



## **THE USE OF PHONOPOETIC DEVICES IN POETRY**

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### **Abstract**

One of the main tasks and objectives of applied linguistics is to determine the place of language and its forms of expression in a literary text, which encompasses multifaceted processes. In this context, an analysis of the place of speech formations, including phonopoeic devices, in a literary text is also relevant, using the vocabulary of a particular poet's poetry as an example. After all, determining the lingua-poetic potential of linguistic devices requires reliance on literary texts and an analysis of the works of a number of poets and writers. Studying the language of a work of fiction is a complex process. It encompasses not only literary theory concepts such as artistic idea, plot, imagery, individuality, and the author's artistic skill, but also linguistic ones such as pragmatics, semiotics, and connotation. It is linked to such scientific fields as cognitive linguistics and sociolinguistics.

**Keywords:** Language of fiction, linguacultural concepts, phonopoetic devices, alliteration, gemination, assonance.

### **Introduction**

In a poetic text, the aesthetic potential of speech sounds is quickly and easily perceived. After all, poetry has a unique, captivating tone. This melody is achieved through the stylistic use of sounds. Poetry primarily uses phonetic techniques such as alliteration (repetition of consonants), assonance (repetition of vowels) and gemination (layering of consonants) [8;9]. In a work of art, expressiveness is achieved



through phonetic devices such as lengthening vowels, layering consonants, repeating sounds, mispronouncing words, and increasing or decreasing volume.

The ability to precisely express the laws of stylistic sound use in writing is limited. However, uniformity of pronunciation and delivery can be achieved through phonographic means.

### **Main Part**

The problem of pronunciation and precise written transcription of words has fascinated thinkers since the time of Plato and Aristotle. Even without regard to oratory, the harmony of tones associated with the pronunciation of words and letters within words served as a source of inspiration for great philosophers. They sought to give special significance to letters that had not yet been integrated into the structure of words and had acquired their own meaning and sound. For example, the letter [r] was interpreted as a symbol of speed and intensity, the letter [I] as a symbol of dignity, smoothness, and brilliance, [i] as a symbol of narrowness, [a] as a symbol of breadth and vastness, and [e] as a symbol of eternity.

This attribution of meaning to sounds, especially letters, certainly has no serious scientific basis. Expressing one's state of mind in written form, in works of art, presents a particular challenge. To accurately convey the inner emotions of characters, such as joy, sadness, agreement, surprise, envy, admiration, sarcasm, ridicule, contempt, applause, questions, accent, discontent, dissatisfaction, desire and support, writers use several ways of recording vowels or consonants - phonographic means [5,17].

### **Discussion and analysis**

Vowel sounds are written more than once. This means the vowel is pronounced with a lengthening effect. Pronouncing a vowel with a lengthening effect clarifies the lyrical hero's attitude toward reality. Scholarly literature emphasizes that this technique is used to express the weakness or excess of a characteristic.

In this case, the vowels are pronounced elongated to convey to the reader the weakness and duration of a sign or a certain situation, and this is expressed by writing the vowel more than once in writing, which is not contradicted by the current spelling rules of the Uzbek language. For example,

In grandfathers' tales,



There were springs where milk boiled.  
In grandmothers' tales,  
There were villages where there was no snow.  
All this is **gone-o-o...**  
The garden where I played as a child has **disappeare-e-e-d**,  
Following the richest market.  
Now it sweeps the roofs itself,  
The snow that fell on its head.

(From the poem "You Are Beyond Poetry")

Symbolic redundancy: (Auschwitz houses the boots of burned children, horrific witnesses of the war.) It's worth noting that more than twenty of the poet's poems are dedicated to the terrible, agonizing consequences of war. Even at the age of seventy, having lived through World War II, the poet still feels the effects of that hateful war.

Little shoes-e-e-e...

On that sad day, in the crowded courtyard,  
The children kissed her feet and cried.  
On the way to kindergarten, to school,  
The children cried, waiting for the end of the day.

Little shoes-e-e-e...

(From the poem "Little Shoes") [6.47]

In addition, in literary texts, the method of writing vowel sounds more than once is used to express situations where a character is surprised or amazed by something. For example,

Gulyar Khanjar Baba, flowers from your head,  
You cannot leave the world you left behind.  
They set out a bowl of soup for your sorrow,  
**O-O**, you cannot drink soup soaked in tears.

(From the poem "In Memory of Khanjar Aravakash") [7.43]

This phonographic method can also be observed in literary texts for purposes such as appeal, invocation, suggestion, and attention-grabbing. For example, the invocation:

**Hoy-oy**, white snake, white snake,

I returned from this path, crying:

I had bad dreams,

I told my dream to the water.



Like a heart full of everything,  
My dreams poured out in the morning.

