

RHYTHM IN ERKIN AZAM'S PROSE

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ANNOTATION

The article focuses on the history of the study of rhythm in a work of art over the past centuries and some considerations in this regard. The main focus is on the rhythmic elements that harmonize the rhythmicity of prose speech : repetitions, syllables, pauses, colon, alliteration, additional loads, emotionality, irony, and focuses on similar factors. Also it is about, in particular, the external rhythmic elements and their artistic and aesthetic function in Erkin Azamov's story "Arbob Kulov goes to Paris"

Keywords: creative style, rhythmic elements, repetitions, syllables, pauses, columns, alliteration, additional loads, emotionality, irony, and so on.

INTRODUCTION

Just as there is a certain order in the repetition of things and events that take place in all movement in existence, there is also rhythm, in poetry and prose, which are the subject of literary study. "If we pay attention, it is not difficult to understand that the concept of rhythm is an event that is inextricably linked with the concepts of time and movement. In fact, there is a rhythm in any action (process) in time. As can be seen, periodicity and repetitiveness are characteristic features of rhythm. Because similar or proportional speech units are repeated regularly over the same or slightly different time.

In recent years, the existence of rhythm in prose works in world literature has been noted by many literary scholars, but the work in this area has not been completed. For example, in the late nineteenth and early twentieth centuries in Russian literature , the rhythmicity of prose speech was studied in connection with psychology and psyche (F. Zelinsky), in the twenty years of twentieth centuries, the attention to prose was improve and became a controversy among Russian scholars. L. Timofev contradicts A.Peshkovsky's opinion on " the means of determining the rhythmic units of prose speech " and says that " prose has no specific rhythm ". B. Tomashevsky tries to measure the rhythmic elements in prose with a measure close to poetry, but L. Timofev said that " in order to analyze the rhythm of prose, it is necessary to find something (difference) that distinguishes it from the rhythm of poetry ." " A.Belim , in his articles on N.Gogol's mastery, describes rhythm as ' the peculiarity of the writer's style'

In the 60s and 70s, more new research was created in this area and significant progress was made. One of the biggest innovations in this regard is V.M. Zhimunsky's article " Rhythm of Fiction ". In it, the author states that " the basis for the formation of the rhythm of prose is not always phonetic repetitions, but also various forms of grammatical and syntactic parallelism". Today , M.M.Grishman's monograph " Artistic Rhythm ", which has a special place in the development of prose rhythm , is of fundamental importance. He defines rhythm as artistic integrity, ensuring the unity and integrity of the work, and that the rhythm will also look different in works of different levels.

In Uzbek literature, literary scholars, in particular Umarali Normatov, in his articles “ On the Poetics of Modern Narratives “ , “ Dialogue on the Novel “ , “ Plastic Image “ addressed the issue of the rhythm of prose speech . Also, the article “ Rhythm of artistic speech “ from Dilmurod Quronov’s textbook “ Fundamental of Literary Theory “ and the book “ Poetics of Cholpon’s prose “ provide more information about the concept of prose speech, the author’s opinion is based on examples. Hakimjon Karimov’s article “ Rhythm is the heart of the work “ also deals with the rhythm of prose. Literary critic Umida Rasulova also defended her dissertation on “ Rhythm Togay Murad’s prose “.

“ Prose begins with the first rhythm , as in poetry. Because the writer uses rhythm to determine the pathos of the work, the psychology of the protagonist, his character , and most importantly , his style. “ It is difficult to imagine prose works without a unique tone and rhythm. Rhythm is in turn a concept associated with creative style. Rhythmic elements in prose works are variable, including sentences, phraseological units, means, repetitions, sajas, pauses, introductory words, cohesive and separated a number of other rhythmic elements, such as fragments, vary in character to the author’s style, as well as to the mood of the protagonists of the work. Of course, the extent use of rhetorical elements depends primarily on the writer’s style. Each artist creates with a unique rhythm. We will consider the peculiar rhythm in the example of the following passage from “ Arbobkulov goes to Paris “, the story of Erkin Azam.

