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# PHONETIC REPEAT: LINGUPOETIC ANALYSIS AND METHODOLOGICAL POSSIBILITIES

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### Abstract

The article contains phonetic repetitions, their application in Mirtemir's poetry and a specific stylistic. The semantic-stylistic features of repetition of alliterations are represented.

**Keywords:** Repetition, phonetic repetition, alliteration, assonance, gemination, stylistic task.

## FONETIK TAKROR: LINGVOPOETIK TAHLIL VA USLUBIY IMKONIYATLAR

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O'zbekiston davlat jahon tillari universiteti dotsenti

### Annotatsiya

Maqolada fonetik takrorlar, ularning Mirtemir she'riyatida qo'llanishi va o'ziga xos uslubiy vazifa bajarishi yoritilgan. Bunda alliteratsiya takrorining semantik-stilistik xususiyatlari ifodalangan.

**Kalit so'zlar:** takror, fonetik takror, alliteratsiya, assonans, geminatsiya, uslubiy vazifa.

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### Introduction

Language, as a socio-psychological phenomenon, always strives for the principle of economy in the process of speech. In speech activity, not the normative correctness of pronunciation, but articulatory convenience and phonetic simplicity are of primary importance for the subject. Therefore, phenomena such as phonetic reduction, assimilation, elision occur in the language system. These processes are directly related to the psychophysiological capabilities and communicative needs of a person, ensuring the speed and efficiency of speech. Phonetic repetitions in the language provide that ease and fluency. A person is always aware that achieving this ease should be free from force, artificiality and unnaturalness. Therefore, this state is achieved not voluntarily, but involuntarily. This article analyzes the stylistic and linguopoetic features of the alliteration phenomenon used in Mirtemir's poetry. In particular, the role of consonant repetition in the formation of the semantics, rhythmic structure and emotional-expressive layer of the artistic text is clarified. The functional capabilities of alliteration in creating imagery, enhancing poetic tone, and ensuring the phonostylistic integrity of the text are illustrated using specific examples.

“Appropriate sound repetition decorates the rhythm, increases the emotional charge (power), enhances expressiveness, and raises the culture of poetic speech to a certain level. It should appear in a meaningful verse and highlight it, but emphasizing sound repetition in relation to the content can also lead to the content becoming imperceptible” [6, 83].

Phonetic repetitions arise on the basis of the consistent or interval-based repetition of one of the sounds of speech, as well as the harmony of sounds (phonic harmony). Such repetitions are formed through the purposeful repetition of segmental units - vowel and consonant phonemes. As a result, the rhythmic-melodic system in the text is strengthened, acoustic harmony is created, and the expressive effect increases. Phonetic repetitions, as a rule, are manifested in the form of phonostylistic means such as alliteration, assonance, consonance, and

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increase the level of imagery and emotional intensity of artistic speech. “In order for a poem to evoke aesthetic pleasure in the reader, it must have a meaningful impact and be able to express the inner emotions of the creator. The emotionality of a poem depends on poetic phonetics, along with meter, rhythm, rhyme, poetic figures, and artistic techniques” [2, 114].

Phonetic repetitions are actively used as an important visual-aesthetic tool in folk oral art and Uzbek classical poetry. The main reason for this is that folklore works, as well as classical poetic texts, are intended for oral performance and broadcasting. In texts created and distributed in the form of oral speech, acoustic harmony, rhythmic consistency, and ease of memorization are of paramount importance. Based on this need, phonetic repetitions strengthen the melodic structure of the text, stabilize the rhythm, and increase the emotional impact during the performance process. As a result, the phonostylistic integrity of artistic speech is ensured and the level of aesthetic expressiveness increases. This feature is the basis for the emergence of poetic phonetic units. This is manifested in the fact that sounds in poetic speech undergo various formal and pronunciation changes according to the requirements of the content and style. This change ensures the expressiveness, attractiveness and necessary tone of poetic speech.

