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SYLLABLE RHYTHM AND PROSODY: THE THEORY OF CLASSIFICATION OF LANGUAGES BY RHYTHM AND THE MANIFESTATION OF ISOCHRONY IN THE POETIC SYSTEM

BO'G'IN O'LCHAGICH VA PROSODIYA: TILLARNI RITM VA IZOKRONIYANING SHE'RIY TIZIMDA NAMOYON BO'LISHI BO'YICHA TASNIFLASH NAZARIYASI

СЛОГОВОЙ РИТМ И ПРОСОДИЯ: ТЕОРИЯ КЛАССИФИКАЦИИ ЯЗЫКОВ ПО РИТМУ И ПРОЯВЛЕНИЕ ИЗОХРОНИИ В ПОЭТИЧЕСКОЙ СИСТЕМЕ

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Abstract

Theories explaining the linguistic phenomena that constitute the poetic system of syllabic rhythm are subjected to analytical analysis in the article. It is noted that syllabic meter is a versification system with a wide geographical area and historical depth. The reasons for the appearance of this meter in the literature of languages where syllables are of relatively equal length and stress plays a less dominant role in the rhythm of speech are explained by the classification of languages according to rhythm and the theory of isochrony. The emergence of syllabic meter and forms in the literature of different peoples is based on the phonetic patterns of that language, phonological phenomena, and prosody laws. The rhythmic classification of languages and the theory of isochrony are analytical study or hypotheses that suggest that the utterances of any spoken language can be divided into some kind of equal parts. According to this hypothesis, languages are divided into two categories based on rhythm or temporality and the division creates the rhythm of speech, which in turn creates the poetic meter of that language.

Annotatsiya

Maqolada bo'g'in o'lchagichning she'riy tizimini tashkil etuvchi lingvistik hodisalarini izohlovchi nazariyalar tahlil qilinadi. Qayd etilishicha, bo'g'in o'lchagich keng geografik hududga va tarixiy chuqurlikka ega bo'lgan versifikatsion tizimdir. Bo'g'lnar nisbatan teng uzunlikdagi va nutq ritmida urg'u kamroq ustunlik qiladigan tillar adabiyotida ushbu o'lchagichning namoyon bo'lism sabablari tillarni ritm bo'yicha tasniflash va izokroniya nazariyasi bilan izohlanadi. Turli xalqlar adabiyotida bo'g'in o'lchovi va shakillarining paydo bo'lishi o'sha tilning fonetik qoliplariga, fonologik hodisalarga, prosodiya qonuniyatlariga asoslanadi. Tillarni ritm va izokroniya nazariyasi bo'yicha tasniflash har qanday og'zaki tilning ifodalarini qandaydir teng qismiarga bo'lism mumkinligini ko'satadigan lingvistik tahlil yoki gipotezadir. Bu farazga ko'ra, tillar ritm yoki temporallikka ko'ra ikki toifaga bo'linadi va bu bo'linish asosida nutq ritmi yaratiladi va bu o'z navbatida o'sha tilning she'riy o'lchagichini yaratadi.

Аннотация

В статье аналитическому анализу подвергаются теории, объясняющие языковые явления, составляющие поэтическую систему силлабического ритма. Отмечается, что силлабический размер — это система стихосложения, имеющая широкий географический ареал и историческую глубину. Причины появления этого размера в литературе языков, где слоги имеют относительно одинаковую длину, а ударение играет менее доминирующую роль в ритме речи, объясняются классификацией языков по ритму и теорией изохронии. Возникновение силлабического размера и форм в литературе разных народов основано на фонетических закономерностях данного языка, фонологических явлениях и законах просодии. Ритмическая классификация языков и теория изохронии являются лингвистическими анализами или гипотезами, которые предполагают, что высказывания любого разговорного языка могут быть разделены на некие равные части. Согласно этой гипотезе, языки делятся на две категории на основе ритма или темпоральности, и разделение создает ритм речи, который в свою очередь создает поэтический метр этого языка.

