



## PRAGMAPHONETIC CHARACTERISTICS OF POETIC TEXT

Nosirova Umidaxon Ikromovna

Head of the Language Teaching Methodology Department of the Fergana Region  
National Center for Training Pedagogues in New Methodologies,  
Doctor of Philosophy in Philology (PhD)

### Abstract

In this article, the expression of the conceptual and linguistic landscape of the world in poetic texts is revealed on the basis of phonetic units, and the issues of cognitive-pragmatic approach to its analysis are highlighted.

**Keywords:** poetic phonetics, pragmapoetic function, poetic gaze, assonance, alliteration, concept.

### Introduction

The relationship between language and consciousness, the role of language in understanding and understanding the world, individual cognitive abilities and experiences of a person, cognitive processes specific to thinking are recognized as cognitive-pragmatic studies. Existing information is processed in the mind of the author, turns into a synthesis of poetic thinking and appears as a product of cognitive knowledge. In a poetic text with conceptual information, language units complement each other in terms of content and form a communicative whole. Poetic phonetics is the first feature of linguistic sign in poetic texts.

### The Main Part

"Poetic phonetics is a technique of sound expressiveness. Poetic phonetics studies the use of sound combinations in poetic speech" [8]. In poetic texts, language units are organized with each other, logically connected, and inform about objective existence and reality. It is known that "a person perceives the external world through his senses: he sees, hears, feels. Phonetic units also affect the human auditory organs as a material-material phenomenon, but this effect is not only the effect of a material phenomenon, but also the meaning of a phonetic word (meaningful form) or sentence. will be a secret. Therefore, when we hear any word, word form or sentence, the meaning or content of these units, or more precisely, the image of the meaning or content, is embodied in our mind. Without such feeling and perception, no language function (nominative function, communicative function, emotive function, etc.) can be realized" [1,31]. Therefore, the phonetic units of the language also serve to express





content in poetic texts. In poetic texts, the expression and repetition of sounds ensure the harmony of form and content, and the rhythmic-intonation aspect increases its melodiousness. Sound changes and repetition of sounds in poetic texts not only increase the aesthetic perfection of the work, but also have a specific pragmapoetic function and serve to change the semantics and objective image of the text. For example:

Mohiru mehru mahorat,  
Olimu ilmu amal,  
Oshiqu ishqu mashaqqat,  
Shoiru she'ru shuur. (E.Vohidov. Scientists and poets)

In this context, it is not individual sounds, but their combinatorial structure that is important. Vowels are very important in changing the meaning of each word in verses. Each word stem in the first verse is "m+h+r+(t)", in the second verse "l+m", in the third verse "(m)+sh+q+(t)", in the fourth verse "sh+ "r" consists of consonants, with which the vowels o, i, a, u enter into a combinative relationship and create words with new meanings based on the phenomenon of inflection.

Repetition of vowel sounds is called assonance in linguistics, they provide melodiousness in poetic texts and create metaphorical expression. At the same time, it "increases the imagery and effectiveness of artistic speech and creates its euphony":[7]:

Oltin oyga olma otar Oybodom,  
Oybotarda yig'lab yotar Oybodom.  
Oyqizlarning oyparisi Oybodom  
Kunbotardan kuyib o'tar Oybodom.

(Eshkobul Shukur. Mangu ayroliq asrlarida)

In this poem, the poet skillfully used the repetition of the vowel "o", which increased the charm of the poem and ensured its melodiousness. The artist expressed the beautiful image of a lyrical hero doomed to eternal separation through the concept of "Moon". The concept of the moon groups solitude, beauty, light and other such positive meanings in the human mind. In strengthening these meanings and revealing the content of the poetic text, the similarity of the vowel "o" with the shape of the moon and its repeated expression are of great importance.

A phenomenon related to the repetition of consonant sounds in poetic texts is alliteration. In Uzbek linguistics, the scientific theoretical foundations of alliteration expressed in poetic texts are widely covered [6, 9]. "Alliteration is an expression of a mental state in a certain form, with the help of which the inner world of the lyrical hero is revealed, and the poetic interpretation of the images is directed. At the same



time, the need to repeat a certain sound in poetic verses imposes on the creator the responsibility of choosing words without damaging the content" [5,14].

