

## AESTHETIC NATURE OF RADIF IN FOLK SONGS

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### Abstract:

Uzbek folk songs appear as a unique poetic system with their specific meaning and melody. Radif is one of these poetic repetitions, which serves to form the rhythm of the song and to deeply understand its content. The article discusses the expression of radif in folk songs and its aesthetic nature.

**Keywords:** Radif, rhyme, aruz weight, finger weight, word repetition, musicality, melody, rhythm, title.

### Introduction

The Radif phenomenon is mainly characteristic of lyrical texts created in Aruz. However, it cannot be denied that the radif is also used in folk songs composed with finger weights. "Radif" is an Arabic word, and according to its dictionary meaning, it means "mounted on the back, mounted".

Radif is a phenomenon related mainly to the art of poetic works. It is a lexical word or syntactic unit that is repeated after the rhyme in poetic verses to strengthen the meaning and focus the poetic thought on a certain point. , serves to increase the tone. A radif is always used for a word, phrase or sentence that is repeated without any change between verses or stanzas after a rhyme. Its place in the construction of the poem is always observed. Radif is always placed after the rhyme and before the hajib in the poem. This is its most important sign, and accordingly it is quickly identified in the poem.

Radif is one of the compositional elements in the poem. Along with the rhyme, it serves to strengthen the musical tone of the poem, define the rhythmic movement, and express the artistic content.

Radif is one of the word repetitions. Its leading feature that determines its uniqueness is that it is repeated in the same way after rhyming words. It is considered to be one of the main elements specific to the musicality of poetry. Therefore, the musicality of the poetic works with the participation of Radif becomes stronger.

Radif can be found not only in classical lyric works, but also in folk songs and terms. In classic ghazal poetry, "radif" has even risen to the level of serving as a title for the text it is being used for. As a result of this opportunity, the ghazals made the radif popular, and the radifs made the ghazal famous. In particular, the radif ghazals of Alisher Navoi, the sultan of ghazals, such as "Kelmadi", "Topmadim", Babur's "Qaldim-u?", Mashrab's "Ortar" are the radif of these words, which at the same time serve as titles. became imprinted in the memory and heart of students. It can be seen that radif is, first of all, the main ground for

a poetic work to be imprinted in memory. This is based on his ability to create a unique tone.

Recognition of the word that has become a radif in the form of a title is also common in examples of folk art. Examples of this are songs like "Yakhshidir", "Dombiram", "Nima-nima Deysiz" and "Gulyor".

Another reason for Radif's rise to headline status is that he often adopts a rhythmic emphasis. That is, in many cases, regional and rhythmic emphasis falls on the word that has become a radif, and it is pronounced separately from other words by voice. At the same time, this separation narrows the meaning of this word and makes it close to attention. Finally, this attention-grabbing word in the literary text is better remembered and becomes a title that ensures its recall.

Uzbek folk songs are colorful depending on the scope of the theme, performance and purpose: "allah", "yor-yor", "kelin salom", "olan", "hop". dividing into genres such as "mayda", "churey-churey", and "tirey-turey", it is worth noting how they were collectively named in this way. In our opinion, the main reason why Uzbek folk songs are called by such general names is that they are created within the framework of a single content and directed towards a certain object, but also due to the fact that they can be embodied as an independent work that acquires comprehensive integrity. According to the essence of the content and form, the main element that ensures such a harmony of the songs is the presence of a special repetition of words that is constantly repeated between verses after the melodic words at the end of each independent quatrain. . In particular, this word is repeated "yor-yor" in yor-yors, "allah" in allas, "mayda-yo mayda" in hop maydas, "churey-churey" in churias, etc. helps to round up and categorize songs. The fact that these word repetitions often come after rhyming words is the basis for equating them to radif.

Qozondagi qatlama,  
Qatlanadi yor-yor.  
Qizni olib yangasi  
Oatlanadi yor-yor.

Or:

Osmonda uchgan qushlar, alla,  
Sekin chiqar tivushlar, alla,  
Meni solma qayg'uga, alla,  
Bolam to'ysin uyquga, alla.

Again:

Esli molim – oqilim, turey-turey,  
Yelkamdagi kokilim, turey-turey.  
Shuncha molning ichida, turey-turey,  
Bog'da ochilgan gulim, turey-turey.

It seems that among the genres of Uzbek folk lyrics, there are many examples of specific, special repetition of words that come after rhyming words. In particular, you can see a vivid example of this in the above song samples. The first song is considered to be

"yor-yor" genre, and its rhymes are repeated yor-yor after the melodious words kataland \\ otlanadi. In the same way, in the following songs, unique melodies and radifs were repeated. It is interesting that these clear, constant repetitions characteristic of these songs serve as the basis for revealing the ideological and aesthetic purpose, creating a unique melody and musicality, and forming an expression of appeal to the object of the song. And it is this level of validity that elevates them to the leading stage, to the function of a general name or title. If it is taken into account that in literary studies, the word repetition that comes after rhyming words and serves to further form the expressed content and tone is called radif, then in the above folk songs, the word repetitions that are highlighted in the same way are called "radif" can be viewed as. Because in folk songs, as in classical ghazals, it is observed that certain words in the function of radif have been performing the function of a generalizing name (title). At the same time, it should be mentioned that the radifs that express the melody of the song serve more for its form and tone than for the content of the song.

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