

Scientific article

UDK:821.512.133.09-1

THE ROLE OF MODAL, EXCLAMATORY AND LOADINGS IN CREATING RHYTHM

Sharafiddinova Nodira Xursandovna

akademic lyceum under the Ferghana State University

Ferghana, Uzbekistan , Nodish.2808@gmail.com

ANNOTATION:As components of a rhythmic-morphological figure, exclamatory, modal word and prepositions are segmental elements of rhythm, they are always separated in the flow of speech, and with this separation, they perform a unique function in the content and ideological structure of the artistic work. The article talks about the fact that rhythm is a stable systemic unity with the interrelationship of its constituent components. The differentiation of rhythmic figure components is studied on the example of rhythmic-morphological figure components. Conclusions were drawn based on the comparative method. The role of modal, exclamatory, loading in the creation of rhythm is discussed. Auxiliaries that give additional meaning to independent words and sentences are called prepositions. In poetry, emphasis is placed on all types of loading. A group of words that express emotion, drive-calling are called exclamations. exclamations in poetry, with their separate pronunciation, form a rhythmically separate section among the words to which they belong.

Keywords:Interjections, loading, segment, rhythmic-morphological, rhythmic-syntactic, exclamation;

INTRODUCTION:An exclamation that directly expresses a person's emotions sound units are called: oh, eh, uh, uf, e, be, voi, a, o, iye, he, hah, ehha, ohh.

It is often clear what emotion is expressed by an exclamation it won't happen; The content of the sentence that comes after the exclamation (sometimes before) tells what kind of emotion the exclamation expresses, what tone it is pronounced in shows.

Some exclamations are used to express a specific emotion. for example, the exclamation be expresses emotions such as disagreeing or disagreeing, the exclamation yes expresses an emotion such as 'surprise'. The exclamation point used to attract the listener's attention also conveys a clear meaning [2,138]

The loading is mainly a part of the speech form as a whole, sometimes a syntactic one added to the clause, it expresses grammatical meanings such as question, emphasis, surprise. Some of the downloads look like affixes are called affix-like loadings; only from such loads (-kina, -kina), -oq/-yoq, -ov/-yov loadings are added to the lexeme form;

-chi, -ku, -da, -e, -a/-ya, -u/-yu, -ey/-yey are written with a dash (adding half) [2,131]

METHODS:The role of exclamations and loadings in creating rhythm in poetry is studied by an analytical method. The article analyzes the role of exclamation and prepositions through examples taken from poetry.

DISCUSSION AND RESULTS:In the structure of the rhythm-morphological system, the rhythmically distinct components are exclamation, modal word and some prepositions, exclamation and modal words are rhythmically distinct within the sentence to which they belong, and prepositions are rhythmically distinct in the structure of the word. These are morphological elements that serve for

the creation of rhythm as a segment – material exclamations in poetry, with their separate pronunciation, form a rhythmically separate section within the circle of words to which they belong – a verse or a clause.

If your grandson takes care of you,

You don't tell anyone about your pain. [1, 175]

In the quoted couplet, the exclamation point comes at the end of the verse. Regardless of how they are placed in the verse, exclamations stand out rhythmically as a separate rhythmic component and are pronounced accordingly. In the following quatrain, the same exclamation "hayhat" is used at the beginning of the verse. it stands out as a rhythmic section at the beginning of a verse, which is separated from other rhythmic sections in the verse by a rhythmic pause.

Little girl Smith across the ocean

This time is called the fate of the world.

Hey, there's some pallid in that place

The knife returns to his side. [1,45]

Exclamations consisting of only one sound are usually fixed at the beginning of the verse, their use at the end of the verse is a relatively rare phenomenon.

Oh, if this is the end of love,

If I give my child bread with reproach,

Well, I'll be a coward

This time will become a thing of the past. [1.75]

Oh, generous feelings, goodness, conscience...

These are the things that exist in life. [1.38]

Oh man, why did you worshiped?

Tell me, did he hurt anyone! [1,44]

The place of the exclamation "oh", which is used to express emotional feelings, is free in the verse, and it is used at the beginning and at the end of the verse with the level of activity not far from each other.

Oh how sweet is this slow life

Oh, how beautiful this fate is. [1.79]

Oh, only a human is a human child,

They live to destroy each other. [1.30]

Who are you telling your sorrows to, oh

Why do you ask for healing from the patient? [1.79]

If it doesn't suit you, oh

Sadly smile and sad eyes. [1.95]

The exclamation "Oh" also comes in the middle of the verse.

And the writing, oh, it's amazing.

This is the area of my talent. [1,10]

As components of a rhythmic-morphological figure, exclamatory, modal words and prepositions are segmental elements of rhythm, they are always separated in the flow of speech, and with this separation, they perform a specific task in the content and ideological structure of an artistic work.

Modal words express an attitude related to content in both poetry and prose.

The verb man is a bit clear to me,

I know his grudges,

It's amazing that there's a lover like you

To the doctor's blade, needles. [1.61]

Ah, here's this busy beggar,

There is an unparalleled royal voice. [1,119]

As modal words express the attitude related to the content in poetry, in this case, with the rhythmic separation of these words, the expression of the attitude is emphasized, and through emphasis it is further strengthened. The place of modal words in the verse has relative freedom, but in poetic speech, the weight of the verse and the system of stabilization also affect its place in the verse. Anyway, in any case, modal words express the relation to the content.

