

## Linguistic Characteristics of Phonetic Repetition in Uzbek Folk Epics

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### Abstract

The article talks about the regular use of phonetic repetition as a stylistic figure in the text of Uzbek folk epics and their artistic and aesthetic functions. It has been clarified that each of the artistic repetitions in the performance of Bakhshi poet has an important expressive-emotional and aesthetic task.

**Keywords:** folk epics, art, poetic, bakshi, epic, text, phonetic repetition, alliteration, gemination, monorhyme, assonance.

### Introduction

Artistic repetition as a stylistic figure is actively found in the text of Uzbek folk epics, but it has not yet been studied as an object of special research. It is true that in this regard, some works in folklore studies have given remarkable opinions [1, 2, 4].

While studying artistic repetition on the example of the epic "Alpomish", I. Yormatov divides it into four (phonic, morphological, syntactic and logical-textual) groups and gives the following conclusion: The issue of illuminating the artistic-aesthetic tasks in the interpretation has been left out of the scientists' attention" [1:127]. This idea is directly related to the language of Fazil's epics. Bakhshi deliberately emphasized certain sounds, words or combinations of words, phrases or sentences in order to draw the attention of the audience to some aspect of the epic events, to exaggerate the content of the epic narrative, or to list certain things on purpose, and in this way he was able to create beautiful examples of the art of repetition. At this point, let's pay attention to the following texts from the "Balogardon" epic: *Гоҳ юришига ўтдай тутайиб, гоҳ дарёдай тошиб, оқшом бўлса, гоҳ ерлардан адашиб, неча дарбанд бел ошиб етолмайин, Бадбахт тоғига жонашиб, неча тун, неча кун йўл юриб қарайди (Б.:23); Балогардон қаландари бўласан, / Балоларни несу нобуд қиласан, / Бало тоғда Бало излаб юрасан, / Балоларнинг кушандаси бўласан (Б.:30); Бир нечаси кўнглин хушлади, / Бир нечаси белин ушлаб, / Ҳар зинада қадам ташлаб, / Келаётир бу канизлар (Б.:74).* We see that some repeated units in the texts are not repeated only for appearance, to give excitement to the fantastic images related to the activities of the epic heroes. The word artist assigned an important expressive-emotional and aesthetic task to each of them.

Repeated units in the language of epics serve to fulfill special artistic and aesthetic tasks as a means of shaping the text and ensuring its content and intonation integrity. More precisely, "repetitions play an important role in keeping the text intact and conveying it to the listener or reader. So, repetition is a kind of closed system that ensures the preservation of a text or a fragment of a text. The mechanism of operation of this system is also very unique. This system, originally used in the formation of the text, also helps to facilitate the execution process and thus fulfills its second function. It performs another important task by providing the listener



with a convenient understanding of the text and creating the possibility of long-term memory retention. This miraculous tool appears in the epic texts sometimes in the form of sound, suffix, stem, sometimes in the form of repetition of words and word forms. Sometimes these tools appear one after the other, systematically, sometimes mixed, sometimes inversely, sometimes they even emphasize their presence when they come hidden. The melodiousness created by the repetition of these linguistic units also ensures the intonation completeness of the work. We also agree with the comments made by the researcher Z. Yoldosheva about the linguistic features of repeated forms in the epic "Kholdorkhan" and we emphasize that they have found their confirmation in the language of the epics involved in the object of our research.

We found it necessary to briefly describe the phonetic units in the language of Fazil poet's epics and their specific features and artistic and aesthetic functions. Such units are led by a set of phoneme repetitions within or between lines. These include examples of poetic syntax such as alliteration, monorhyme, assonance. According to the character and location of repeated phonemes in the text of traditional epics, there are divisions such as vowel and consonant alliteration, monorhyme and assonance.

Alliteration, a form of repetition, is an important tool in text. This method, which is widely used in ancient eastern poetry and is based on the musicality of sounds, is called the "art of tavzi" in classical poetics ("ilmi bade"). Prose examples based on alliteration are actively used in the works of Uzbek folk art, especially in the text of examples of quick saying and non-saying in children's folklore (For example: *Бир туп тут, тутнинг тагида бир туп турп. Тут турпни туртиб турибдими, турп тутни туртиб турибдими? Ёки Оқ чойнакка оқ қопқоқ, кўк чойнакка кўкқопқоқ* such as cyanosis).