Any formal research and peculiarities in literary works, even at the level of phonetic units, should be subordinated to the content, serve to increase the content-essence of the work of art and the expressiveness of speech. In this sense, the repetition of speech sounds in artistic speech is also a purely formal phenomenon, which, when used in its place, increases the artistic perfection of the work and serves for the fluency of speech. We can include such stylistic devices as alliteration, assonance, gemination among such repetitions. In each of these stylistic devices, a specific repetition of speech sounds is observed, which performs a certain stylistic task and is aimed at ensuring the artistry of poetry.

“Alliteration (lat. al – ra, littera – letter) – the repetition of the same consonant sounds in a poem, sentence, stanza, and partly in prose works. Alliteration, as a

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phonetic-stylistic method, enhances the intonational expressiveness and melodiousness of artistic speech” [2, 115].

Commenting on the repeated use of sound in poetry, the literary critic U. To‘ychiev writes: “Sound repetition is an important quality of poetry, especially children's literature and song texts. It enhances the musicality of poetry, but does not create rhythm, but decorates it. If consonants create the alliteration technique, then vowels form a sound repetition called assonance” [7, 205]. This idea of the scientist clearly defines the place of sound repetition in the poetic system: it does not create rhythm, but enriches the existing metric-rhythmic basis phonetically and serves as an aesthetic decoration. Thus, alliteration and assonance are not structural-rhythmic factors, but rather phonostylistic intensifiers. From this point of view, the repetition of sound performs three main functions in a poetic text: a) acoustic function - enhancing musicality, providing melodiousness; b) expressive function - increasing emotional impact, expressing a state of mind through sound; d) semantic function - giving phonic emphasis to a particular word or concept.

Alliteration arises on the basis of the repetition of consonant sounds and expresses greater articulatory power and dynamics. Assonance, on the other hand, provides melodic softness and harmony of inner tone through the repetition of vowel sounds. Both phenomena serve to strengthen the layer of meaning phonosemantically.

Also, sound repetition in children's literature and song texts facilitates memorization, facilitates oral performance, and activates audience perception. This increases the communicative effectiveness of the poetic text.

Thus, although sound repetition is not the main component that creates rhythm in poetry, it should be evaluated as an important poetic tool that shapes its aesthetic and phonostylistic qualities.

In Mirtemir's poetry, alliteration is manifested in various forms, each type of which performs its own stylistic function and provides various aspects of artistic expression. The purposeful use of consonant repetition creates rhythmic and

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musical harmony in verses, increases melodiousness, strengthens pictorial images at the phonic level, and evokes an aesthetic impression in the reader. At the same time, alliteration also performs such functions as highlighting the center of meaning, giving semantic emphasis, enhancing the logical and stylistic load of thought, and expressing poetic mood and state of mind. In Mirtemir's lyrics, alliteration is actively used not only as a phonostylistic decoration, but also as a means of ensuring the internal rhythm and compositional integrity of poetry. We can observe this in the following.

1. The repetition of a certain sound in the words of a verse of a poem is manifested as a phenomenon of phonetic repetition or alliteration. This repetition creates rhythmic harmony, melodiousness and phonostylistic unity in the verse, and also enhances the emotional impact on the reader and strengthens the visual images at the phonic level. For example, in the poem "Old Men", the repetition of certain sounds enriches the rhythmic structure of the verses, ensures phonic harmony between words and increases the aesthetic power of poetic images. Through this, the poet highlights the remarkable aspects of natural landscapes, internal spiritual experiences or the actions being described through phonic means. Such phonetic repetitions not only increase the musicality of the verses, but also serve to direct the reader's attention to the central figurative or semantic elements, deepen the poetic content and enrich the expressive layer of the image.

Sokinu savlatli, soyabon sada,  
Sira yondosholmay garmsel zada;  
Chollar o'tsirduy kurib chordana,  
Davراسi t y d sak shohana. (4, vol. 2, 79).