Thankfully, you're safe, world

I thought of your cotton, my Uzbekistan. [1.37]

You better stay here a poet, Mirza,

Dove-like is a poet in your country. [1,37]

In poetry, all types of prepositions, that is, interrogative prepositions, amplification and emphasis prepositions, clarification prepositions, subtraction-delimitation prepositions, are used, of course, with the meaning of emphasis.

What about poetry, let God touch it,

I can buy it for free laughter.

When the sentences are in a row,

It is necessary to say the opposite, [1,10]

In the first word of the quatrain, the preposition if he comes is pronounced separately, separated by a rhythmic pause. Emphasis is intended in this separation itself.

The beginning of the poem in which these lines are located is as follows

No one notices me

Let me tell you these things. [1,10]

The hero who says this has applied for membership in the Union of Writers. He said his words to the second person - you. When we say "what about poetry", emphasis is expressed through

the preposition "-chi": what about poetry, god damn it, I don't like it, I like writing: writing... it's strange...

In the following paragraph, the time - today is emphasized with the preposition -chi.

Once accompanied the grassy youth,
I was walking with my unquenchable wish.
What about today, I'm in pain alone,
With this injured, this sick heart. [1,15]

Admiration is expressed through downloads.

Look, it's been forty years,
I live screwed under the stars. [1,13]

Among the rhythmic components of the rhythmic-syntactic system, the impulse stands out within the sentence to which it belongs. Such separation is also seen in the absence of lexical-grammatical connection. but the connection will not disappear completely, on the contrary, there will be a meaningful connection and rhythmic commonality. Complete rhythmic division is intersentential, and rhythmic division of impulse is relative rhythmic division within the sentence. If the impulse is defined rhythmically, it is a member of the sentence formed in a rhythmically relative whole, a rhythmic unit, which does not exist outside the sentence. The impulse is a component of the syntactic whole divided by rhythm.

Don't hurry, hey caravan, stop for a moment. [1, 97]

When the vowel is two or more, it is distinguished as a rhythmic part by the counting tone. Don't be afraid, hey sparrows // stork, woodpeckers// Sing to me . [6, 147]

In the rhythmic-syntactic system, entries are also distinguished as a rhythmic whole. "Even I myself, when we were in the village, when Abdujabbar welcomed us unpleasantly and disappointed us, I thought the same thing." [3,197]

The given sentence contains an introductory phrase and an introductory sentence: when we are in the village - an introductory phrase; When Abdujabbar welcomed us unpleasantly, when he disappointed us - an introduction. The introductory sentence itself consists of two predicative centers - to welcome, to disappoint. It seems that the sentence itself is a complex structure, as well as an input structure complex . The input structure in the sentence "I thought the same thing myself" rhythmically forms one rhythmic part in the form of a phrase, and the introduction in the form of a sentence consists of three rhythmic parts: when we are in the village // When Abdujabbar welcomed us // unpleasantly // despairedwhen he did. The parts separated in the rhythmic-syntactic system are also separate rhythmic components.

Last night astrologers - fortune tellers...

Today is a good day.

Thanks, I say, to the creator - God... [3, 420, 428]

A.Nurmonov emphasizes the scientific merits of A.M. Peshkovsky and mentions that he "introduced the concept of a separated clause (that is, a partial predication of any secondary clause)

into the syntax of secondary clauses" [4, 310] So, the separated part as a "sentence" within a "sentence" has its rhythm as a sentence.

Uzbek speech construction has such structures that, even if they are formed as an independent sentence, serve to fill the previous sentence with content. Such sentences, which are called auxiliary constructions, are completely formed as an independent sentence, that is, they are separated from the preceding sentence by a period, and also separated by a comma.

For example, "Oloyor stayed there, let his father spend seven." [3, 551] "As I was passing through the walnut grove, Olimjon stepped out in front of me. The son of a perfect healer." [5, 35] If you look at the essence, "The son of the perfect doctor" is a meaningful continuation of the previous sentence. These are linking constructions that fill the sentence with content, even if separated by a comma or period, and they have their own rhythm. In the rhythmic-syntactic system, an impulse is considered as a component as a word or a combination of words, while introductions and introductions, separate clauses and linking constructions are components that have a stable model in the form of a word, a combination of words and a sentence. They are always pronounced separated by a rhythmic pause. These rhythmic components live within the composition of the whole to which they belong, and are rhythmically distinct. Therefore, modal, exclamatory, imperative, and prepositions are active components in creating rhythm, and they are important in creating rhythm. At the same time, the components of rhythmic-morphological and rhythmic-syntactic figures serve to create a rhythm based on a specific pause in terms of tone.

CONCLUSION: So, exclamations and prepositions are active components in creating rhythm, and they are important in creating rhythm. At the same time, rhythmic-morphological and rhythmic-syntactic figure components serve to create a rhythm based on their own pause in terms of tone.

REFERENCES:

1. Oripov A. Selected works. Four volumes. The second volume. – Tashkent: Gafur Ghulam Publishing House of Literature and Art, 2001.
2. Rahmatullayev Sh. Current literary Uzbek language. – Tashkent: "University", 2006.
3. Murad Muhammad Dost. Lolazor. - Tashkent: "Uzbekistan", 2016.
4. Nurmonov A. Selected works. Volume III, volume II. - Tashkent: "Akademnashr", 2012.
5. Hashimov O'. Between two doors. - Tashkent: "MERIYUS", 2015.
6. Mirtemir. Works. Four volumes. the second volume. - Tashkent: Gafur Ghulam Publishing House of Literature and Art, 1981.