



INTERPRETATION OF RHYTHM AND PATHOS IN THE ARCHETONICS OF THE STORY

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Annotatsiya. Ushbu maqolada, Tog'ay Murodning "Oydinda yurgan odamlar" qissasidagi ritmik birliklar, folklorning o'ziga xos xususiyatlari, hozirgi adabiy jarayonda tutgan o'rni va uslubiy-shakliy izlanishlar xususida so'z yuritiladi. Xususan, ritmdan ibtido olgan pafosning kompozitsion strukturasiga oydinlik kiritishni maqsad qildik. Shuningdek, yozuvchi qissasidagi badiiylilik modusi, folklor an'analari, irim-sirimlar bilan bog'liq folklor motivlari, monologik nutq va roviy birligi, sujet va kompozitsion birliklarining o'ziga xos xususiyatlari tahlil markaziga tortildi.

Kalit so'zlar: qissa arxitektonikasi, ritm, pafos, "Olqish" janri, to'y marosimlari, kelin salom, irim-sirimlar, badiiylilik modusi.

Аннотация. В статье рассматриваются ритмические единицы в повести Тогай Муроода «Люди, идущие по луне», особенности фольклора, его роль в современном литературном процессе, методические и формальные исследования. В частности, мы стремились пролить свет на композиционную структуру пафоса, которая берет свое начало в ритме. При анализе учитывались также авторский стиль повествования, фольклорные традиции, фольклорные мотивы, связанные с мифами, монологическое единство речи и повествования, а также особенности сюжетно-композиционных единиц.

Ключевые слова: архитектура рассказа, ритм, пафос, жанр «Олкиш», свадебные обряды, приветствие невесты, пикантные подробности, художественный прием.

Abstract. This article discusses the rhythmic units in Togay Murad's story "People Walking on the Moon", the specific features of folklore, its place in the current literary process, and methodological and formal research. In particular, we aim to clarify the compositional structure of pathos, which originates from rhythm. Additionally, we consider the mode of artistic expression in the writer's story, folklore traditions, folklore motifs related to the superstitions, monological speech and the unity of the narrator, as well as the specific features of the subject and compositional units.

Keywords: story architectonics, rhythm, pathos, "Olqish" genre, wedding ceremonies, bride's greeting, superstitions, mode of artistic expression.

The entire universe moves according to its rhythm. From particles to the largest planets, everything has a rhythmic structure. Our breathing and the rhythmic beating of our hearts determine the uniform functioning of balance in our bodies. The compositional properties of a work of art are measured by this rhythm; if the rhythm is broken, the skill of the writer may not be clearly perceived. Rhythm also shapes the nature of great traditions and values. There is no life without rhythm. Pathos is formed from the arrangement of that rhythm. The rhythmic units in Togay Murad's story "People Walking on the Moon" indicate that they are an

integral part of folklore, and simultaneously serve as a crucial link in the criterion of national values. Koplon and Oymomo are helpless beings that express the sad song, the melancholic melody, and the pain and longing embedded within that rhythm, serving as a bridge between the past and the future.

Let us pay attention to the remarks of Prof. S. Meli: "Fiction is ultimately a spiritual phenomenon. Therefore, it is necessary to actively introduce into scientific discourse concepts such as spiritual power, spiritual feeling, spiritual influence, and a spiritual approach to events, characters, and emotions in both created and future works. As stated in the Bible, "As there are material bodies, there are also spiritual bodies" (Russian: "Есть тело душевное, есть и тело душевное") [1.15] Thus, if we use this wisdom, we can conclude that the main sign and essence of fiction is the transformation of material bodies - external reality, and the people within it - into spiritual bodies; in other words, we can refer to this as artistic reconstruction. [6.51] This leads us to understand that artistic conditionality and the rhythmic ordering of the author's ideals, worldview, and reality occurring in their consciousness represent another dimension. Identicality serves as an artistic modus within a single aesthetic center, assigning an independent management of reality.

