

## RHYTHMIC- INTONATION FEATURES OF CHOLPON 'S POETRY

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### ABSTRACT

The article discusses the rhythmic and intonation features of the poems written by Abdulhamid Cholpon, the founder of the new Uzbek poetry, in Free poetry format. The views of the literary scholars who created the theoretical foundations of free and independent poetry are discussed. Cholpon's free and independent poems have been the subject of analysis for research.

**Keywords:** poetry, weight, Free poetry format, intonation, rhythm, finger, dream, band, joint, stand, melody, rhyme, band, image, rhetorical interrogation, musicality.

### INTRODUCTION

Free and independent poems began to be used in the new Uzbek poetry in the early twentieth century. The influence of Russian poetry on its emergence has been recognized in literature. "Free poetry (from Russian kalka-volnyy stix) is a form of poetry based on the syllabic-tonic system of Russian poetry, in which the number of stops in the verses is not the same". The free form of poetry originated in our national poetry through a mixed form of finger weight. There are different views in the literature on this subject. Poet U. Toychiev: "Free weight in the structure of Uzbek poetry is not a separate system of poetry, like a finger and a dream. Because in order to have a separate system of poetry, it has to have a special rhythmic basis. Free poetry does not have a rhythmic basis; its rhythmic basis is the same as the rhythmic basis of the finger system. - he writes. Literary scholar T. Boboev said, "The emergence of free weight in Uzbek poetry is due to the influence of Russian poetry on the one hand, and Ottoman Turkish poetry on the other". In fact, without denying the above "influences" on free poetry, it should be noted that the emergence of free-form poetry, which began to be used in the early twentieth century, more precisely in the 1920s, was a vital necessity. Renewals in the socio-political, cultural and literary life of the turn of the century also affected the poetic weights. Initially, the traditional dream was to switch from poetry to free poetry, just as it was a social necessity. But in literature there are views of free and free poetry as an equivalent or as a separate phenomenon. In A. Mamatova's dissertation "Formation of free poetry in Uzbek literature and its literary and aesthetic features" "Free poetry, white poetry, free poetry is each separate types of poetry. They differ from each other, first of all, in form, scale of expression, rhythm, rhyming style. Free poetry, finger poetry - belongs to the weight of the finger. Sarbast is a different literary phenomenon". "Literary scholar N. Afakova studies the subject as an independent system in" Poetics of Jadid Poetry. Prof. In his textbook "Fundamentals of Literary Theory" D. Kuronov pointed out the differences between free and free poetry. The author of the monograph "New Uzbek Poetry" U. Hamdam" ... neither free poetry nor free poetry is a system of weight, or rather, they are the result of a deviation from the weight knot., He writes. Therefore, it is

recommended to study free and free forms of poetry as a separate phenomenon. But in practice, most poems use a mixture of free and open forms. The difference between them has not yet been scientifically substantiated. In Uzbek poetry, Fitrat and Cholpon are recognized as the founders of free and independent poetry. For example, in "Literary Types and Genres" Cholpon is another founder of the Sarbast genre. (here it is taken as a free genre - emphasis ours. NY) He has written more than a dozen good works in this field ... In the poems written by Fitrat and Cholpon in the free genre, simple and free weight often alternate will come. Hamza, Fitrat, Cholpon laid the first foundation for the free genre.

In fact, Cholpon has created more than twenty poetic works in free and open forms. The poems "Night" and "Way of Love" included in the collection "Springs" were described by the poet as "free poetry". The poem consists of three parts. In the first part, the first two quartets begin with a light rhythm:

The night is light and the night is dark  
The night is scary, the night is painful.  
Old and new at night  
Everything is fantasy and mirage.

The first and second bands are organized by the combined weight of the finger: 7/6, 7/8; In the form of 6/7, 6/7. Often, six- and seven-syllable weights create a rhythmic repetition. The rhyming system is also consistent: abab, abab. The main elements that create rhythmic intonation in the poem, in addition to the number of syllables and rhyme, are the number of syllables repeated in each syllable: visual aids such as night-evil, night-darkness, night-fear, night-torment also played an important role. In the following verses, the number of syllables increases, and the eighth and ninth syllables are used interchangeably. All the verses in the third part are in the simple weight of an eight-syllable finger, except for the stagnation. So, in this poem, the poet has a certain degree of freedom in both the stanzas and the rhyme. In this sense, the poet called it "free poetry".

Cholpon's poem "The Way of Love" also describes "free poetry". The bandwidth system is traditional. Cholpon-style quartets and two lines at the end. The first two verses are based on a series of nine. The stanzas in the band are three syllables, the number of syllables in a rhythm, the sequence of stanzas and rhymes create a rhythm:

The cup of patience is full, = 9 (3 + 3 + 3)  
It's a painful separation. = 9 (3 + 3 + 3)  
Oh, how much suffering, = 9 (3 + 3 + 3)  
You didn't have good news. = 9 (3 + 3 + 3)

In the third stanza of the poem, there is a change in weight, the number of stanzas increased by one, forming a series of 12/10, 12/9. Consistency in the rhyming system is not broken:

Nights, nights ... oh, without you and without the moon = 12 a  
One night is like a year to me. = 10 b  
They say, "Nights do not happen = 12 a  
Ahead ..." is a very difficult path. = 9 p

The traditional chorus at the end of the poem is a two-line 12/12 series that rhymes with each other to form a rhythmic sequence:

Dervish, you are the only traveler on this road,  
Leave, and you'll be done by the end of the day.