Kalit so'zlar: bo'g'in o'lchagich, prosodiya, izokroniya, ritm, fonologiya

Key words: syllabic rhythm, prosody, isochrony, rhythm, phonology

Ключевые слова: слоговой ритм, просодия, изохрония, ритм, фонология

INTRODUCTION

Poetry is based on meter rhythm and there are several ways to organize rhythm in poetry. One of these is the syllabic system which involves dividing a line into rhythmic elements consisting

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of the same number of syllables. This structural system, expressed in the form of the term "syllabic system" or "isosyllabism" (from the Greek "isos" - "equal" and "syllable" - syllable), takes into account only the equality of the number of syllables. Syllable meter or syllabic meter is characteristic not only of Turkic-speaking peoples, but also of French, Italian, Spanish, Polish, Japanese, Mongolian, etc. peoples. In world poetry, syllabic meter is also a special poetic rhythm system characterized by the stability of the number of syllables in a line. Syllabic meter is manifested in the literature of languages where syllables are of relatively equal length and stress plays a less dominant role in the rhythm of speech. Examples such as haiku (Japan), sicó (Korea), trova (Portugal), Alexandrine poetry (France, Poland) in world literature are examples of the scale of syllabic rhythm in world literature. The number of these examples can be increased, and more can be written about the forms and forms of syllabic rhythm in world literature. Ekrem Jafar came to the conclusion that "in general, for languages in which the stress in words is fixed, not changing, syllabic meter is a characteristic poetic meter" [11, p.12]. The richness and diversity of syllabic meter forms in world literature cannot be denied. Syllabic meter is a versification system with a wide geographical area and historical depth. The emergence of syllabic rhythm measures and forms in the literature of different peoples is based on the phonetic patterns of that language. "The Azerbaijani language which is one of the languages of the Turkic language family has an affixal structure due to its morphological character. This means that in this language, the root of the word does not change to create a new word, suffixes are added to the word to get new meanings from the word and the number of these suffixes can be several. I think that at this point, one truth also emerges: the rhythm of poetry which arises from the nature of this language should be mainly, logically, syllabic rhythm [8]. There is a need for comparisons to see the common and different aspects of the syllabic rhythm which is the main poetic expression tool of the Turkish national thought and the syllabic rhythm in the world. This is important and significant in order to bring the current state and future prospects of the studies on syllabic meter to a common denominator. The main conclusion of the theoretical idea is based on the interpretation and study of syllabic meter as a linguistic phenomenon. "The poetic meter or meters of any people are closely related to the characteristics, natural harmony, and structure of its language. ... the nature and laws of each people's own language create, determine and polish the poetic rhythm" [2, p.40]. In general, the emergence of syllabic meter and forms in the literature of various peoples is based on the phonetic patterns of that language and is based on phonological phenomena. One of the main research objects of poetics is the issue of meter. The study of the structural layers that ensure the formation of meter as a poetic system, the elements and units that participate in its development has a linguistic content. Therefore, the issue of meter and language can be a common research subject of literary studies and linguistics. According to the existing theoretical literature, rhythm is a linguistic phenomenon and is regulated by a linguistic mechanism. It is possible to find in a number of linguistic theories that syllabic rhythm is actual in some languages and impossible in others.

METHOD

The article uses an interdisciplinary-analytical analysis method to examine the significance of the scientific results of the classification of languages according to rhythm, phonology and prosody theories in terms of the poetic system of syllabic rhythm.

DISCUSSION

As the name suggests, the syllable is the most important element in syllabic verse. A syllable is the part of a word that can be easily divided during pronunciation. The etymological origin of the word syllable comes from the Arabic root *hjv* which corresponds to the meanings of reading in verse with tempo, the order of the letters in the alphabet. In Arabic it comes from the Aramaic/Syriac root *hgy* which came from the word "hega", meaning to think, to read by syllabification [4]. In European languages, the word syllable is used as an alternative. The word syllable/syllabl came to the Anglo-Norman languages from the Old French word *sillabe*. In French it came from Latin (*syllaba*), and in the latter from Ancient Greek, the Greek *syllabe* meaning "taken together" referring to the joint use of letters to express a single sound [10]. What both etymological explanations have in common is that they recall rhythmic order. Understanding rhythm is the first prerequisite for the theoretical definition of syllabic meter and all meters in general. "Rhythm can be created by the number of syllables in syllabic (syllabic rhythm) poetry. In syllabic-tonic poetry,