The lack of preservation of this genre in the wedding folklore of the Uzbeks in the territory of Uzbekistan can be attributed to several reasons. One significant factor is that Central Asia has been one of the leading centers of culture since ancient times through the Middle Ages. Major cities such as Samarkand, Bukhara, Urgench, Kuva, Termez, and Shosh were primarily located on the territory of present-day Uzbekistan. The development of trade, culture, and science in these cities inevitably influenced not only the population of these cities, but also the population of their surroundings. This multifaceted and complex influence led to the development of various genres in Uzbek folklore in different directions, resulting in transformations in their nature. Perhaps, during this process, "Olqish" gradually disappeared from the use in the wedding folklore of the Uzbeks living in the territory of present-day Uzbekistan and was eventually forgotten"[8.198] Indeed, "olqish" as an independent genre is also evident in the research of Isajon Sultan and Lukmon Borikhan in the artistic chronicle of the new era. However, their studies indicate that it was sung in the Kaivani language during the bride-and-groom ceremonies, and has been preserved in the paintings and customs of the Kashkadarya and Fergana regions. For example, in Isajon Sultan's story "Onaizorim" there is a stylistic similarity with Togay Murad's story "People Walking on the Moon", and this is reflected in the image of Lola in Luqmon Borikhan's novel "People in the Heat". The genre of "Olqish" in the story "People Walking on the Moon", written in the 80s, along with the bride's greeting, etc. continues to be evident in today's masterpieces of modern art. In this context, rhythm and pathos serve to express their vivid examples. Subject and compositional units resonate within the images created by the writer.

In the poetics of the story, the bride's greeting testifies to the unique nature of ritual folklore. In Uzbek folk traditions, the issue of the bride's greeting is extremely delicate and testifies to the bonds of nobility, kindness and compassion:

"The old woman had the bride greet the wedding guests:

Who watered the oxen from the stream, Who played his drum, Who married his sons –
Greetings to my father-in-law! Like a star in the sky, With black eyebrows like a beaver, With a
heart like a moonlit day – Greetings to my mother-in-law! Verses flowed from old women,
bows flowed from her bride: The lid of the cauldrons, The white of the women, The cheek of a

copper apple – Greetings to my sister Gulgun! [10.40] The folklore of the ceremony is a part of the rich cultural heritage of the Uzbek people, passed down from our ancestors from time immemorial. Togay Murad is a writer who, in the hope of preserving these lost or forgotten customs in various forms, contributed to their inclusion in the text and their rebirth in a new tone. It guarantees that the reality of life, which at first glance seems simple, is actually the centuries-old dreams of our ancestors. In Uzbek weddings, the ceremony of the bride and groom going around the fire is considered to be a rudiment of the fire-loving beliefs of our ancient ancestors, but it is part of the Islamic wedding ceremony. The motif of going around the fire, the lighting of lamps in the newlyweds' bedroom, and the applause associated with them, although they are still present today, cannot be part of the Islamic wedding ceremony. Religious views and contradictory concepts of religious and philosophical logic are reflected here"[5.27] – writes Z. Kasimova. In the story "People Walking on the Moon" by Togay Murod, these traditions play an important role in the composition of the work. Rhythmic fragments, increased pathos, introduce a unique system of folklore motifs. Prof., who created significant research on rhythm in prose, H. Karimov emphasizes: "The rhythm in prose should be sought in the harmony of the work, that is, in the general unity of each situation in the work, in each situation, in the sequence of each event, in the behavior of the characters, their manner of speaking, the actions they do in the work of art, the harmony of the logical basis of the action they take, as well as in the activity of the character, the level of his work, knowledge, psychology, in short, in the complex of artistic components that determine the skill of the writer" [4.270]. Togay Murad takes this rhythm to a high level in terms of style. In the unity of the author-reader-image, the artistry of the story becomes even clearer: After the image of death in the story, the love of Koplon and Oymomo for each other becomes even stronger. Like the fate of the Uzbek people, the verbalization of its variants in fairy tales and epics is observed. The reason is that the old man and the old woman do not have a son, or they spend their lives farming and raising livestock, and it is natural for them to encourage and support each other in the aftermath of childlessness. In this context, the old man's handing over his savings without surviving the winter, and Koplon's telling his father not to interfere in his fate, seem appropriate on the one hand. It is impossible for anyone to convince him to marry another one and divorce Oymomo. The rhythm in the work prepares the ground for this concept to be expressed in a rhythmic manner from beginning to end.

