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## THE PECULIARITIES OF PHONETIC MEANS IN SYLLABIC (BARMOQ) AND FREE VERSE POEMS

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**Abstract.** This article gives brief information about poetic opportunities of phonopoetic units which are used in the system of syllabic rhythm.

**Keywords.** syllabic rhythm, rhyme, stress, melody, rhythm, harmony and others.

### I. Introduction.

The research on lingvopoetics<sup>1</sup> and psycholinguistics<sup>2</sup> approach seriously to the expressive, psychological analysis of the poetic text in modern philology.

When we talk about our national spirituality, first of all, we understand the language and literature that reflect the national spirit. Musicality in poetry is occurred on linguistic material and is related to the phonetic features of each national language, the articulation of vowels and consonants.

*Syllabic rhythm* is appropriated fully with the nature and phonetic features of Turkic languages. Syllabic meter largely ignores stresses, and instead develops a rhythm by counting the number of syllables in each line. The rhythmic features of a poem written on syllabic meter are determined not only by the equality of the number of syllables, but also by the order in which the syllables are arranged in the verses.

However, the syllabic meter is a system of poetry that contains hundreds of weights, and its rhythmic-intonational possibilities are very wide.<sup>3</sup>

Each poetic speech occurs at the expense of phonetic elements and sounds or

combinations of sounds create a word, speech, poem, expanding its content in accordance with the environment of space and time. Supersegment units such as tone, stress, timbre, pause, as well as sound-related events and word games can be used to add additional meaning to a speech. Regardless of the style of speech, the function of expressiveness, the methodological connotative value can be increased by the help of this way. Meaning reinforcement refers to meanings such as the exceeding the potential limit of the subject and action signs, duration, speed than usual and the thoughts expressed by the speaker with empathy.

The amount and rhythm of the joints in the syllabic meter, the normality of the pause are taken into account. For example:

*Салом-алик / талаб қилманг / ҳўкиздан,*  
4+4+3

*Илиқликни / умид қилмаган/ сиз муздан,*  
4+4+3

*Асалари, / ари, лекин / бол берур,*  
4+4+3

*Бол чиқмайди / гул ҳидлаган / қўнгиздан*  
4+4+3

(Чустий. Муҳаббатнома.

<http://ziyouz.uz...>)

In this example, the rhythmic normality of the tone, the adaptation of the pause to the exact number of syllables, has come to the

<sup>1</sup> Odina Azimjonovna Tursunova. Phonopoetics of the text. Theoretical & Applied Science. № 06 (38) 2016. P.118.

<sup>2</sup> Shirin Hakimovna Alpanova Psychologic analyses of the notion of asymmetry in the process of communication Theoretical & Applied Science Year: 2016 Issue: 9 Volume: 41 P 45.

<sup>3</sup> Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010, – Б. 65.

fore, rather than the importance of the sign of length and brevity.

As long as the syllabic system phonetics serves to convey different methodological-functional (functional-stylistic) meanings, the value, role in the development of society and language will increase.

The degree of language development is determined not only by the quantity of words in it, but also by the interaction of words with different meanings and stylistic colors, the richness of the means of expressing different and subtle nuances of thought. Actually, such features are active at all language levels, as well as the phonetic level embodies such a feature. Only the real value, internal and external essence of phonetic units is further determined within the context.

Despite the fact that the context is poetic, monologue or dialogic speech, phonetic units can be real phonopoetic units providing that they do a certain poetic task. Such means of language, of course, develop in connection with the national mentality, the mental state of the addressee and the addressees, lifestyle, space and time, aesthetic taste, mind and imagination, thinking, and provide rich spiritual nourishment to the listener.

