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THE USE OF EXPRESSIVE PHONETIC MEANS IN FARIDA AFROZ'S WORKS

Abstract: This article discusses the possibilities of individual style in the development of art, as well as the phonetic means and phenomena that serve to increase expressiveness. Thoughts on the subject are evidenced by the poetic works of Farida Afroz.

Key words: aesthetic function, methodological tools, language of the work of melody, fusion, sound acquisition, articulation.

Language: English

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Introduction

It is easy to imagine that a person perceives the external world in his own way, by recalling the myriad metaphors of language. This determines the individual style of speech of each language speaker. Individual research is important in identifying findings that enrich and expand the potential of our language.

In the field of stylistics in Uzbek linguistics the merits of such scientists as A.Shomaqsudov, E.Qilichev, I.Rasulov, A.Mamajonov, A.Abdullayev, R.Qo'ng'urov, N. Mahmudov, M.Mukarramov, U.Abdurahmunov, M.Mirtojyev, B. Yo'ldoshev, M.Yo'ldoshev are great.

The main part

In the history of world linguistics, it can be observed that different and different approaches to the phenomenon of language have emerged. Of course, for these approaches a certain aspect of language is taken as a basis, an attempt is made to reveal this same aspect more deeply, all the peculiarities of the whole complex essence of language are studied from this point of view ... The existence of aspect does not deny the existence of aesthetics (beauty, art). Therefore, all these features must be taken into account when revealing the essence of language [9, 3]. The fact that language is multifunctional shows just how serious an

approach is to small research within a particular language. Man has not only the language to which he belongs, but also an individual way of perceiving a certain national-cultural mentality and reality. Language also reflects a person's mental, inner world, mental level, and linguistic personality. Therefore, in recent years, there has been a significant increase in the anthropocentric study of the role of language units in the relationship between man and the world, the psyche of the linguistic person, the expression of thoughts, dreams and hopes.

While the current stage of development of linguistics requires an anthropocentric approach, it can be said that "anthropocentrism is not just a concept or paradigm attributed by linguists to the study of language, anthropocentrism is a phenomenon directly related to the essence of language." [9, 6] The fact that man is at the heart of this paradigm increases interest in research into the aesthetic or expressive function of language. The fact that textual research plays an important role shows that much attention is paid to this very function of language.

In recent years, textual research has focused on the stylistic, sociolinguistic, psycholinguistic and methodological aspects of the communication process. The researches of A.Nurmonov, Z.Tohirov, D.Lutfullayeva, Sh.Iskandarova, S.Muminov,

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Sh.Safarov, M.Hakimov, I.Khojaliyev, M.Saidkhonov, S.Maksumova, A.Kochiboyev, D. Khudoiberganova, E.Ibragimova, S.Kurbanova, M.Kurbanova, M.Gaziyeva, N.Kazakova and others are also noteworthy.

To date, much research has been done on the aesthetic function of language. As a result of his research, a number of textbooks and manuals on stylistics, as well as a large number of studies devoted to the study of methodological tools have emerged. Many stylistic advances have been made in these studies. In particular, L. Abdullayeva in her monograph discussed the problems of lexical stylistics of the language of Uzbek literature. In Abdullayev's research, he tried to show the methods and means of expressiveness at all levels of language. In his book "Lexical means of artistic image" E. Kilichev focuses on the lexical means involved in the creation of artistic image, their possibilities of expression. B. Umurkulov's monograph "Vocabulary of Poetic Speech" (1990) explores issues such as lexical sources of modern Uzbek poetic language, poetic lexicon, traditional poetics, word variants, their aesthetic significance. In the works of M. Yuldashev the text and its types, ways of methodical analysis of the literary text are considered in detail. The books of N. Mahmudov and H. Abdurahmanov also contain valuable ideas about the possibilities of lexical units that have an aesthetic effect. It should be noted that the book "Methodological tools" by A. Mamajonov and U. Mahmudov contains valuable ideas about a number of methodological figures, such as antithesis, parallelism, counting, gradation, inversion.