The story is a folklore of secrets. In the story, in the hope of having a child, they go to Hajar the blind, who reads fortunes in a neighboring village, to confirm each other's inner beliefs. If Koplon and Oymomo follow this principle, it is as if they will have a child. Even today, there are people among us who do not hesitate to use certain stones and trees, and practices that are considered polytheistic. The author aims to show that values - secrets - are also ingrained in our blood. At the same time, while interpreting the inherent complexities of life, the author also indicates whether it is possible for Hajar the blind to read fortunes and have a child. This logic also reveals Hajar the blind's method of treating the sick with various excuses, such as bride and groom, evil eye, sleeptalk, and demonic behaviour. This also demonstrates the uniqueness of the tactics of convincing the reader of the impossible in the story. There are dozens of folklore motifs related to the superstitions in the story, which are especially noticeable when one perceives the customs that must be followed between the bride and groom, starting with the marriage ceremony and ending with the birth of a child.

The folklore of the superstitions occupies an important place in the poetics of the story. After all, when the Koplon's father dies, it becomes clear that it is important to find a way out of helplessness. These rhythmic fragments also serve to ensure that the images are displayed in bright colors. "The spiritual worldview of any people is determined by its social life, everyday life, traditions and customs, and folklore. Folklore is characterized as an important source of verbal expression of the ethnic identity and national characteristics of the people. In world folklore, the desire to study rituals and their meanings appeared long before the 20th century. In the West, studies related to rituals and their mythological essence were created as early as the 19th century. British anthropologist James George Frazer, in his monumental study of magic and religion, was one of the first to study the myths associated with human birth, hair cutting, and nail cutting" [2.2]. Indeed, the fact that studies related to myths have existed since ancient times and have migrated to written literature fully supports our idea. Just as every nation has its own customs, so the mysteries of a particular nation emerge in its epics:

"There was only one question in the world for Oymomo... And there was someone to ask the question.

The question was not spoken with words, but with a look:

"What shall we do now, grandma?"

The one who answered the question was someone himself.

– Let's visit the grandfather Sufi Olloyor. Who knows, maybe that person is sick... – he said. Koplon mounted. He put his wife on board. The shepherd was herding sheep in front of him. Vakhshimor set off.

The shrine of Sufi Olloyor was in the middle of an almond orchard.

Koplon slaughtered a sheep at the foot of Olloyor's tomb and drew blood.[10.60] Prof. D.Kuronov: "When a creator enters into artistic communication, he aims for representative, expressive and appellative goals, and the organization (structure) of the work should create optimal opportunities for the realization of these three goals. It is understood that it is natural that there is a typological commonality between the construction of a sentence and the construction of a literary work, which arises from the above goals. Therefore, the structure of a literary work can be understood and explained based on the models (constructions) of sentence construction"[8.73] Consequently, all of this is reflected in rhythm. Thus, rhythm is one of the important components that organize the scale, genre, idea, and creative concept in the composition of a work.

Artistic pathos in the composition of a story. "In the sources, composition is noted as the terminological meaning of placing parts of a work of art on the basis of a single artistic concept, combining them for a certain artistic and aesthetic purpose. Therefore, in forming the composition of a work, first of all, the subject and its components, conflict, plot, landscape, portraits, along with the language of the work, the system of images, and the style of the writer also play a special role. But one thing must be said: the parts should not deviate from the norm in implementing a certain intention. That is, excessive attention to one of the compositional components can overshadow the disclosure of the artistic and aesthetic function of the others in the work" [12.67] It seems that the author Togay Murad's story "People Walking on the Moon" is worthy of praise for the artistic mode saturated with folklore traditions. This can be interpreted in the following 5 classifications:



1. The folklorisms in the story reveal a very mature view of the writer's artistic world, and secondly, they typify the reality of life in the person of Koplon and Oymomo. Human artistic thinking should not remain behind the curtain from the point of view of emotional aesthetic coverage. The writer imbues his heroes with a sense of mystery and magic. In it, the world and human relations provide ample opportunities for harmonizing each other.