Like bread thrown into water,

My mind and feelings flowed. (From the poem "Hoy, White Snake")

Spelling consonants multiple times. Words that, according to orthographic norms, should be pronounced as a single consonant sound are intentionally pronounced layered in certain situations for expressive and aesthetic purposes. To accurately convey the speaker's inner mood (for example, sadness, joy, etc.) and their intentions to the reader, writers try to express this in literary texts by spelling consonants multiple times. This expresses such meanings as the redundancy of a sign, the duration or immediacy of an action (occurring in a single moment), repetition, and the loudness or lowness of a sound. However, poetess Zulfiya Muminova does not resort to obsessive overlapping of consonants. She strives to skillfully use overlapping consonants in accordance with grammatical requirements. For example,

Sign Excess:

...He couldn't operate on the memory,

Memory is full of wounds.

It keeps coming, it went to the water,

Becoming a nurse who never returned.

She spent her beautiful youth,

Lost forests, lost roads.

Tim left whiteness on her black hair,

Chopped off her legs, chopped off her arms.

As the memory unfolds ever deeper,

She covers her ears tighter.

She doesn't want to remember,

Some baby lying in pieces.

(From the poem "The Doctor's Introduction to Ashrapova")

Low voice:

Quiet-e-e-e... Autumn is sleeping in the garden...

Mispronunciation of words. In spoken language, for various reasons, certain words, sometimes borrowed, are mispronounced. This can be explained by the speaker's misperception of the spelling of a borrowed word from a different nationality and their inability to distinguish between paronyms. In poetry, this method is also used to



individualize the lyrical character's speech and bring the expression closer to spoken, living language. (In some places, words are also deliberately mispronounced and spelled the same to evoke laughter.) For example, Potima instead of Fatima, Pozil instead of Fazil.

On a moonlit evening, a ghazal was sung:

I am on the side of the moonlit heart.

Angels were throwing apples.

I am on the side of the mirror lake.

(From the poem "I am on the side of the people")

**Alliteration.** The role of alliteration in providing melody and expressiveness to artistic speech is incomparable. The repetition of the same consonant sounds at the beginning or end of lines, words, and syllables in poetic speech is called alliteration. This method, based on the musicality of sounds, has been widely used in Eastern poetry since ancient times. In ancient literary criticism ("ilmi bade"), alliteration was called the "art of intonation."

The use of alliteration in prose makes it difficult to achieve artistic effect. Therefore, alliteration in prose is rare [3,67].

In the poetry of poetess Zolfiya Muminova, there are virtually no passages that use pure (full) alliteration. However, there are passages with partial alliteration. For example:

They performed the ghazal "White Night,"

I am on the side of the "White Heart."

Angels threw apples...

I am on the side of "Oynakul."

(From the poem "I am on the side of the sages")

**Assonance.** Assonance is one of the phonetic methods used to impart intonation coherence, melody, and emotional expressiveness to artistic speech. Literature asserts that assonance is a harmony of sounds formed by the repetition of identical or similar vowels. (Vowel repetition is often observed in folk proverbs.) Assonance is found in poetic texts, often in the form of rhyming words, giving poetic speech a lively spirit and unique musicality.

I walked these streets, thinking...

Now I walked them, laughing and thinking.

Blessed by the faces of heaven,



I walked them, picking flowers from the conversations of princes.

I planted colorful flowers in the garden of my heart!

Independence is eternal in Uzbekistan!

(From the poem "Independence is Eternal")

**Gemination.** Another phonetic method widely used in literary speech is gemination. In the "Explanatory Dictionary of Linguistic Terms," this phenomenon is explained as "a double consonant—the appearance of two identical consonants" [2, 34]. In the textbook "Historical Phonetics of the Uzbek Language," this phenomenon is called a "double consonant" or "double consonant": "It is extremely arbitrary to consider a double consonant—the phenomenon of lengthening, doubling consonants – as a phonetic change. However, this phenomenon is similar to a phonetic change in that it can only occur in one consonant between two vowels."

This combination is found primarily in the sounds [k], [q], [t], [l] between two vowels and only when naming the numbers 2, 7, 8, 9, 30, 50. These numbers can be pronounced with either a single consonant or a double consonant. The reasons for this combination in number names remain unclear. However, the second [t], [l], [k] in words such as katta, latta, yakka, yalla, chakki, ukki have historically been morphological indicators, and there are also scholarly ideas that this combination in them is the result of assimilation (adaptation). The scholar Adkham Abdullaev used the term "consonant layering."

By using multiple layers of consonants, the artwork fully conveys the joy and sorrow in the character's soul. For example,

May God be without a shield, may God be without a fortress,

May gossip not tear my shirt,

May God be vigilant, may God be awake,

May dogs not bite a woman's heart.

## **Conclusion**

The overlapping of consonants in the repetitions in the above examples served to express the subjective state of the lyrical hero. As noted above, overlapping consonants is a distinctive stylistic device. Just as it is impossible to use the sound that occurs when overlapping consonants, not all consonants appearing next to each other in a word have linguistic and poetic meaning for various reasons.



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