It is known that in Cholpon's poetry the images of road, traveler, passenger, off-road have risen to the level of a separate system. This is due to the poet's aesthetic ideal. In this line, too, the lyrical experience expresses the suffering of the lyrical "I" in the way of love - in the way of truth. In fact, the lyrical "I" is a traveler in search of truth. A dervish is a person who is freed from two lusts in the world of mysticism and attains spiritual happiness. The lyrical protagonist sees himself as a dervish. In fact, the real owner of love is also a dervish.

Among Cholpon's free-form poems, the poem "To the Broken Land" stands out. The first poem in the "Springs" complex. The main part of the collection of poems reads: "Dedicated to the lands of the East in the hands of the conquerors of the world." The theme of the East is as important in Cholpon's work as it is in the work of modern poets. In the above-mentioned study of N. Afokova, Fitrat's poem "Sharq" is compared with "Ruined Land".

Cholpon described the genre of poetry as "epic". Although it does not meet the requirements of the epic genre, it speaks of the painful pages of the nation's history. The poem is dominated by great romantic pathos. There is variety in the rhythmic organization of the poem. The first two verses - the "thesis" - reflect the main poetic idea expressed in the poem:

O great land where the mountains greet the heavens,  
Why a dark cloud over your head, a shadow?

A series of questions typical of Cholpon's style begins at the beginning and creates a unique intonation in the poem. The rhyme of a four-part poem can be conditionally divided into verses according to the logical conclusion of the thought. The first stanza is rhymed with two lines in the Masnavi way, forming a fourteen series. In the next verse of the poem, a simple weight of eleven syllables is passed, but the consistency of the rhyme does not change. Rhythm is created by weight and rhyme:

The caviar of the triangles is the purest  
Top-clean as a piece of pearl.

As the cool waters descend from the mountain,  
As the drops fly like rain,  
Why are they crying?

Do they listen to the four sides to see if there is an enemy?

Why does the land, which is as pure as the water of Paradise and as beautiful as pearls, groan like tears? In Cholpon's poetry, some words are abbreviated to require weight and rhyme. Here, too, the verbs "listen" and "listen" are used in the form "listen" and "listen", with the past participle omitted. The weight also changes in the third and fourth verses of the poem. The sense of pity for the devastation of the devastated country is gradually growing. The weight of ten units falls on three syllables in the fifth and sixth verses of the second and third verses: Why is this? Tell me! - The repetition of verses between the two verses creates a unique intonation. In the fifth and sixth verses, the intonation increases. The devastation of the "land of blue grass" is reflected in the tone of the interrogation:

Wearing amulets, guardians,  
The fields are covered with tulip leaves,

Playing in the mountains,

Chopingan

Where are the beautiful bridesmaids?

Is there no answer from heaven or earth?

From a ruined country!

The last stanza in the third stanza is lowered to the last stanza, and a logical emphasis is placed on it. The poem "Runs" ends the thoughts in the poem and the flow of questions begins. Words such as "from the sky", "from the earth", and "from the earth" in the poetic text are characteristic of the poet's style and serve to strengthen the meaning and increase the intonation. The culmination of the poem begins in the second part. The second part is also divided into three parts according to logical completeness and rhyming sequence. In all three cases, a weight of fifteen joints was used. Fifteen is a much heavier weight, but at the same time has a strong romantic pathos. The intonation rises line by line. "You", "your" personal pronouns, rhythmic syllables, rhyming words define rhythmicity on a poetic level.

In the second and third verses of Part III of the poem, the feeling of hatred for those who have traveled for many years in the heart of the ruined country, who have broken their hearts, reaches its peak:

Why doesn't your thick voice say "go" to them? = 15

Why doesn't your free heart give free hand? = 15

Why do you have lashes on your body again? = 15

Why is hope dying in your marriage? = 15

Why share your blood alone? = 11

Why are you so desperate? = 11

In this verse, the first four verses have the same fifteen syllables as in the previous verse, but in the fifth and sixth verses, the four syllables are reduced to eleven. The symphony of questions, consisting of interrogative pronouns "why" and "why", which replaced Anaphora, continues in the following verses, further strengthening the intonation tone. In addition, the change of syllables in the syllables, the consistent use of rhymes in the inner melody also play an important role in the organization of the rhythmic-intonational level.

In parts III and IV of the poem there is a decrease in intonation. Tired of unanswered questions, the lyrical "I" sounds sad:

Let me read you a short story,

Make up stories from what you've heard.

Let me suck your tears,

Let me see your wounded body.

The repetition of the stimuli at the beginning of the verses, the rhythmic syllables, the complete rhymes (read-read; suck-see), the words that come in place of the radif determine the rhythmic features of the poem. In the fourth part of the poem, there is a weight of ten units, a series of questions comes to the fore again, and the intonation comes to life:

Why overturned, collapsed,

A heavy crown of poison on your chest?