2. The dialectic of songs and ritual genres in the story stands out as inseparable links of reality that is being fulfilled in the birth of a child. In particular, Koplon's respect for his wife Oymomo emerges on the basis of fairy-tale images. The simplicity, trustworthiness of ordinary village people, and the variability of their moods like the weather are also naturally depicted.

3. The presence of a special place in magical tragedy, magic and witchcraft, Surkhan's coloring in raising children, the fact that the folk epic acquires a bakhshi-like (storyteller) character, can be felt in our national culture. This principle harmonizes the rhythm and pathos in the story.

4. Episodic Imagery - can be seen in the secretary's offer of a job to Koplon. The writer symbolically indicates the immense importance of the role through secretary's attention to foods, his religious view of the national character, and the role of ideology. We also encounter some implications when the secretary of the Council come to see Koplon.

5. Throughout the development of mankind, people have strongly believed in epics such as "Alpomish". They sought the truth of life in the system of images in the epic of national and heroic, bravery, and nobility. It cannot be denied that these features also found their reflection in the story. It would not be an exaggeration to say that the riddle of existence, special attention to family and child upbringing are the main fragments of Togay Murad's work and style. Pathos - as a method of individualizing character. Describing the intricacies of life is one of the characteristics of the writer's style. After all, Togay Murad carefully studied world literature until the age of thirty-five. He made a number of translations. Being aware of world ancient literature and modern prose fiction began to prove fruitful more than ever. Being held in the "trap" of ideologized fiction in the places where humanity has reached, brought great pain to the writer. This principle developed Togay Murad conceptually. Thorough study and synthesis of great folklore traditions, he demonstrated the creation of his own style. The writer, who deeply understood this, found his sad song and pain in the melodies of folk oral art. Thus, the coherence of research acquired a systemic whole and was united in a single aesthetic center. Oymomo's grave tour also explains that the mysteries are still ingrained in our blood:

"Oymomo's grave was worshipped. He worshipped it overflowing. He worshipped it with his blood and flesh. He chanted a memorable lament:

- Go around, Sufi Olloyor, my lord, let your charity go, my lord, let me be your slave for a lifetime, my lord, have mercy on me... Do not deprive me of the child that you gave to many. What sin have I committed against you that you humiliate and oppress me so much?

If I have wronged you knowingly or unknowingly, forgive me, my lord. May you have mercy on me, my poor Sufi Olloyor...

The pilgrimage did not bring any results!"[10.67]

Folklore motifs related to the mysteries occupy a special place in the art of short stories. Because artistic pathos and rhythmic fragments indicate the purity of speech. The unity of monological speech and narration reveals the hero's intellect, beautifies the architectonics of the story, reveals the complexity of human relationships, guarantees that it is an inseparable link in the reality of life and folk oral creativity. In the words of Prof. D. Turayev: "According to the observation of the literary critic M. Bakhti, the idea that helps to determine the author's position performs three functions in monological works: firstly, it is the very essence of seeing and understanding the being and the principle of expression, that is, the principle of the unity of all elements in the work in a single ideological spirit, secondly, the idea can be given in the form of a tangible or conscious result of the depicted material to some extent, and finally, it can be directly expressed in the position." [11.42] Therefore, here the artistic idea strengthens the scope of psychological analysis. The environment and the image of society in which the characters live organize the writer's goals. Also, the idea and the writer's goal have their impact on the parts of the subject. The fact that Koplon leaves the village and lives among other people, his alienation, is also in a certain sense a poetic product of the writer's unique worldview, which leads to the realization of the artistic texture. It is also a natural situation for the reader to become a participant in that event. In particular, the fact that the vine works, is a remedy for people's pain, is a symbol of simplicity and innocence, and allows Koplon to forget his strength and energy, his suffering for a while:

Our mother and father were happy.