2. In a certain section of the poem, a complete harmony of a sound is observed, which ensures rhythmic harmony, musicality and phonostylistic integrity in the verses. In Mirtemir's poetry, mainly the sounds j, s, sh, k, q are repeatedly used. These sounds perform various phonosemantic and stylistic functions in the verses: for example, the sounds s and sh express calmness, tenderness, and

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lyricism, while the sounds q and k reflect a mood of tension, movement, or internal tension. In the poet's poems "You, my childhood", "My care", "Cool dawn, riverbank...", "Lake skirting", "Swallow", "Charm", "Laughter", these repetitions enhance the melodiousness of the verses and increase the artistic and aesthetic effect. At the same time, they phonetically strengthen poetic images, direct attention to central concepts, give dynamics to the rhythmic structure, and create the opportunity for the reader to perceive the content more deeply. As a result of phonetic repetitions, the poet's individual style is also manifested through phonostylistic signs, ensuring the connection between verses and the general musical tone of the lyrics.

Your beauty is more than a word of magic,  
A word of magic, you are a carnation,  
If I remember your face, it is still too little,  
Do you remember love and loyalty? [4, vol. 3, 205].

In this poem "Cool morning, by the river..." written in a folk tune, the repetition of sounds provided musicality in the melody and expressive simplicity. While drawing the beautiful image of the beloved, the poet figuratively expressed her image in a single verse using adjectives such as beauty, magic, word, carnation. These words are logically connected with the words love and loyalty in the next verse. In all the verses of the stanza, there is a harmony of the consonant s and vowels.

3. Sound repetitions also occurred as a result of the side-by-side use of melodious words in the poem. In this, the poet used melodic words such as fatigue and thirst, water and water, thirst and chatnaq, brotherhood and blood. This also gave rise to the art of tazmin-i muzdavaj. In this art, two or more melodic words are placed side by side. As a result, the harmony of sounds is created, pronunciation, connection is strengthened, musical closeness and uniformity are created.

In the poet's poem "Shadiyona", we can observe such repetitions that arise as a result of the use of melodic words side by side:

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Thirst, thirst, anyway,  
You are cheerful, you are determined,  
You are strong, you are strong  
There will be no mountain, no desert. [4, vol. 2, 178].

4. The verses of a certain section in the poem begin with the same sound. This is a form of phonostylistic parallelism, manifested as an enhanced form of alliteration. Such an opening creates an anaphoric sound repetition, ensuring rhythmic consistency and compositional integrity within the stanza. Opening with the same sound creates acoustic emphasis, isolates the semantic center, and directs the reader's attention to a specific image or idea. At the same time, phonic parallelism enhances the internal musicality of the stanza, strengthens the syntactic and spiritual connection between the lines. As a result, harmony arises between form and content, and the level of poetic expressiveness increases.

Silent, silent night... I was a guard,  
A guardhouse as distant as shadows.  
Silent, silent night, my four sides are silent...

I would guard the people bravely. [4, vol. 1, 251].

In this stanza taken from the poet's poem "Plague", the lines begin with the sound s, creating a phonetic harmony. This harmony is observed not only in the vertical arrangement of the words containing the sound s in the lines, that is, in the repetition in each line, but also in their horizontal arrangement, that is, in the sequence between lines. As a result, rhythmic consistency and phonic harmony arise within the stanza, the lines complement each other acoustically and increase the artistic and aesthetic effect. This type of repetition of the sound s enhances the melodiousness of the lines, evokes a certain mood and state of mind in the reader, ensures the memorization of images, and stabilizes the musical structure of the poetic text. Thus, the phonostylistic role of the sound s in Mirtemir's poetry is manifested not only as a decorative means, but also as an important stylistic element that creates semantic emphasis, visual expression, and rhythmic

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harmony. Because, "Vertical alliteration is mainly characteristic of poetic text and can occur in the words at the beginning of lines, that is, between lines, while horizontal alliteration can occur within a line or sentence." [8, 30].

