



PHONETIC REPETITIONS IN THE POETRY OF HAMID OLIMJON

Shofqorov A. M.

Candidate of Philological Sciences, Associate Professor

Uzbekistan State University of World Languages abdushukur74@mail.ru

Abstract. The article describes the specific semantic and stylistic features of phonetic repetition in the poetry of Hamid Olimjon. There are also comments on the study of Uzbek linguistics.

Keywords: repetition, artistic repetition, phonetic repetition, alliteration, gradation.

HAMID OLIMJON SHE'RIYATIDA FONETIK TAKRORLAR

Shofqorov A.M.

Filologiya fanlari nomzodi, dotsent

O'zbekiston davlat jahon tillari universiteti abdushukur74@mail.ru

Annotasiya. Maqolada Hamid Olimjon she'riyatidagi fonetik takrorning o'ziga xos semantik va stilistik xususiyatlari yoritilgan. Shuningdek, o'zbek tilshunosligida tadqiq etilishi haqida mulohazalar yuritilgan.

Kalit so'zlar: takror, badiiy takror, fonetik takror, alliterasiya, gradasiya.

Аннотация. В статье описываются специфические семантические и стилистические особенности фонетического повтора в поэзии Хаида Олимжона. Также есть комментарии по изучению узбекского языкознания.

Ключевые слова: повтор, художественный повтор, фонетический повтор, аллитерация, градация.

Language as a socio-psychological phenomenon always strives for brevity and simplicity. How to pronounce is more important for a person than how to pronounce correctly. Phonetic



repetitions in the language provide that ease and fluency. A person always realizes that achieving this ease should be free from violence, artificiality and unnaturalness. Therefore, this state is achieved not voluntarily, but involuntarily.

The melodiousness and effectiveness of poetic speech is achieved in some cases as a result of repeated use of sounds. Because some methodological tools, including most forms of repetition, are based on the repetition of speech sounds. "However, it should also be said that individual speech sounds or phonetic methods do not represent a specific content by themselves. They acquire concrete meaning and give emotionality to the poem only when they form a whole with other elements of artistic speech (syllable, pause, column, series, verse, verse, poetic figures...) [4; 114].

Phonetic repetitions occur on the basis of the repetition of one of the speech sounds or the harmony of sounds. Appropriate sound repetition decorates the rhythm, increases emotionality, and enhances expressiveness. Among phonetic repetitions, we can include stylistic tools such as alliteration, assonance, gemination. 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 the poem. Hamid Olimjon made good use of phonetic repetitions in his poetry, created various forms and assigned a stylistic task to each of them. The repetitions used in the poet's poems performed a unique methodological task.

Words are used purposefully in any artistic work. Their repetition performs a certain methodological task. Otherwise, they reduce the artistry. "In order to attract the reader's attention to the implied aspect of the event described by the poet or writer, to exaggerate it, or to enumerate certain things, in more poetic works, sometimes in prose works, some a sound or a combination of sounds, a word or a combination of words, deliberately emphasizes and repeats sentences" [7; 127].

In the poem "Valley of Happiness" by Hamid Olimjon, the alliteration related to the b sound occurs as follows:

Yuvib, tarab, sevib, o'pib, quchib, opichlab,

Ey baxtlarni balog'atga yetkazgan ona!

Yozilib, yetilib, to'lib yotadir –

Yoppasiga yangi kunga erishgan Quva! (8; 155)

In these verses written in gradation (first, second and third verses) there is a repetition of the b sound. The meaning of each word that forms the gradation in the poem has increased. In fact, gradation is a tool based on increasing meaning. Escalation serves to emphasize every necessary idea or concept. The repeated sound at the end of each word that forms the gradation in the given paragraph strengthened the meaning and created a harmony of meaning in the words.

In one verse of the poem, the repetition of sound increases the impact, in the second verse the tone decreases, in the third verse the melodiousness rises again, and in the fourth verse it decreases.

In the poet's poem "Sharofat", we can observe the repetition of sound as follows:



Sharofat shaftoli shoxidan

Suzilib, mevalar uzardi.

“Ichkari” titrardi ohidan,

Qo‘llarin har tomon cho‘zardi (8; 38).

In the first verse of the poem, the harmony created by the repetition of the sound sh, first of all, draws the reader's attention to this verse, and the main idea is revealed on the basis of the repeated use of the words Sharofat and peach throughout the poem.

Various forms of alliteration as a phonetic-stylistic method can be found in the lyrics of Hamid Olimjon. Repetition of consonant sounds in artistic speech created a close and harmonious pronunciation of sounds, which attracted the reader's attention to the described events and increased the artistic and aesthetic effect of verses. Alliteration as a pictorial tool served to emphasize and distinguish certain concepts and increased the logical and methodological load of thought.

In the poet's poetry, emphasis is placed on a certain word or sound, the content they convey, through the harmony and repetition of vowels. The repetition of vowels created a certain rhythm. Vowels, which provide long or short syllables and are one of the main means of creating musicality, provide melodiousness and musicality in the poet's poems.

In general, the phonetic repetitions in the poetry of Hamid Olimjon served to ensure the harmony of the verses, to increase expressiveness, simplicity and fluency. The repetition of sounds and syllables in the poet's poems is aimed at exaggerating the main meaning in a logical manner.

REFERENCES:

1. Abdullaev A. Expression of expressiveness in the Uzbek language. - T.: Science, 1983. - P. 88.
2. A'lamova M. Repetition and some of its features // Actual issues of Uzbek philology. - T., 1977. - P. 169-173.
3. Boboeva S. Lexical features of Hamid Olimjon's poetry. - T.: Science, 1989. - P. 54.
4. Boboev T., Boboeva Z. Fine arts. - Tashkent: TDPU, 2001. - P. 122.
5. Yaqubbekova M. Linguistic features of Uzbek folk songs. - T.: Science, 2005. - P. 162.
6. Nematov H. Historical phonetics of the Uzbek language. - T.: Teacher. 1992. - B. 136.
7. Kongurov R. Pictorial means of the Uzbek language. - Tashkent: Science, 1977. - P. 127.
8. Hamid Olimjon. The Complete Works: Ten Volumes. Volume 1. - Tashkent: Science, 1979. - P. 404.