

POETIC FUNCTIONS OF PHONETIC UNITS USED IN DEVOTIONAL CREATIVITY

Abdullayeva Manzura Nasibullo qizi

PhD Candidate at Namangan State University

<https://doi.org/10.5281/zenodo.14318765>

Abstract: In this brief research study, the poetic functions of phonetic units used in the works of the poet Hayratiy are analyzed. It is demonstrated through examples that various word units emerge through the combined repetition of vowels and consonants among phonopoetic expressions.

Keywords: Rhythm, verse, consonant, repetitions, masnavi, rubai, qit'a, couplet, izafa, rhyme, syllable, sound, melody, vowels and consonants, antithesis.

ПОЭТИЧЕСКИЕ ФУНКЦИИ ФОНЕТИЧЕСКИХ ЕДИНИЦ, ИСПОЛЬЗУЕМЫХ В РЕЛИГИОЗНОМ ТВОРЧЕСТВЕ

Аннотация: В данном кратком исследовании анализируются поэтические функции фонетических единиц, использованных в произведениях поэта Хайратия. На примерах показано, что различные словесные единицы возникают благодаря комбинированному повторению гласных и согласных в фонопэтических выражениях.

Ключевые слова: Ритм, стих, согласные, повторы, маснави, рубаи, кита, бейты, изафет, рифма, слог, звук, мелодия, гласные и согласные, антитеза.

INTRODUCTION

Sounds first emerged in human language. The artistic origins of folklore, or oral folk art, are intrinsically connected with word-sound. "Indeed, the primary element in primitive song is rhythm. This is why the words of very simple songs often consist of repeating the same sound or word over and over". Studies and analyses on rhyme, which historically served as a primary element in Eastern poetics, have contributed significantly to the formation of the field of linguopoetics and later spurred its development. Works such as A. Rustamov's pamphlet *What is Rhyme?*, I. Mirzaev's doctoral dissertation, and numerous articles and pamphlets on the Eastern rhyme system served as foundational studies.

The phenomenon of sound repetition within a line or throughout an entire text does not occur randomly. The more carefully writers and poets attend to this, the more resonant and impactful their works become. When repetitive sounds are chosen purposefully, they bring harmony to the meaning and essence of the words. In linguistics, this technique is called alliteration. The repetition of sounds has long enhanced musicality, resonance, and expressiveness in literary texts. The earliest instances were noted by V.M. Zhirmunsky in Turkic inscriptions – the Orkhon monuments and Mahmud al-Kashgari's *Diwan Lughat al-Turk*. N. Rahmonov also mentions that alliteration was an important artistic device in the Kultegin inscriptions.

METHOD AND METHODOLOGY

In fact, any type of phonetic device is relevant to poetic language. The occurrence of identical letters or sounds at the beginning of words and their alignment in repetitions create a pleasant tone and resonance. This applies to both consonants and vowels alike. The combination of method and device provides informativeness and expressiveness in poetic language. As a result, alliteration holds a unique position and significance in poetic speech. "In literary studies, what is known as assonance and referred to as alliteration in linguistics ensures expressiveness in

speech"[] through the repetition of vowels and consonants. We observe that alliteration is used in various forms in the poems of Hayraty. The first form is consecutive repetition (examples are taken from the collection Armug'on):

*Na qilsa qilur qodiri barkamol,
Ki yo 'qtir anga z̄arra z̄innu z̄avol.* (page 46)

or:

*Maskani ma'lufu ma'no manzili joyi aro
Garchi bo'lsun ankabut ul tori koridin judo.* (page 41)

or:

*Basharti beg'araz bo'lsa birodar,
G'amu shodini ko'rmoqda barobar.* (page 136)

or:

*Noqisu nokomu nomavzun so'zi,
Nuqsi aybidin xabarsizdir o'zi.* (page 38)

The second form is the repetition with words in between. Here, the alliteration begins at the start of the line, then continues in the middle with a series of words sharing the same initial sound or letter:

Bilib do'zax azobin sho'rishu shiddat sharorini. (page 36)

The fifth form creates alliteration at both the beginning and the end of the line:

Toq o'ldi oh naylayin hajringda tobu toqat. (page 36)

The repetition of sounds in the lines primarily imparts melody and musicality to genres like ghazals, masnavis, and mukhammas. At the same time, it allows a clearer perception of the lyrical protagonist's mood and emotional or spiritual state. In Hayraty's couplets, he skillfully uses consonant-based alliteration (repetition of consonants) to create sound harmony. This technique "is associated with parallelisms and repetitions and plays a significant role in enhancing the aesthetic impact of the work".

