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LINGUISTIC CHARACTERISTICS, PHONETIC CHARACTERISTICS, POVTOVA V EPOSE

Abstract. The article discusses the use of phonetic repetition as a stylistic figure in the text of Uzbek folk epics and their artistic aesthetic functions. It is determined that each of the artistic repetitions in the performance of the poet Bakhshi has an important expressive-emotional and aesthetic function.

Abstract. V state govornitsya o regularnom ispolzovanii foneticheskogo povtora kak stylisticheskoy figury v tekste uzbekskikh narodnykh eposov i ix godojestvenno-esteticheskikh funkcionx. Vyasno, chto kajdy iz godojestvennyx povtorov v ispolnenii poeta-bakhshi neset vajnyu vyrazitelno-emotsionalnyu i esteticheskuyu zadachu.

Annotation. 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.

Key words: folk epics, artistic, poetic, bakhshi, epic, text, phonetic repetition, alliteration, gemination, monorhyme, assonance.

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Khudojestvennyy povtor kak stylisticheskaya figure aktivno vstrechaetsya v tekste uzbekskikh narodnykh eposov, no kak obekt spetsialnogo issledovaniya on eshche ne izuchalsya. Pravda, po etomu povodu v nekotorykh rabotax po folkloristike vyskazyvayutsya zamechatelnye mneniya [1, 2, 4].

I.Yormatov, izuchaya godjestvennyy povtor na primere eposa "Alpomish", delit ego na four (phonetic, morphological, syntactic and logical-textual) group and makes followyushchi vyvod: K voprosu osveshcheniya godjestvenno-esteticheskikh zadach v tolkovanii ostalsya za predlami uchyonyx" [1:127]. Eta idea napryamuyu svyazana s yazykom bylin Fazilya. Bakhshshi purposefully underscored the defined sounds, words or combinations of words, slovosochetaniy ili predlojeniy s tselyu privlech vnimanie zriteley k komu-libo aspektu epicheskikh sobytij, provevelichit sodержanie epicheskogo postvovaniya ili purposenno perechislit opredelennye veshchi, a takje takim image on smog sozdat prekrasnye obraztsy art of repetition. Zdes obratim vnimanie na sleduyushchie teksty iz eposa "Balogardon": Sometimes it clings to its journey like grass, sometimes it flows like a river, sometimes it is evening, sometimes it is lost in the land, and it is not possible to cross the waist, it approaches Badbakht mountain, how many nights, how many days it walks (B.: 23); You will be the sword of the Balogardon, / You will destroy the calamities, / You will be looking for the Calamity in

the mountain of the Calamity, / You will be the trap of the calamities (B.:30); Some of them cheered, / Some of them held their waists, / Stepping on every step, / These maids are coming (B.:74).

My vidim, chto nekotorye povtoryayushchiesya edinitsy v tekstax povtoryalis ne tolko dlya vidimosti, dlya pridaniya azarta fantasticheskim obrazam, svyazannym s deyatelnostyu bylinnyx heroev. Pered kajdym iz nix godojnik slova vozlagal vajnyu vyrazitelno-emotsionalnyu i esteticheskuyu zadachu.

Povtornye edinitsy v zyyke bylin slujat resheniyu spetsialnykh godojstvenno-esteticheskikh zadach kak sredstvo oformleniya teksta i obespecheniya ego sodержatelnoy i intonatsionnoy tselostnosti. Tochnee, "povtoreniya igrayut vajnyu role v sokhraneni texta v selom, donesenii ego do slushatelya ili chitatelya." Itak, povtor is a closed system in its own way, which ensures the preservation of text or fragmented text. The mechanism of operation is unique to the system as well. And the system, originally used in the formation of the text, also allows to simplify the implementation of the process and in the same way fulfills its second function. Pomimo obespecheniya slushatelyu komfortnogo ponimaniya teksta, on vypolnyaet eshche odnu vajnyu zadachu, sozdavaya vozmojnost dolgveremennogo sohraneniya v pamyati. Etot chudodeystvennyy instrument poyavlyatsya in epicheskikh textax inogda v vide zvuka, suffix, osnovy, inogda v vide povtoreniya slov i slovoform. Inogda eti instrumenty poyavlyayutsya odin za drugim, regularly, inogda vperemeshku, inogda naoborot, inogda oni dajе podcherkivayut svoe prisutstvie, kogda prixodyat skrytno. Melodichnost, sozdavaemaya povtoreniem etix zykovykh edinits, takje obeschivaet intonatsionnyu zavershennost proizvodeniya. My takje soglasny s zamechaniyami issledovatelya Z. Yoldoshevoy o yazykovykh osobennostyakh povtornyx form v epose "Kholdorkhan" i podcherkivaem, chto oni nashli svoe podtverjdenie v zyyke bylin, vovlechennyx v obekt nashego issledovaniya.