"Literary text, unlike any non-fiction text, performs a special task - an aesthetic task, which is manifested in a complex interaction with the communicative task and is a decisive factor in the specific structure of the text." [6, 5]. M. Yuldashev says: "In the works devoted to the study of the language of fiction, along with the term" expressive function "of language," poetic function of language "," artistic function of language "," aesthetic function of language " terms such as However, it should be noted that the term "aesthetic function of language" is used relatively often in the philological literature. This is natural, because the concept of aesthetic task can generalize them, including a number of concepts such as expressiveness, art, poetics. In other words, the scope of the concept of aesthetic function is much broader than these concepts.[3, 7-8]

"Everything that makes a speech brighter, more moving, more impressive is expression. So, expressiveness of speech is a means of making speech bright, effective, and imaginative" [5, 99]. From this point of view, one can see the infinite possibilities of expressiveness at all levels throughout the hierarchical system of language.

Speech sounds are one of the most important units in the formation of speech and serve as one of

the most important tools in the analysis of literary text. Phonetic stylistics studies the expressive-stylistic possibilities of the interconnection of sounds, in general, the laws by which speech sounds can serve as an effective means of language.

In the process of analyzing a literary text, special attention should also be paid to the aesthetic features of phonetic units. In a poetic text, the aesthetic possibilities of speech sounds are quickly and easily perceived. Because the poem has a unique melody. This melody is achieved through the methodical use of sounds[2, 45].

Typically, in fiction, more lyrical works, sounds, accents, and tone are important methodological tools in increasing emotional sensitivity. The various forms and methods of melodic speech, by their very nature and essence, are peculiar to poetic speech. Poetic speech is an exciting rhythmic speech that is organized in terms of tone and emerges as an expression of emotion. Poetry is characterized by the widespread use of certain means of regulating the tone of speech (for example, rhythm, rhyme, radif, band, etc.). Therefore, the structure of the poem stands out as a special branch of phonetic stylistics.

It is known that as a result of the aesthetic use of sounds, phonetic methods such as alliteration, assonance, gemination are used in poetry. In prose, expressiveness is provided by phonetic methods such as stretching vowels, folding consonants, repeating sounds, mispronouncing words, adding or subtracting sounds [1, 85]. However, the possibilities of individual styles are so wide that phonetic methods such as lengthening vowels, folding consonants, repeating sounds, changing the pronunciation of words: gaining, lowering or subjugating words are also widely used in poetic speech.

Today's interdisciplinary integrative research shows that "since ancient times, the pronunciation of a word and the problem of transcribing it into writing have attracted the attention of thinkers. Even though this was not related to the art of oratory, the harmony of the tones associated with the pronunciation of the word, the sounds in the word, was an inspiration to the great philosophers. They wanted to "give a special meaning to sounds that have not yet been absorbed into the word structure and acquired a specific meaning and tone." [7].

Sounds have their own peculiarities in terms of their use in speech, so in a poetic text the euphonic (euphony - melodic, melodic) [11] features of sounds are the leading ones. This feature can be caused by dropping certain sounds or syllables from the root morpheme, adding sound to the root morpheme, or repeating sounds or syllables.

The sound content of any core morpheme cannot be changed. When sounds are distorted or mispronounced, the meaning of words is distorted and their effectiveness is impaired. Sounds are not always inseparable from thought, thought occurs in relation to

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sound, how the sound is related to the sound, the amount of sound is expressed in less or more, it is closely related to methodological factors.[13, 82] According to J. Mamatov, due to the desire for ease of pronunciation, various phonetic changes occur in the chain of sounds in speech[8, 61]. In addition, phonetic phenomena can be caused by factors such as a tendency to be concise in speech, a lack of emphasis on the syllable, a hurried pronunciation, or difficulty in pronouncing words in other languages. For the above purposes, R. Yusubova notes that phonetic savings are common in speech, but there are also cases of vocalization in the core. For example, we can confirm our opinion with examples from the work of Farida Afro'z:

Hirotning samoviy minoralari,
Temurbek naslining *chinoralari*,
Mirzo Ulug'bekning sitoralari –
Sohira begimsiz,
Gavharshod Begim.

Here, the speaker added a to the root of the word maple to create a melody and to highlight the quality of the image of a woman (to express the gender), to emphasize the respect for women inherent in our mentality. There is no rod category in our language. However, this phenomenon is understood without exception in some words borrowed from other languages (for example: Karim – Karima).

In the following part of the speech, the author chooses to ensure the harmony of the melody by adding the vowel a at the core of the word *chor* (Persian "thorn") and to emphasize the "tormenting" undertone in the sense of the word, kindness to the poetic image, has achieved a strong expression of grief:

Termulding, ko'zingga kirdi *xoralar*,
Bir yonda majnunlar, ul bechoralar,
Bir yonda munofiq, yuzi qoralar,
Ayol! Oh, Ayol!