Shoir Although the type of vocal (vowel repetition) that creates sound harmony is rarely found in the poet's ghazals, there are examples among the phonopoetic expressions where a combination of repeated vowels and consonants appears:

*Noz etib, nozik adoi nozaninlar noziki,
Oqibat hajrida onlarni pushaymon o'lmasin.*

In the first line of this couplet, the sounds "n," "o," and "z" are harmonized. As a result, a euphonic quality is achieved, giving the verse a musicality. Although word and sound play of this kind is not overly frequent, these well-crafted and impactful elements naturally draw the reader's attention. The aptly used alliteration, with its pleasant melody, captures the reader's focus. The poet selects not only words but also sounds to create artistic imagery, choosing them carefully to produce a distinctive poetic expressiveness. As the writer V.M. Garshin said: "Often, a single powerful artistic image gives us more than what we gain from many years of life. For this reason, the skill of the word artist is held to high standards. After all, emotions cannot be commanded. The poet breathes life and soul into the artistic image. It is only through the genuine passion in his flow of feelings and thoughts that a true phonopoetic creation can emerge."

RESEARCH RESULTS

Every writer creates with the hope that readers will understand them, envisioning an invisible connection between themselves and their audience. They put all their skill into making their poetry melodious and emotionally powerful so that, in the process of comprehension, it

resonates deeply. Only then do their words go beyond the page, easily leaving a lasting impression on the reader's heart and consciousness.

1. Through emphatic and compound words: ahli ahbob (friends and companions); anisu ag'yor (familiar and strangers); arzi ahvolim (expression of my condition).

*Qo'ldin kelur jafoni qilding-u bo'lding, ammo,
Bu o'rtada anis-u ag'yor, ey pari rux.* (page 18)

Bahru bar (land and sea); behadu benihoyat (limitless and boundless); bofahmu bofarosat (wise and perceptive); dildori dilnavoz (beloved and kind-hearted); duoyi davlating (blessing of your prosperity); dilbari dilxohisan (you are the heart's desired beloved).

Zaifu zor (weak and distressed); zoru zabun (helpless and downtrodden); zori zalil (miserable and humiliated); zavola zinhor (never decline).

*Muqimi ko'yi zilal az'afu zor-u zalil ahqar,
Asiri nafsi rasvolig'da chun be ishtiboh banda.* (page 10)

In the above couplets, the poet has enhanced the depth and essence of meaning through the use of emphatic words. By inserting the emphatic particles -u and -yu between paired words, he has expressed his ideas with even greater emotional impact.

Endi Now, if we turn to the couplets where compound words are used, we observe the following expressions: mehru moh (sun and moon); misrayi mazmunidin (from the line of meaning); misli mardum (like a person); masti may (intoxicated with wine); mahrami muruvvatdin (companion in kindness); mulki malohat (realm of beauty); mo'miyoi marhamat (balm of compassion).

*Damodam ravnaqi ortar yuzin mohi munavvardek,
Charokim pok tiynat, boadab, sohib farosatdur.* (page 11)

Sabru sabot (patience and steadfastness); salomi sonsiz (endless greetings); selobi sirishkim (flood of affection).

