. Replacing the same sound in the same word is one way to create a rhythm by replacing a sound in a word with a completely different sound.

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