My sochli neokhodimym kratko opisat foneticheskie edinitsy yazyka eposov poeta Fazilya, ix osobennosti i chudojestvenno-esteticheskie funktsii. Takie edinitsy vozglavlyayutsya naborom povtoreniy phonem vnutri ili mejdu strok. K nim odnosyatsya primery poeticheskogo syntaxisa, takie kak alliteration, monorhyma i assonance. Po karakteru i raspolozheniyu povtoryayushchikhsya phonem v tekste traditsionnykh eposov vydelyayut takie podrazdeleniya na glasnuyu and soglasnuyu alliteratsiyu, monorhimmu i assonance.

Alliteration, forma povtora, yavlyatsya vajnym instrumentom v tekste. This method, widely used in ancient poetry and based on musical sounds, is called "artistic tavzi" ("ilmi bade"). Prozaicheskie primery, osnovannye na **alliteratsii**, **aktivno** ispolzuyutsya v proizvodenyax uzbekskogo narodnogo tvorchestva, **osobenno** v tekste primery bystryx povogrok i povogrok detskogo folklora Did it hit you, did you hit it? Or did it hit you? **kk a o q q op q o q, k o ' k choyna kk a k o' kq op q o o q).**

My zametili, chto v epicheskoy zyyke sushchestvuyut dva tipa alliteratsii: glasnaya and soglasnaya.

a) **vocal alliteration** v zyyke bylin obrazuetsya v rezulte vzaimnogo sozvuchiya slov stikha posredstvom glasnix zvukov: See the good, see the evil / k o ' p yash a gin, k o ' p yilg a ch ao ' lm a gin (B. : 39); Now, my king, cheer up your heart. V takikh primerax, kak Ili vozmem primer iz drugix bylin: Accept, my daughter is getting married / Talk to my heart, my child, b i l a y i n (L.M.:308); I'm a slave, I'm a slave, I'm a slave / Ayr i l i q'ot i g a b a g'r i por a m a n (M.a.:8) **glasnye** zvuki v takix primerax, kak ("a", "i"). harmonic po tone. Povtor glasnix - yavlenie oksanansa slujilo obespecheniyu vzaimnoy proporcionalnosti glasnix v tekste, melodichnosti i emotsionalno-aestheticskoy vodeystviya kajdogo stikha. That is, voice alliteration plays an important role as a stylistic factor, ensuring pleasantness, musicality, attractiveness and emotional expression;

b) consonantal alliteration kak forma foneticheskogo povtoreniya, osvanovnaya na sozvuchii soglasnyx, v tekstax narodnyx eposov upotreblyayetsya chashche, chem golosovaya alliteration. The reason is that in the roof, chto, vo-pervyx, and in the Uzbek language, there are a lot of soglasnyx, a vo-vtoryx, because they do not take the active part and the structure of the togo or other words, the text does not have a meaningful meaning. Ritmicheskoe povtorenie odnoy ili dvukh soglasnyx and slovak stikha creates non-repetitive intonation and melodiousness. Obratim vnimanie na: Year **qi** ichind **a** uzi **l g** a n sin **l** idir, / Tovushkan tuyoq **l** i, moro **l** be **ll** idir (M.a.:13). My vidim, chto v etom texte harmonically pokazany kak golosovaya, tak i conglasnaya alliteration. In both verses of this text, taken from "Maliki Aayor", the melodious nature of the text is created by the main image of the repetition of the sound "l". Also vocalism pervogo kupleta proyavilsya v polnoy proportsii glasnyx v pervom, tretem i pyatom slovax, a takje v etoy proportsii proyavilas pevuchest soglasnyx (through repetition of the sound «l»). Vtoroy stix etogo primera takje imeet etu osobennost. V sleduyushchem primere iz epos "Nurali" zvuk "a" povtoryaetsya ten times dlya sozdaniya golosovogo blagozvuchiya. Odnako proiznoshenie zvuka «l» v oboix stikhax s tonom i osobym udareniem obespechilo preobladanie soglasnoy alliteratsii v tekste: Yan **a b a** ho' **s' a**, achi **la r** lla **r r**, / Sorg **a n** a sary **ayr** ar ar **ar a** bulbu **lla r** (N.:141).