1. Creating alliteration through non-traditional use of paired or compound words from the vernacular, with the same initial sound, by switching their order while preserving the original meaning and essence:

Example:

*Nedur qasding meni afgor etarsan,
Jafu-yu javr ila ozor etarsan.* (page 15)
*Hush ila aql-u sabru qarorim
Shavqingda bo'ldi toroj-u talon.* (page 14)

2. The repetition of words with the same initial sound or syllable, placed consecutively to bring both resonance and meaning to the verses, is frequently seen in Hayraty's poetry: diydor dildor (beloved sight); tajammul taxtidan (from the throne of beauty); shiddat sharorini (the heat of intensity); ko'p kor (many deeds); duo davomat (prayer for longevity); darda darmon (remedy for pain); soya solib (casting shade); jismida jonim (my soul in the body); so'rmoq savob (seeking goodness); nuqsiga nazar (gazing at the flaw); nozanini nozpero (the beloved's delicate affection).

CONCLUSION

Another aspect is worth emphasizing. The basis of considering alliteration as an artistic device lies in the fact that sound repetition must serve to amplify emotions and express specific feelings. In cases where this condition is not met, the repetition of sounds is not an artistic device but rather a natural repetition of sounds in speech. Hayraty's artistry lies in his ability to transform

these ready-made sounds into an artistic device at the phonetic level. This further confirms the poet's mastery of high stylistic skill.

It is well known that after the Russian Empire conquered Turkestan, the need to communicate with Russians required learning their language. As an intellectual and poet, Hayratiy, like other enlightened figures, could not afford to ignore the Russian language. Ishoqxon To'ra Ibrat was particularly supportive in this regard. At the same time, walking alongside the Jadids, he did not remain indifferent to the Russian language and the sciences it brought. The incorporation of Russian words into his work was not accidental but rather a natural consequence. For this reason, in addition to Arabic and Persian words, he also began using Russian vocabulary. He even created alliteration with these words, infusing his poetry with a modern spirit.

*Farosatda farido, ey malohatlik, fajoluysta,
Bu yerga xush kelibdursiz, fatonatlik, fajoluysta.* (page 15)

This ghazal, dedicated to a Russian girl, is written in the sweet and melodious style. Hayratiy's interest in studying and mastering Arabic, Persian-Tajik, and Russian allowed him to fully succeed in this. Several words from different languages are mixed in these couplets, achieving harmony in both sound and meaning. Most importantly, the lyrical hero's mood and Uzbek-like politeness are expressed powerfully through the method of alliteration.

After the two words starting with "f," the first "p" sound from the Russian word *pojalyusta* is skillfully adapted to our spoken language, being rendered as "f" to maintain the euphony.

References

1. Косвен М.О. Ибтидоий маданият тарихидан очерклар. – Тошкент: Фан. 1960. 180-бет.
2. Kosven, M.O. Essays on the History of Primitive Culture. – Tashkent: Fan, 1960. p.180.
3. Rustamov, A. What is Rhyme? – Tashkent, 1966. p.21.
4. Mirzaev, I.K. Problems of Linguopoetic Interpretation of Poetic Texts: Abstract of Doctoral Dissertation in Philology. – Tashkent, 1992.
5. Zhirmunsky, V.M. The Turkic Heroic Epic. – Leningrad: Nauka, 1974. p.663.
6. Rakhmonov, N. Poetics of the Kul Tegin Monument. PhD. – Tashkent, 1984. p.8.
7. Mahmudov, N.M. The Speech Culture of a Teacher. – Tashkent: National Library, 2007. p.165.
8. Umrzoq Hayratiy. Gift. – Namangan: Iste'dod-Ziyo Press, 2024.
9. Stepanova, A.S. Alliteration in Karelian Laments // Folklore, Image, and Poetic Word in Context. – Moscow: Nauka, 1984. p.127.
10. Echo of the Centuries. Tashkent: Gafur Gulom Publishing, 1982. p.421.
11. Garshin, V.M. Works. – Moscow, 1963. p.419.
12. Quronov, D., Mamajonov, Z., Sheraliyeva, M. Dictionary of Literary Studies. – Tashkent: Akademnashr, 2012. p.26.
13. Sodiq Sayhun. Hayratiy: The Poet We Know and Do Not Know. – Namangan: Iste'dod Ziyo Press, 2022. p.60.