We observed that there are two types of alliteration in the epic language: vocal and consonant-like.

a) vocal alliteration is formed as a result of harmony of the words in the verse in the language of epics by means of vowel sounds: See good, do not see evil / live long, do not die for many years (B.: 39); In examples such as "Now my king, you please my heart" / Munday chogi imayogin (F.Sh.:260), alliterative vocalism appeared through repetition of the sounds "o" and "a" in the composition of words. Or let's take an example from other epics: *Яхшилиқ кўр, ёмонликни кўрмагин / кўп яшагин, кўп йилгачаўлмагин* (Б.: 39); *Энди шоҳим, сен кўнглингни хушлагин / Мундай чоғи хаёлингни ташлагин* (Ф.Ш.:260) In examples like Or let's take an example from other epics: *Қабул қилсанг, қизим тўйлаб берайин / Гапиргин кўнглингни, болам, билайин* (Л.М.:308); *Дардли қул, дардимни кимга ёраман / Айрилиқ ўтига бағри пораман* (М.а.:8) In examples like Repetition of vowels - the phenomenon of ostanance served to ensure mutual proportionality of vowels in the text, melodiousness and emotional-aesthetic impact of each verse. So, vocal alliteration plays a very important role as a stylistic factor that ensures the euphony, musicality, attractiveness and emotional impact of the speech of epics;

b) consonantal alliteration as a form of phonetic repetition based on the harmony of consonants is used more than vocal alliteration in the text of folk epics. The reason for this is that, firstly, there is a large number of consonants in the Uzbek language, and secondly, if they do not actively participate in the structure of one or another word, the text does not express semantic meaning. The rhythmic repetition of one or two consonants in the words of the verse creates a



unique intonation and melodiousness. Let's pay attention to: *Йилқи ичинда ўзи келган синлидир, / Товушқон туёқли, морол беллидир* (М.а.:13). We see that in this text, both vocal and consonant alliteration are shown in harmony. In both verses of this text taken from "Maliká Ayor", a certain melodiousness was created in the text mainly through the repetition of the "l" sound. Also, the vocalism of the first verse was manifested in the full proportion of the vowels in the first, third and fifth words, and the melodiousness of the consonants was also manifested in this proportion (through the repetition of the "l" sound). The second verse of this example also has this feature. In the following example from the epic "Nurali" the sound "a" is repeated ten times to create vocal euphony. However, the pronunciation of the "l" sound in both verses with a tone and special emphasis ensured the dominance of consonant alliteration in the text: *Яна баҳор бўлса, очилар гуллар, / Хуснингни кўрганда сайрар булбуллар* (Н.:141) like.

In the course of the research, we observed that the following forms of phonetic repetition were actively encountered through the repetition of consonants in the epic language:

1. Repetition of the same consonant sounds - through the phenomenon of alliteration. This form of repetition can occur in different places in the text: *Мен кетарман бундан бошимни олиб, / Ўртанган ўтларга жонимни солиб* (Б.Г.:28); *Дубулга боида дингкиллаб, / Карк қубба қолқон қарқиллаб* (М.а.:16); *Учқур эдим, қанотимдан қайрилдим, / Югрук эдим, туёғимдан тойрилдим* (Н.:162) like.

2. By repetition of a consonant or the same sound (for example, m, n, b) in each word in the verse: *Мен ҳам карвон, чиқдим Румнинг шаҳридан, / Могу давлатларим илгари кетган, / Мен ҳам карвон боши янгитда етган, / Менинг карвонларим бу сувдан ўтган* (Б.Г.:50); *Нуралига шундай найза узатди. / Найзаси шу замон шунқорга етди, / Неча кийимни ташиб бул замон, / Нуралининг энди этига ботди. / Нуралихон хаста кўнглин хушлади, / Найзанинг тиридан маҳкам ушлади. / Найзасини тортиди энди «қаландар», / Найзаси тигидан синди муқаррар* (Н.:130) as.

3. By repeating the first verse of a four-line stanza beginning with a different sound, but all three beginning with a different sound (A-B-B-B pattern): *Оша юртдан келган бунда тўраман, / Меҳнат тортиб, жафо чекиб келаман, / Марғумоннинг харидори бўламан, / Марғумон деганда бошим бераман* (Н.138); *Кўриб турмоқларим лозим, / Лайли кўринган фурсатда, / Ларза тушиб титрар танам, / Лайли қалам қошли санам* (Л.М.:286) like.

4. By repeating all three clauses of the four verses with a different sound, and the remaining one with a different sound (in the form of A-A-A-B or A-A-B-A): *Билмайин беадаб бандай балоди(р), / Бундай аҳмоқ қай шаҳардан келади?! / Бу сўзни эшитиб, унда канизлар, / Янги боққа қараб бари жўнади* (Н.:136); *Бизларга рухсат бер, Чамбил тўраси, / Билдик, биздай мерган ғариб ўлади, / Гулсанамдай ёрим кимлар олади, / Бола-чақам етим-есир бўлади* (М.а.:44) like.