From phonetic phenomena: metathesis, reduction, procofa, syncope, apacoa, synharmonism, gemination, and other sound-related features are expressed for a poetic purpose. In most poetic works, certain sounds or combinations of sounds are deliberately emphasized on purpose. The aim is to make an aesthetic impression on the listener, to attract his attention. As a result, it is provided to increased psychological immunity of the listener:

*УМРИМдан зерикдим, ЖОНГИНАМ  
ҳалак,*

*МЕН узоқ САФАРга чиқмоғим керак.*

*САФАРнинг кўксига бош қўйиб ЙЎЛАК*

*Узоқ эркаланди беҳол аганаб.*

*ЙЎЛ соч оқартганди САФАРни тилаб.*

*САФАР қайтарганди ЙЎЛни соғиниб*

*МАНЗИЛ бино бўлди сўнгра кўп ўтмай -*

*Фарзанд ато этди уларга ХУДО.*

*Энди каминани беҳуда тутманг,*

*МАНЗИЛ чорлаётур кетдим*

*АЛВИДО!..*

(Рустам Мусурмон. Шеърлар.

<http://ziyouz.uz...>)

It is noticed the poet's poetic purpose by using some words highlighted with capital letters in the poem. Such texts, which are intended to create a certain emotional observation in the reader through visual imagery which are common in modern Uzbek poetry. Capitalized words not only express a certain artistic idea, philosophy of life, but also carry a specific artistic "burden". So, when reading such a poetic speech, a special tone and timbre are required in the pronunciation of these words.

It is also clear from the form of the poem that words written in capital letters are used in a figurative sense, not in their own sense. There are many types of certain media (characters, words, gestures, etc.) between the speaker and the listener. Poetic speech creates the most influential and indirect communication relationship.

Although the speaker and the listener are far from each other (space and time) longer than the direct contact, the functions of the visual aids allow various categories of listeners to understand the speaker's purpose differently and provides to make the listener's understanding of information or emotion easier. The speaker selects materials from different levels of language for his speech (work) based on his poetic purpose. Therefore, O. Sharafiddinov stated "Literature begins with language, there is no colorless fine arts, no toneless music, no languageless literature. The writer conveys to the reader through

language their ideas about life, judgments and conclusions about socio-spiritual problems" Since, language is a complex system that combines communicative, connotative, accumulative and expressive functions. Poetic speech has the ability to perform all of these tasks at the same time and the lower level units of language like phonetic means which play an important role in performing these tasks.

Polishing the syllabic system by phonetic means is one of the most active methods. Polished language is a language with rhythm, harmony and musicality. Rhythm, harmony, and musicality emerge precisely through phonetic units. The adaptation of sounds creates harmony and sound repetitions, alliteration, assonance create musicality. The rhythm that generates the normative repetition, including the intonation and pauses that result from their generalization, also plays an important role in phonopoeitics.

It should also be taken into account that speech also has aesthetic properties such as clarity, purity, beauty. These features appear to one degree or another in various forms of speech, but are fully and vividly manifested in the speech of a work of art, especially in poetic speech.

The difference between poetic and prose works is not only differentiated that the poems have a rhythm, the prose does not have a rhythm and the prose also has a specific rhythm which is hidden, measured, emotional expression that always depends on the level of narration, emotional load and object of expression case will be available in a variable state.

Firstly, the descriptive subject of poetry and prose is different: in poetry, the inner, spiritual world of a person is manifested from different peculiarities. On the other hand, all aspects of human life are reflected to one degree or another in prose.

Secondly, poetry embodies a subjective form of word art, while prose is dominated by objectivity. Poetic speech is a form which reflects the subtle and complex aspects of the human spiritual world. The lyrical poet can feel the spirit of a certain period, regardless of

the subjectivity of his feelings and experiences. The external material world is described in lyric poetry, usually on the basis of generalizations and fragments, sometimes animated in the expression of human-specific spiritual content. In the lyrics, the landscape is often occurred as a "landscape of the soul." (А.Н.Веселовский). This is related to the peculiarities reflecting the mood of the poet which are subjectively perceived, experienced, emotionally saturated by the poet. In short, the metrical pattern, which are an important element of the syllabic system, enriches both the formal and semantic aspects of the poetic weight and it serves to express it in a musical tone and the normative vibration of the sound wave.

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