V xode issledovaniya my zametili, chto pri povtoreniy soglasnyx v epicheskom yazyke aktivno vstrechayutsya sleduyushchie formy foneticheskogo povtora:

1. Povtorenie odnix i tex je soglasnyx zvukov - posredstvom yavleniya alliteratsii. Takaya forma povtora mojet vstrechatsya v raznyx mestax teksta: I will go away **b** from him **b** take my excess **b**, / Put my soul in the middle grass (B.G.:28); / **D** bulg'a head **d a d d a d** groaning, / Kark **q** ubba **q** alkan **q** arqil (M.a.:16); **I** was running, **I** lost my body, / I was running, **I** lost my body (N.:162).

2. Povtoreniem soglasnogo ili odnogo i togo je zvuka (e.g., m, n, b) v kajdom slove stikha: **M** en ha **m** karvo **n**, came out **m** Ru **mn** i **n** g city **n**, / **M** olu states **m** went before, / The **beginning** of my caravan **is** new, / **My** caravans are **from** water to grass (B.G.:50); **This is** the day he handed over to the Ural. / **His** spear hit the snow **at** the same time, / He carried several clothes **at** the same time, / He sank into the **neck** of the Ural. / **Nuralikho** comforted his sick **heart**, / **N** ayza **held** him **tightly** in his **arms**. / **N** ayzasi **n** i tortdi e **n** di "cauldron", / **N** si **n** di **mubarar** on the tip of **N** ayzasi (N.:130).

3. Povtoreniem pervoy stroki chetyrekstishnoy strofy, nachinayushcheysya s raznogo zvuka, no vsax trex, nachinayushchixsya s raznogo zvuka (scheme A-B-V-V): I will weave in this from **that** country, / **M** I will come to work, suffering, / **M** I will be a buyer of argumon, / I will give my head when **M** says argumon (N.138); I **have** to look, / When **the** opportunity appears, / My body trembles with tears, / **My** eyebrows **are** like a pencil (L.M.: 286). I will be a buyer, / I will give my head when **M** says (N.138); I have to look, / At the moment when it appears like **L**, / **My** body trembles with pain, / My pencil eyebrows like **L** (L.M.: 286).

4. Repeating all three sentences of four verses with a different sound, and the remaining one with a different sound (in the form A-A-A-V or A-A-B-A): **I** don't know what kind of an impudent slave is, / What city does such a fool come from?! / **Hearing** **this** word, the maids, / Went to the new garden (N.:136); Give **us** permission, Chambil tower, / **We** knew that a hunter like us would die a stranger, / Who will take my side like Gulsanam, / **My** childhood will be an orphan and a captive (M.a:44).

5. **Gemination** - odin iz foneticheskikh priemov, active upotreblyayemyx v rechi epicheskix geroev bylin. In lingvistike eto yavlenie imenuetsya kak "dvoynaya conglasnaya", "dvoynaya conglasnaya" or