Why are your enemies a time?

Don't you have an iron fist to destroy?

“Why” - the rhetorical question is repeated over and over again, "the poisonous arrow of a heavy crown" sounds like a shout to the nation in the chest. Finally, the last verse of the poem combines with the first verse in content and form, creating a whole and giving it a special charm.

O, independent land, free from all forms of slavery,

Why is the shadow suffocating you?

Given that free poetry is a finger shape, Cholpon skillfully portrayed the tragic landscape of the ruined country, using a mixture of simple and compound finger weights.

It is well known that a free poem differs from a free poem in its intonation. One of the differences between a poem written in Sarbast and a traditional “Aruz” and a poem written on a finger is that it is not set in a certain rhythm from the beginning, it does not express certain rhythmic experiences. On the contrary, it is based on the meaning of the word, that is, the meaning of the word. " This means that in free poetry, rhythm is based on freedom of weight and rhyme, while in free speech, tone of voice, intonation and syntactic means play a key role. In Cholpon's poem "Purple" "exchange of fingers for free" phenomenon is observed. The poem is captioned "Summer Sorrow." The rhythmic structure of the poem is a repetition of three syllables:

Are you purple, are you purple = 11 (6 + 5)

Sold for money on the street? = 9 (3 + 3 + 3)

Am I purple, am I purple = 11 (6 + 5)

In love, in grief? = 9 (6 + 5)

The repetition of the purple stimulus in the band through the verses, as well as “are you; the repetition of melodic questions, me or me? The rhetorical verses are repeated in the following paragraph:

Purple, why not open up a bit

Break up without a free laugh?

Purple, why don't you smell it,

Are you bent over?

This item also has a fingerprint. Although there is no consistency in the stands, the band is organized into eleven hijabs. There is no change in the system of rhyme: in the form of abab. The main elements that create the rhythm are motivation, stops and rhyme. The characteristic of Sarbas is shown in the following paragraph:

Binafsha,

Tell me

Who are they -

Do you have a needle in your stomach?

Purple,

Say something

What kind of hands is that?

Stretches, smells, stings?

In the current image, the purple stimulus is placed on a separate line, which means that the listener's main focus is on the purple. Naturally, the logical emphasis is on the image of purple.

Each verse in the band is connected by melody and intonation, rhyming words to form a whole. Purple is a symbolic image. Purple is the story of a man who was "poisoned by the beasts of the field." The lyrical "I" and Binafsha are actually a whole (Binafsha is my chest for you, from here to the sky). Binafsha, is a sad elegy about human freedom. The intonation decreases in the last verse of the poem:

Binafsha, beautiful, sad, you won't come,  
It's a pity you don't know my plight  
You don't laugh at me!

The cohesive parts and repetitions (beautiful, sad), rhymes (you do not come, you do not know, you do not laugh) in the band create a unique rhythmic intonation at the poetic level.

Cholpon's poems "Morning of Controversy" and "Defeat" were also written freely. The "morning of the controversy" used a mixture of finger and free:

Twisted like a victorious army chief  
The setting sun is under the clouds  
Try to raise your head:  
That's why they're laughing,  
Against him, against him  
Crying, squealing, making noise, making noise, squealing.

As we have said, the weight of an eleven-fingered finger is usually used. The "laughter" in the fourth verse is actually a continuation of the third verse in a separate verse. It is clear from the content of the poem that the "argument" is between the oppressors and the oppressed, between those who "laugh" and those who oppose it. At the syntactic level, the word "laughter" is emphasized, as the words in the synonymous line, which is given as an antithesis, reflect the meaning of the poem and create a rhythmic intonation.

The second verse of the poem is based on a random connection:

Your water:  
He has been in prison for a long time  
Hearts that don't see the sun!  
It's been a long time coming.  
Here are the knots that have been eaten.  
Take care: ring maker  
"Masters"  
Masters who call others inferior,  
Like the snow of the beginning of summer for you  
Melting days are coming.  
For you, it's like a tortoise  
There will be days of crying.

It is no coincidence that the contradictions in the text of the poem "Your Love: Your Sorrow:" appear on a separate line. The first is an intonation field based on a rhythmic pause, and the second is a clearer expression of poetic thought through syntactic parallelism by placing two adjacent phenomena side by side. The antithesis of "hearts that have long been blinded by the sun" and "masters who make shackles" and "masters who think others are inferior" also serve

to reveal the content of the poem. The antonyms "masters" and "inferiority" are also symbolic, highlighting the ideological and aesthetic purpose of the artist. Thus, the rhythmic-syntactic means used at the level of the poetic text not only enhance the intonation, but also express its content.

Poems written freely and freely in Cholpon's work form a special system. In his poems "Autumn flower", "Far from you", "Paranji", "Autumn rain", "Fear", "In the bosom of malaria", "On the great road", "Poet of this day" used without a mixture of both fingers and loose. The poet showed a unique skill, expressing freely and freely the feelings that he could not express in words and wishes.

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