- "Okay, go well, come well," he said.

Our father was absorbed in the darkness.

Our mother put her forehead on the edge of the gate.

She cried and cried...

A goat bleated in the street.

Our mother turned and looked.

Her goats lined up on the street.

Our mother let the goats back inside. She locked the gate from the inside. She put a stick through the chain.

She came to the bench and sat down. She put her forehead on her knees.

Again she wept..." [10.143]

One of the most culminating points in the story is the images associated with weeping. Because through weeping, a person washes away his pain. This weeping is not a weeping of joy, but rather the weeping of Oymomo, who has not found solace even after visiting cemeteries and bazaars. We cannot help but admire Koplon's patience and forbearance. If there had been someone else between them, would the two hearts have already turned in different directions? Togay Murad realizes this concept, this sense of trust in each other. It is no exaggeration to say that the bright genres of folk oral creativity that gave the writer great universal motives are also bright genres. In front of Koplon and Oymomo's patience and forbearance, who never complained about their lives, it is no wonder that the writer, who said he would build a monument to the Uzbeks, had an ideal that he had been striving for all his life!

In the "Dictionary of Literary Terms", Paphos (from the Greek word Pathos – feeling, passion) is enthusiasm. The pathos of a work is an idea, feeling and excitement that captivates the writer and permeates the entire work. This is what we should understand when we say a

work written with pathos. V.G. Belinsky believes that when studying and analyzing a work of art, it is best to first determine the pathos in it. A pathos speech is an enthusiastic, exciting speech.”[3.162] Indeed, such an exciting speech is embodied in Togay Murad’s story “People Walking on the Moon”. It is worth noting that in the work, pathos is manifested in the form of a reflection of the whole reality. In the chapter on introducing the reader to an unfamiliar life scene, the writer takes a step without hesitation. Pathos plays a very important role in reflecting “loneliness” in a single denominator. Prof. D. Kuronov “Pathos plays a very important role in Hegel’s aesthetics, it is interpreted as the core of art, the basis of the “kingdom of art”. According to Hegel, pathos is an objective existence that constitutes the essence of man, a powerful force that moves the soul, and the creator aims to express it in his work, that is, the expression of a certain pathos is the purpose of a work of art, the motive of creativity. On this basis, Hegel indicates such motives as “family”, homeland, state, church, glory, friendship, pride, honor, love” as manifestations of pathos. If the pathos in Hegel's definition is more related to the characters of the work, V. Belinsky connects it with the personality of the creator. [7.220]

In the image of death in the story, and in their wanderings among the tombs in search of a child, the inner desires of Koplon and Oymomo were not fulfilled. There is such an instinct in psychology that the writer introduces it to the reader as if he saw it with his own eyes. The intensity of the artistic texture allows us to perceive the strange transformations in the human psyche. This concept takes on a new essence in the work "People Walking on the Moon". So, every miracle of life is a conviction that it happens by the grace of God. The writer levels this concept from the beginning to the end of the work.

In conclusion, Togay Murad is one of the writers who decided to revive life down to the smallest details. In his images, folklore and It covers everything from the everyday culture of its people to universal human values. The artistic value increases even more in the contradictory twists of brevity, conciseness, and rhythm. The mysterious life of Koplon and Oymomo will not leave its reader indifferent.

The concept of life between tears and laughter serves to reveal the inner world of the heroes of the work with large generalizations. The fate of a husband and wife who suffered for a lifetime in the absence of a child was able to open a large page in national storytelling. We see that the traditions and lifestyle of our people are reflected in this. This principle allows us to approximate the poetics of "People Walking on the Moon". The complexity of life, the systematic interpretation of family problems further enhances the value of the narrative mode. After all, observation and analysis are the basis for coming to such a conclusion.

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