5. Gemination is one of the phonetic methods actively used in the speech of epic heroes of epics. In linguistics, this phenomenon is referred to as "double consonant", "double consonant" or "double consonant", "folding consonants". "It is very conditional to consider the phenomenon of lengthening and doubling of consonants in the context of phonetic changes," writes H. Ne'matov and further: "but this phenomenon is similar to phonetic changes as it can only occur in a single consonant between two vowels. Doubling occurs mainly in the sounds



q, k, t, l that come between two vowels, and only when naming the numbers 2, 7, 8, 9, 30, 50. These sonors can be pronounced both with a single consonant and with a double consonant. The reasons for such duplication in the names of the numbers have not yet been revealed. But *латта, якка, катта, ялла, чакки, укки* The second t, l, k in the words like are historically morphological indicators, and there is an opinion that the reduplication in them is the result of absorption (adaptation)" [3:86]. By using consonants in the same position, the poet Fazil managed to clearly describe certain changes in the psyche of the epic heroes in the epics he sang. We will limit ourselves to quoting some words and texts from the "Balogardon" epic to prove and complete the stated opinion: *бачча, баччагар, баракалло, аччиқланиб, чорраҳа, ҳаялласанг, ажалли, туққанларнинг, жинни, атторлигини, изиллар, манзилли, дувуллаб, Оққиздан кабилар*. Масалан: *Элда ғамимни еб, баччагарнинг тилини ўрганиб бу ерга келсам бўлар эди, / деб ўйлана-ўйлана шаҳарга кирди (Б.:67); Бизники номаъқулчилик бўлди, Авазнинг ўпкалагани тўғри келди. Жинни феълликка кетган эканмиз (Б.:60); Етсам дейди Эрамнинг чорбоғига, / Баракалло Чамбилнинг қучоғига (Б.:90); Дувуллаб қочди бу парилар, / Кўрққанидан ўзини урар (Б.:95); Жон ширин нарса. «Ҳаялласам Балогардон еб қўяди!» – деб ўтли, музли тоғлардан кўз юмиб очгунча ўтиб бораётир (Б.:32)* like.

So, the art of alliteration in the language of the epics that we examined was actively found in vocal, consonant and their mixed forms. Alliteration served to create harmony between verses and words within verses to ensure aesthetic impact, to draw the listener's attention to the events in the epic image of the folk song.

c) Monorhyme is a stylistic method related to the theory of rhyme, and is based on the rhythmic repetition of the same sounds in the middle or at the end of the verses. This method is actively encountered in the text of Fazil poet's epics: *Богда очилар гулгунчалар, / Гулга ярашар нимчалар, / Растада косиб баччалар, / Билмас ишин бир нечалар, / Таълим олгин бек баччалар. / Меҳнат тортиб бунда келиб, / Момонг сенга ўйин қилиб, / Ўйин кўрсатар қиз бўлиб / Момонг қиз бўлди, қиз бўлди (Б.:43); Айтган гапнинг поёмини билсан-а, / Бунда турма, ул манзилга борсан-а, / Тилда шерни бирор тегиб кўрсан-а! (М.а.:107)* like.

g) Assonance is a method that belongs to the types of phonetic repetitions according to the quality of sound, and it is related to the theory of rhyme, like monorhyme: "Crown and need" in the text such as "Bashingin kiyibsan, murray toji, / The one who saw the flower yuzyngdi need" (M.a.:8) in his words, the repetition of the sounds o, j and i was mutually harmonious and formed a rhyme. Or we can observe that the rhyming words in the following verses taken from the epics "Malikka Ayvar" and "Balogardon" served to harmonize with each other through the repetition of vowels and consonants: *Душманлар кесмасин тандан бошимни, / Сулатмасин гавда билан лошимни (М.а.: 32); Ўйлайман, тураман бунда мунгойиб, / Ҳеч мадад қолмади мардона гойиб, / Қизил юзим заъфарондай саргайиб (Б.Г.:6)* like.

In summary: 1) phonetic repetitions are one of the stylistic figures actively involved in the organization of the linear form in the text of epics; 2) forms such as phonetic alliteration, monorhyme and assonance in its composition are considered functionally-methodically unifying ring as the nature of repeated sounds; 3) these stylistic forms are characterized by the fact that they create the same tone between the interwords in the verse and the rhyming words



in the verses; 4) Such leading features in the nature of phonetic repetitions served to further enrich the methodological features of the epics involved in the analysis.

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Conditional abbreviations
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