“ If you know, // The hand of what we call Jiydali // honestly qurama, // yes. // good for you. // -
came from everywhere . // 3+10+5+1+2+7

Not yesterday, // not today, // 4+4

in ancient times. // In old books // 7+6

as it published, // now more average // in urban ink // this address // in time // was quite a //
rabot, // 6+6+7+3+7+4+4

as a caravanserai. // 7

Both the one who fled and the one who was chased // passed away, // 3+3+5

Going backwards // took a look. // 7+5

The persecutor is exhausted // 8

Or distracted by another thing // 9

If left on the road, // as

If seeing nothing, // 7

Rubbing clod to the lips

Choose this place // as a permanent location. // 3+8

So is the persecutor // seeing this rosary, // 6+7

Who is chasing // he forgot // 10+6

Pegged his horse

From the beginning of the story, it is not difficult to see and feel the rhythmic elements at a glance.” Since ancient rhetoric , the smallest part of prose speech has been referred to by the term colon. In modern literature, too , the term is used in place of the syntagmatic term described above. “ The brevity and melody of the number of syllables in the columns, the closeness of the volume, make it possible for the author to tell the reader a bitter truth, a story or an interesting story. The abundance of pauses in the play, the shortness of sentences and

columns, the frequent use of introductory words and adverbs, as well as the fact that the sentence is brought from a far, remind us of the beginning of epics and fairy tales in folklore. The closeness of the text of the work to the style of folklore and the language of live speech can be recognized by the fact that the birthplace of the author is the land of Alpomish, the place of the bakhshis – Surkhan oasis. The reason is that the motherland of any artist's childhood and the national color of that country do not go unnoticed in his work, but at the same time become part of the writer's style.

From the rhetorical elements used in the story, it is clear that the writer's protagonists are representatives of a simple, ordinary people. While describing Jiydali, the writer forms the columns in the form of 4.5.6.7.8.9 joints. This brevity, rhythmic bulge in the columns enhances the expressiveness and musicality of the work, making the story easy to read and easily digested. "Because the shorter the length of columns, the more rhythmic the bulge will be noticeable.

The rhythmic tone at the beginning of the story continued until the end of the piece. For example, alliterations that occur as a result of the repetition of the same or similar consonant sounds in a sentence or sentence throughout the story can be encountered many times.

"Both the fugitive and the fugitive are one fugitive, one fleeing." The persecutor also sees this rosary and does what he does." He forgot that he was chasing him. The roof of the apartment and the surrounding area are arranged began to be brought"

Based on several texts given below, it can be seen that the external rhythm that led during the work was enriched by additional loads, introductory words, urges, exclamations and sentences, interrogative sentences. Of course, this rhythmic style is more conspicuous in the author's speech is omitted because there are very few places in this story where the protagonist are given.

"Don't hurry, // don't hurry, // brother, // 3+3+3=9 (repeat + encouragement)

A speech at this point // you made a mistake. // 4+8=12 ("ov" load)

These people are like us // 9 ("u" load.)

But in his notebook of works 14 ("mi" load)

Official documents, // 10 ("mi" load)

Though there is a subtle guilt.// 11("only", "mi" load)

That's the fault // come today // 6+4=10 ("only" load)

It is a ready-made ticket to Paris//15

Give your city! 10 ("chi" load)

In addition to columns in which the number of syllables proportional to each other, repetitions, urges, and additional loads also give the text an uplifting spirit. The sentence is "Don't hurry, // don't hurry, // brother // The beginning itself seems to refer to the author sitting face to face, not to the reader. The narrator is so self-conscious from the beginning of the close-up conversation, it is clear that he wants to tell the reader an important story about the event. The downloads that served to emphasize the idea of each column also increased the importance of the text. This, of course, affects the psyche of the student and makes him a stir without realizing it. To this fat now the distance between them, the difference disappears and they become speakers and listeners.

Also, exhortations and interrogations are more common in the story. This further enhances the rhetorical power of the work and evokes emotional feelings such as anger, surprise, amazement, and joy in the person reading the work. That is, the reader can not read the work simply, without intonation, in a flat tone. An example of this can be seen in the following passage:

“ Yeah ,// it’s all because of this stubborn woman ! // kerchief on her head// and also removed other thing// wil she die?// only for 5 minutes ! // Never,// This girl is Kenja Qashshang’s daughter! // For this, // during opening the journal // when nsaw the picture// like hate from anything // wrinkled the nose // said “ hix!” // and said nothing after that.// Himself is guilty // find the guilt from himself “//

The additional loads in the excerpts from the passage are also skillfully used to make it clear that the protagonist is not angry, but “ Kenja Qashshang’s daughter is a little upset “, instead, it refers to the bitter irony, the truth, that lies beneath the humor from the urges and interrogations , the downloads.

Whether the author’s speech or the character’s speech is saturated with amotional color in the quoted text, this emotionality will not go unnoticed by the reader. In the process of reading a work rich in such rhythmic elements, it is clear that the psyche of any reader is mixed with the psyche of the author or the protagonists of the work.

Although only one of Erkin Azam’z stories has been analyzed, the above analysis and conclusions apply to the author’s other prose works as well. There are a number of tools that provide rhythmic musicality that is unique to the author’s style, a melody that brings the writer’s works closer together and generalizes. No matter which of his works we capture, the playful rhythm in it, the changing tone in the dynamics of the work, the satirical tone will stand out.

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