As mentioned above, the phenomenon of phonetic saving is more common in poetry. There are other reasons for the use of phonetic saving, in addition to the simplification of pronunciation, the saving of the use of language tools: 1) change with poetic requirements - a deviation from the norm. For example, changing the scale in poems to adjust; 2) phonetic diversity serves to strengthen the content, expressiveness, expression of emotions, to characterize the character in a work of art in terms of speech, individualization - serves a stylistic purpose [15, 367].

The phenomenon of fusion often occurs in the middle or at the end of a word. Sound in the middle of a word:

Bosh egding, yutganing qahr bo'ldi-ku,
Osh berding, qaytgani *zahr* bo'ldi-ku,
Haq eding va haqqing mahr bo'ldi-ku,
Ayol! Oh, Ayol!

In the example, the vowel in the second syllable of the word *zahar* poison is omitted to form a rhyme that matches the words anger and dowry, as well as to exaggerate the negative tone of the word. Because there is music in the flour, and the drop of the flour in this place reduces this gentle tone, and the negative undertone appears.

Joning bo'lsa
sadqa bo'lsin, e'tiqodning yo'lida.

Oring bo'lsa
qilich bo'lsin, xiyonatning to'yida.

At this point, the vowel in the second syllable of the word *sadaqa* is taken down by the logical demand of the word of faith, which is logically connected to that word. This form of fusion is more common in classical literature.

Dropping the last sound in the stem (apacopa):

a) Hasrat
demang, jonim qolmadi,
Umr emas, bu umr emas!

Bu bir
o'choq, tutab, yonmadi,
Bu bir *xotir*, rangi yo'q, elas!

b) Har tong qaytib gullaydi,
Chaqin urgan *xotirim*.
Oti bor-u o'zi yo'q,
Ertakdagi botirim –
Kel, ey, mening mensizim.

In both examples, the same sound at the end of the memory word is recorded to create both semantic and formal harmony according to the meaning of the word. In other words, the form of the word "elas," "lightning," "trauma," which means memory, has also deteriorated. This is explained by the style owner's skill in using language units.

As mentioned above, for methodological purposes, sometimes not only the sound in a word, but also a syllable or a combination of sounds is omitted:

Og'lim,
ko'zlarimga yosh ko'rmas sira,
Senga yarashadi kulmoqlik faqat.
Sening tushingga ham kirmagay urush,
Sening tushunchangga sig'magay urush.
Murg'ak yurakchangga solurman faqat
Bir durkun qo'shiq,
Bu qo'shiqni ikkimiz ayturmiz *albat*.

In a poetic passage, of course, the omission of the last syllable of the word occurs in poetic speech. It's a scene bound to endear you and excite your senses.

Below, the combination of "on" sounds at the end of the word *nigoron* is dropped, the melody in the verses is enhanced, and the word "eyes" is intended to be embodied as an image of a person (or person) as important. The meaning of the word *nigoron* (expectant) [14, 36] is superimposed on the meaning of the word *nigor* (beloved, beautiful) [14, 37]. That is, the meaning of the word is enriched by the use of the word "expectant beauty":

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Kech kuzakning behilariday,
Qaydan keldi bu nasim, ifor.
Qayda eding, qirq yil yig'ladim,
Qirq yil kutdim, ko'zlarim nigor.
Sometimes a special intonation is created by
joining a word that expresses an idea:

Ey, g'anim,
Mard bo'lsang gar, maydonga kel,
Nayza ot, ko'ksim tutay, nishonga kel,
Qirga kel, daryoga kel, istasang osmonga kel,
Faqat,
Teg-ma!
Do'stinga!!!

In the following verse, the form of the word is
divided into syllables according to its meaning, that is,

the word is divided into "forty parts" according to its
meaning:

Yomg'ir – mening sog'inch yoshlarim,
Tinay desam, chaqnar chaqin,
Go'yo osmon bo'lar *chil-parchin*
Va
Uzilib Yerga tushadi.

Conclusion

From the above examples, it can be seen that the
more appropriate the form and content, the more
expressive. As a continuation of a number of studies
in the field of methodology, the study of the style of
Farida Afroz's poetic works plays an important role in
opening up individual-stylistic possibilities.

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