rhythm manifests itself in the number of stressed and unstressed syllables. In metered (metric) poems, rhythm is created by the length and shortness of the stresses" [2, p.29]. In general, one of the main conditions of expression that distinguishes works written in verse from prose is rhythm. "Rhythm ... is the harmonious repetition of various components of the same event within a certain time frame. In other words, every line, word, couplet, sound, pause that makes up the verse must be repeated in a suitable - proportional manner. This is the main technical requirement of verse" [2, p.28]. Rhythm which we accept as the main element and attribute of verse and verse forms has a linguistic basis.

In phonology and linguistic studies, syllables are the units that make up words and can determine the rhythm, prosody, poetic meter and stress patterns of a language. Syllables cause the creation of rhythm in speech and act as one of the components of prosody. "Prosody elements occur at all levels of the speech segment in the flow of speech, such as syllable, word, syntagma and phrase and have a meaning-distinguishing function... Intrasyllabic (segment) and extrasyllabic (supersegment) prosody, which attract attention due to the characteristics of the prosodic language means used, as well as the difference in function are presented as different directions in modern linguistics. Unlike intrasyllabic prosody, which studies the internal characteristics of the syllable and the mutual relationship of its constituent elements, extrasyllabic prosody studies the differential signs of syllable tone, word stress and intonation created by complex language units such as words and phrases, and is studied accordingly in tonology, accentology and intonology [12, p.443]. Thus, rhythm is one of the directions of prosody, the others being tone, stress, and pace of speech. In general, prosody is the study of speech elements in linguistics that are not independent phonetic segments (vowels and consonants), but syllables and larger speech units including those that are characteristic of linguistic speech. These include issues such as intonation, stress and rhythm. These elements, in turn, pave the way for the emergence of poetic prosody.

Prosody refers to those features of speech that require special articulation and are not realized at the phoneme level, and are determined by categories such as stress, duration, tone, intonation, etc. [13, p.30]. Greek grammarians used prosody to express accent and melodic features that cannot be expressed in writing with letters. In the history of scientific thought, considerations surrounding prosody deepened with the emergence of phonology as a science. The synonyms suprasegment (supersegment) are sometimes used parallel to prosody. Distinguishing between prosodic units and prosodic features, N.S. Trubetskoy lists such points as syllable and mora when he calls prosodemes or minimal prosodic units, and intensity/gemination, register/intonation, and stress when he calls prosodic features. He characterizes prosodic features not by the prosodemes, but by the way they approach the phonological element following them [13, p.31].

This prosodic basis in different languages is studied by various linguistic theories, in which rhythm is taken as the basis. Rhythm characterizes most natural phenomena: heartbeats, sea waves, the change of day and night, the voices of birds and etc. are rhythmic. Language is another natural phenomenon characterized by rhythm. We can say that rhythm determines the flow of various events at equal intervals. The Greek origin of the word rhythm also carries the meaning of flow [9].

The first idea that the world's languages have different rhythms was attributed to Lloyd James (1940), who likened the rhythm of Spanish to a machine gun and the rhythm of English to Morse code. Later, Kenneth Lee Pike (1945) explained the rhythmic differences between these languages by the existence of varying degrees of isochrony. Isochrony is a linguistic analysis or hypothesis that suggests that the utterances of any spoken language can be divided into some kind of equal parts. Isochrony is the division of time into rhythmically equal parts by a language. According to this hypothesis, languages are divided into two categories according to rhythm or temporality. The basis of this division is the rhythm of speech. There are two types of rhythm, the first of which is syllable-based, in which the repetition of syllables at synchronous time intervals creates rhythm, and the second is rhythm in which stressed syllables are the main ones. Both types of linguistic rhythm are characterized by the repetition of a certain element at regular intervals. In some languages, this element is the stressed syllable, in others, the syllable itself. Many studies in experimental phonetics are based on Pike's ideas. Their goal is to classify