Because, "Vertical alliteration is mainly characteristic of poetic text and can be in the words at the beginning of lines, that is, between lines, while horizontal alliteration can be within a line or sentence." [8, 30].

5. The lines of a certain section of the poem or the words of a poem end with the same sound. This sometimes harmonizes with the harmony within the line. In the poem "Praise of the People and Land", the poet created the following simple but impressive lines related to the repetition of the sound m:

My cancer, my love, my chillam,

My garden, my tutzorim, my pillam.

My lead, my base is rich in tin,

My silk, my karakul. [4, vol. 3, 16-17].

The harmony of repeated sounds in the poem is formed in accordance with the general content of the poem. The poet used sound repetitions to draw the reader's attention to the qualities and characteristics of his country, its wealth, to list them and emphasize them. The wealth of our country is mentioned one by one in the poem. The lyrical hero is proud of them. This feeling of pride is figuratively and artistically depicted through the repetitions in the stanzas, including repeated sounds. In particular, the repetitions related to the m sound in the above stanza give the poem a special tone. The repetition of the m sound in the cited stanzas occurs in the following form:

Although the m sound is used in 11 places in the stanza, we do not feel any force or falsity or tightness. The poem expresses the praise of the country, the country. Both the existence and wealth of a person, the fact that everything is the country, the motherland, are expressed in poetic images. In this case, the repetition of sound enhances the meaning and increases the impact.

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The repeated m sound in the verses seems to close the end of the words from which it comes, to summarize the firmness of the thought. In addition, the presence of the m sound in the first person possessive suffix served to emphasize the poet's true love for his homeland, and the repeated repetition of this love served as the poet's loyalty and confession.

Mirtemir made effective use of alliteration in his poetry, creating various forms and assigning a stylistic function to each of them. In the poet's poems, mainly consonant sounds such as s, q, m, sh, k, ch, j, b, z, g are used repeatedly, fulfilling a specific stylistic function. In particular, the repetitions of the consonants s and q occur frequently. In the repetitions related to the sound S, he used words such as sevgi, solim, soch, sunbul, sokin, saba, salqin, sen, silagan, suluv, sahar, while in the repetitions related to the sound q, he mainly used words from noun and verb groups of various forms. Also, the purposeful repetition of consonants becomes a phonostylistic indicator of the individual style. This situation indicates that the sound system actively performs a pictorial-aesthetic function in the poet's poetics. Thus, alliteration in Mirtemir's lyrics is not an accidental phonic phenomenon, but a consciously organized, poetic mechanism that ensures the unity of content and form. In general, phonetic repetitions are a formal feature of a work of art, and serve to enhance the artistry of the work, especially in poetic language, to ensure the harmony of lines, to increase expressiveness, simplicity, and fluency. In Mirtemir's lyrics, various forms of phonetic repetitions are found as a phonetic-stylistic method. The repeated use of sounds creates closeness and harmony in pronunciation, which attracts the reader's attention to the objects and events being described, increases the artistic and aesthetic impact of the verses, serves to emphasize and distinguish certain concepts, increases the logical and stylistic load of thought, emphasizes a certain word or sound, the content they carry, and provides harmony and musicality.

Phonetic repetitions are not only a formal-aesthetic element in Mirtemir's lyrics, but also a means of structurally organizing the content. Sound repetitions clarify

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the semantic center, ensure the internal compositional integrity of the text, and strengthen the poetic concept at the phonic level. As a result, internal harmony arises between form and content. Phonetic repetitions also strengthen the emotional-expressive layer of the lyrics. Through the purposeful repetition of consonants and vowels, the state of mind, mood, and psychological experiences are expressed through acoustic imagery. This is associated with the principles of phonosemantics and creates an associative relationship between sound and meaning.

In addition, phonetic repetitions stabilize the poetic rhythm, strengthen the connection between lines, and determine the dynamics of the text. In some cases, sound repetition creates semantic parallelism, deepens figurative thinking, and forms phonostylistic signs of the author's individual style.

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