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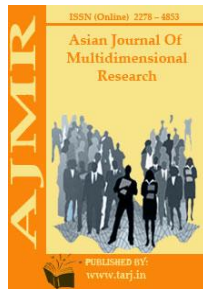
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ARTISTIC AND COMPOSITIONAL FEATURES OF HARVEST SONGS

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ABSTRACT

In the Uzbek folklore, harvest songs are distinguished by their unique artistic and poetic composition. They have acquired a certain artistic composition as a product of poetic thinking. Harvest songs are mainly composed of independent verses, logically combined on the same theme, and performed in conjunction with each other, either individually or in groups, depending on the strength of the harvesters.

KEYWORDS: *Harvest Songs, Artistic Structure, Composition, Hija, Finger Weight, Rhyme, Refrain, Refrain, Standing, Musical Melody, Motif, Art, Poetic Art.*

INTRODUCTION

The article describes the harvest songs and their artistic analysis, rhyming, artistic structure and research on the artistic expression of poetic arts in them.

The artistic structure of the harvest songs, which interpret the socio-cultural lifestyle, worldview, moods, dreams and aspirations of Uzbek reaper farmers with a unique artistic charm, consists of the motives of praising the reaper as a means of reaping, singing the fruits of peasant labor.

THE MAIN FINDINGS AND RESULTS

Harvest songs are mainly composed of independent verses, logically combined on the same theme, and performed in conjunction with each other, either individually or in groups, depending on the strength of the harvesters.

The fact that harvest songs are built on a more rhythmic-syntactic and intonational basis is an important compositional feature for their art. The composition of some harvest songs, on the other hand, is notable for being built in the form of dialogue. Such harvest songs include barley, wheat, turnips, and mosh, which are logically united by the refrain of “aren’t you full,” “are you filled up,” or “are you overflowing, black river.” It is observed that this series of songs, sung in the form of a dialogue between the reapers, is usually composed in the weight of 8 syllables:

Bug'doyaytar / olashomon, 4+4=8

To'ylargako'p / yarashomon. 4+4=8

O'qlovlarga / yarashoman, 4+4=8

To'lmadingmi, / qoradaryo? 4+4=8

Wheat says / olashomon, 4 + 4 = 8

Full of weddings/ yarashomon. 4 + 4 = 8

To the shots / yarashomon, 4 + 4 = 8

Aren't you full, / black river? 4 + 4 = 8

The rhyme of this song is in the form of *a-a-b-a*, and its fourth verse serves as a refrain or refrain. He logically connected the songs sung from the language of field crops such as barley, turnip, beans, and united them within a certain category.

In general, the verses, images, and artistic means in the songs of the harvest are combined and placed in a poetic order that serves a specific ideological purpose. Their harmony creates a poetic rhythm, a melody. Harvest songs are quick and easy to remember because they are created in a simple form, with a playful weight. They are mainly formed at a finger weight of 5-8 syllables and are observed to rhyme in the form *a-a-a-a*, *a-a-b-b*, *a-a-b-a*. Such a light tone, in keeping with the rhythm of labor during the harvest, made it easy to sing. It is understood that the weight and rhyme of the harvest songs stem from the nature of the farmer's work rhythm.

It should also be noted that although the number of syllables in some verses of the harvest songs is 8 syllables, the number of syllables in the stanzas varies. In such cases, a rhythmic vibration occurs in the melody of the song. The first and fourth verses of the song are the same because they are in the 4 + 4 form, and the second and third verses are in the same form because they are in the 3 + 5 form.

Since the sickle is one of the main tools of the peasants, in the harvest songs the sickle is artistically described as a leading image with various descriptions and analogies:

O'rog'imolmos,

O'rimdanqolmas,

Sira ham tolmas,

O'rmasambo'lmas, [1, p.214] –

My sickle is sharp,

Will not leave without harvest,

Never stops,

Can't help harvesting, –

In the harvest songs, the sickle is described as "sharp" and it is said that it must be sharp and incisive. The adjective "swift" serves to emphasize that the sickle is a light and compact hand tool; the word "haqqon" (true) serves to exaggerate the fact that the sickle pulls the heads of wheat. The fact that the first, second, and fourth verses of the above song began with the repetition of the same "o" sound created the art of alliteration. The rhyme is reminiscent of

duality, or masnavi rhyme. Words such as sickle, sickle, harvest, which begin with the sound "o" in the harvest songs, are actively used and are often heard, and this series is seen as a linguo-poetic sign of lyrical utterances.

Because the harvest is based on manual labor, the songs associated with it often describe strong and energetic wrists from the farmer's tongue, and the thin and fragile hands are contrasted with them as they quickly become tired during the harvesting process because the labor of a weary hand is not productive. It is natural for his hands to swell and get tired as the farmer holds the sickle and reaps the harvest. But the hand of the reaper must be very strong and agile. A nimble hand sickle can be used well and for a long time. Therefore, it is possible to observe that in the harvest songs a special place is given to the description of the image of the hand, its agility, hard work:

O'rog'imchaqqon,
Sen Mengayoqqan.
Qo'llarimchaqqon,
Mehnatdaboqqan.
 My sickle is quick,
 You liked me.
 My hands are quick,
 Plunging into hard work.

In this song, several sentences are pronounced in the same tone. Such similarity in tone is called rhythmic-syntactic parallelism. This harvest song is staggered in a 3 + 2 form and is created at a 5-inch finger weight. Its rhyming system has *a-a-a-a* form, or a smooth musical rhyme. This is one of the important signs for stabilization and rhyming.

Harvest songs are distinguished not only by the world of images, but also by their unique art. One of the most widely used arts in harvest songs is metonymy. For example, in the songs beginning with "Barley says", "Wheat says", the image of barley and wheat is a metonymy in terms of its secret expression of the image of a poor farmer and its connection with his life.

Another art form that is widely used in harvest songs is animation. For example, it is observed that the sickle is described as a living movement, like a human being. Such animations, however, did not appear by chance. Their origin is based on the deification of the reaper's tool, his appreciation of it as a magical object.

The art of appeal also plays a leading role in the harvest songs:

G'ujmoqibug'doy
Donginangto'q-ay.
To'pbo'lo'raylik,
Ho'pdako'raylik.
 Buckweat
 The grain is nutrient.

Be a ball and we shall play,

Okay, let's see.

It is observed that in this harvest song such artistic arts as quality, animation, and appeal are lined up. The combination of “buckwheat” represents quality and the phrase “be a ball” represents appeal and animation because it encourages the movement of wheat to “be a ball.” The ancients imagined wheat to be alive. Traces of these notions are vividly observed in the example of such harvest songs sung in reference to wheat. In them, wheat is embodied alive. The ancients, who imagined wheat to be alive, performed rituals during the process of harvesting it. They understood wheat harvesting as a form of beheading and condemning to death. It was thought that when the head was removed from the husk and made into flour, it would be resurrected when the bread was baked. Therefore, the wheat was harvested carefully, without shedding. Special attention was paid to the fact that the sickle, the sickle, was as sharp and sharp as a diamond, so as “beheaded” wheat do not suffer. Otherwise the wheat was thought to suffer.

CONCLUSION

In conclusion, the harvest songs are distinguished by their unique artistic and poetic composition. They have acquired a certain artistic composition as a product of poetic thinking.

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