For example:

**Qaro qoshing, qalam qoshing qiyiq qayrilma qoshing qiz,  
Qilib qatlinga qasd qayrar, qilich qotil qaroshing qiz.** (E.Vohidov)

In this poetic text, the poet skillfully used the repetition of the "q" sound both vertically and horizontally and expressed the concept of beauty. Through this, he depicted the portrait of the beloved in the lover's imagination and the artistic expression of the lover's sufferings, ensuring the formal and substantive integrity of the poetic text. The repetition of the "q" sound in each word served to strengthen the image of the portrait and character. In the imagination of the reader who reads the poem, the concept of the extreme blackness of the brow and the beauty of the brow appears through the words . In the imagination of the reader who reads the poem, the concept of the extreme blackness of the brow and the beauty of the brow appears through the words qaro, qalam, qiyiq qayrilma used in the text. An artistic expression of the mental anguish of a lover who is seeking a place is given through the words of **qasd, qilich, qotil**. In this poetic text, the repetition of the "q" sound, i.e. the phenomenon of alliteration, has acquired its own importance in revealing the essence of the text, in understanding its content, and has created such shades of meaning as tension and determination in the text. At the same time, extralinguistic and linguistic factors ensured harmony. The creator helped to reveal the phenomena in his spiritual world, and at the same time, "the image of the reality phenomenon was presented by the sounds of speech" [7]. In this poetic expression of speech, phonetic sounds encourage the reader to think, create a cognitive process. Sometimes the repetition of sounds in poetic texts creates a conceptual understanding:

**Men kimyogar bo'lolmasdim,  
Maktabdayoq bilardim.  
Mendeleev jadvalini  
Yodlab nima qilardim.**

(E. Vohidov. Understanding poetry)

It is expressed in this poetic text **kimyogar** (a person who seeks knowledge), **maktab** (a place of knowledge), **Mendeleev** (an educated person) words are associated with the concept of "knowledge" in an "associative" [2, 140] way, **men bo'lolmasdim, bilardim, yodlab nima qilardim** words are grouped directly within this concept. The sound "m" in each word served to strengthen the meaning by providing a chain connection of words within the same concept.



In poetic texts, the choice of sounds and the graphic form become poetic semantics, intonation, rhythm, one of the aspects that express their ideological content. In this case, the spelling, graphic form and articulatory aspects of words create pragmatics. Linguists A.Nurmonov and Sh.Iskandarova's article entitled "Field Theory in Linguistics and Its Significance in the Study of Language Units as a System" by F. de Saussure about articulation: means that each language element is a small piece of an idea combined with a sound - an article, and the sound is a symbol for the idea", and scientists believe that "each word behind it lies a system of sound, situation and conceptual relations" [3,45-48]. For example:

Qalbga istarsan shifo gar,

bo'l yomon so'zdan yiroq,

**Karvalol** ichmoq kerakmas,

**kar va lol** bo'lmoq kerak.

(E.Vohidov. Qit'a)

In this poem, the words chosen skillfully by the poet are: carvalol (medicine) and kar (hearing organ loss of the function of the ear, i.e. not hearing), and (connecting device), lol (stiffness of language movement the number of letters and sounds is equal - k-a-r-v-a-l-o-l // k-a-r, v-a, l-o-l, and syllables, pauses and intonation play a big role in differentiating the meaning of words. With the help of such intonation-syntactic styles of the text, the emotional expressiveness of its semantics increases. Rhythm increases intonation-syntactic expressiveness of speech" [7]. The reader who reads the poem understands the phonopragmatic meaning of the author's opinion: "If you want to be quiet, keep quiet." Understanding such a content in a poetic text depends on the reader's cognitive thinking.

## Conclusion

"Semanticization of the level of sound in the poetic text helps the cognitive function to be performed by the language. Cognitive function is related to "creation of information" and "mental activity of a person"... [4, 418-433]. It is known that linguistic units are grouped according to the expression of meaning: phoneme distinguishes meaning, lexeme expresses meaning, sentence conveys information. As mentioned above, sound semanticization appears in poetic texts due to the skill of the poet and serves to express content. Therefore, the study of such expressions related to the concept in poetic texts is studied within the framework of cognitive-pragmatics and cognitive-poetics.





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