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languages according to their rhythm and to develop a general rhythmic typology. In 1967, David Abercombe noted in his book "Elements of General Phonetics" that "the way stressed and unstressed syllables alternate is what creates the rhythm of a language... The rhythm of a language is probably one of its main fundamental issues, in the sense that rhythm is among the earliest things learned by a baby and is perhaps the most difficult thing for adults trying to learn to pronounce any foreign language to change" [1, p.36] Emphasizing the importance of rhythm for speech, the scientist conducts a typological classification of languages based on rhythm. "As is known, every language in the world is spoken with one rhythm or another... French, Telugu and Yoruba... are syllabic languages,... English, Russian and Arabic... are stress-timed languages." [1, p.97]. He draws attention to the ability of rhythm in everyday speech to create rhythm in every language and writes: "The rhythm of everyday speech forms the basis of rhythm in most languages. Therefore, French rhythm is based on syllable-time rhythm, and English rhythm is based on stress-time rhythm" [1, p. 98].

Thus, it becomes clear that isochrony is one of the directions that explain the rhythmic regularity observed at the phonological level in speech. One of the main assumptions behind rhythmic patterns is that speech is organized into segments that are perceived as equal or equivalent in duration. Some time later, in 1975, Ladefoged referring to the phonetic features of the Japanese language, stated that in this language isochrony is not created by either stressed or unstressed syllables, but by the sub-syllabic unit *mora* which is the main unit that regulates rhythm. *Mora* comes from Latin and means "delay, pause", and in some languages it is the minimal and phonologically significant unit of prosody that is perceived psychophysically. It is equivalent to a short vowel open syllable and shows functional similarity to a short syllable. Of the three elements that make up the phonetic structure of a syllable at this time, only two remain. According to the general rule, a syllable has three parts; onset (syllable beginning), nucleon (peak), coda. The nucleus is a vowel sound, while the onset and coda are consonants or consonant clusters [3, p.1390]. Although Japanese, Kiribati, Slovak and Kannada have regular timing, they use *mora* timing instead of syllable timing. Researchers suggest that ancient Greek and Vedic Sanskrit languages, as well as classical Persian, are *mora*-timing. In short, syllable-timing languages include French, Italian, Spanish, Romanian, Brazilian Portuguese, Icelandic, Singlish (Singapore English), Cantonese, Mandarin Chinese, Turkish, and Korean. English, Thai, Lao, German, Russian, Danish, Swedish, Norwegian, Faroese, Dutch, European Portuguese, and Iranian Persian are considered typical stress-timing languages. Arabic also belongs to the second category. The rhythmic nature of these languages is as follows: In a stressed language, syllables can be of different lengths, but it is assumed that there is (on average) a fairly constant period between successive stressed syllables. As a result, unstressed syllables between stressed syllables are compressed according to the time interval.

Conclusion

Let us summarize that the proposed language classifications usually accept English, Russian, all Germanic languages and Arabic as stress-time isochronous languages. French, Spanish and Japanese are considered prototype languages of syllable isochrony [5, p.1182]. True, the theories related to isochrony are mixed and controversial. Our goal is not to clarify this issue, but to show the linguistic basis of syllabic meter, the theoretical basis for studying it as a linguistic phenomenon. The purpose of involving all this in the analysis is to draw attention to the potential of languages to create meters. More precisely, to reaffirm the right and persistent position of Azerbaijani and world scientists in explaining syllable rhythm as a linguistic phenomenon. In world literature syllabic rhythm manifests itself precisely in the literature of languages classified as syllabic-temporal. When briefly reviewing the existing materials and classifications related to syllabic meter, it is impossible not to notice the rhythm-creating function of the syllable in syllabic-temporal (if we consider the third division, *mora*-temporal languages) poetry.

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