"dvoynaya conglasnaya", "skladyvayushchiesya soglasnye". "Vesma neobhodimo rassmatrivat yavlenie prolongation i vodvoeniya soglasnyx v kontekte foneticheskikh izmeneniy," - Pishet Kh. Nematov i dalee: — no eto yavlenie analogichno foneticheskim izmeneniyam, tak kak ono mojet proizoyti only u odnogo conglasnogo mejdu dvumya glasnymi. Udvoenie proiskhodit preimushchestvenno u zvukov **q, k, t, l** stoyashchikh mejdu dvumya glasnymi, i tolko pri nazvanii chisel **2, 7, 8, 9, 30, 50**. Eti sonomye zvuki mogut proiznositsya kak s odnoy, tak i s dvoynoy glasnoy. Prichiny takogo dublirovaniya v nazvaniyax nomerov poka ne vyyavleny. No la **tt a**, ya **kk a**, ka **tt a**, ya **ll a**, cha **kk i**, u **kk i**, vtorye t, l, k v slovak tipa yavlyayutsya istoricheski morfologicheskimi pokazatelyami, i sushchestvuet mnenie, chto reduplikatsiya v nix yavlyaetsya rizimuth pogloshcheniya (prisposobleniya)" [3:86]. Upotreblaya soglasnye v odnom i tom je polozhenii, poetu Fazilyu udavalos yasno opisat nekotorye izmeneniya v psyhike bylennyx heroev v vospevaemyx im bylinax. V dokazatelstvo i zavershenie vyskazannogo mneniya my ogranichimsya privedeniem nekotoryx slov i tekstov iz sagi "Balogardon": ba **chch a**, ba **chch aghar**, baraka **ll o**, a **chch iklanib**, cho **rr aha**, haya **ll asang**, aja **ll i**, tu **qq annarin**, ji **nn i**, a **tt orligni**, izi **ll ar**, manzi **ll i**, duvu **ll ab**, O **qq izdan**. For example: "I should have eaten my sorrows in the people, learned the language of the **Agar**, and come here," he thought, entering the city (B.:67); Ours was a mistake, Avaz had to kiss him. We were crazy about the **verb** (B.: 60); If I eat, he says to Eram's farm, / To the arms of Barakallo **Chambil** (B:90); These fairies have fled with a loud voice, / They beat themselves with their eyes (B.:95); The soul is a sweet thing. "Hayall **asam** Balogardon eb "He will leave!" he says, crossing the fiery and icy mountains in the blink of an eye (B.:32).

Itak, art alliteratsii v zhyzke rassmotrennyx nami bilin active vstrechalos v glasnyx, soglasnyx i ix smeshannyx formax. Alliteration serves for the harmony of creation, mejdu stikhami and slovami vnutri stikhov, dlya obespecheniya estheticheskogo vozdeistviya, privlecheniya vnimania slushatelya k sobytiyam v epicheskom obraze narodnoy pesni.

c) Monorhyme is a stylistic principle, odnosyashchiysya k teorii rhyme, i osnovanny na ritmicheskom povtoreni odnikh i tex je zvukov v seredine ili v kontse stikhov. Etot priem aktivno vstrechaetsya v tekste bylin poeta Fazilya: **Flowers bloom in the garden**, / Flowers are suitable for flowers, / **Children** are mowing in the garden, / There are few **children who** do not know what to do, / Children who are educated. / Work is **hard to come**, / **Momong will** play for you, / Be a girl who will show you a game / **Momong is** a girl, a girl is **dead** (B.:43); **If you know** the meaning of what I said, / Don't stop there, **if you go to the destination**, / **You will try** to kick the lion in the tongue! (M.a.:107).

j) Assonance - priem, vkhodyashchiy v krug tipov foneticheskikh povtorov po kachestvu zvuchaniya, i on odnositsya k teorii rifmy, kak i monorhyma: You put it on your head, murray t **oji**, / The person who saw the flower face muht **oji** (M.a.:8). And the Slovak "Tadji and Tarygi" in the text, the echoes of the song, dj i i vzaimno harmonichno i sozdaet rifmu. Ili my mojem nablyudat, chto rifmuyushchiesya slova v sleduyushchix stixakh, vzyatyx iz bylin "Malikka Ayyar" i "Balogardon", slujili harmonizatsii drug s drugom za schet povtoreniya glasnyx i soglasnyx: Don't let the enemies cut off **my head from the body**, / **Do not melt my head** with the body (M .a.: 32); I'm thinking, I'm standing, **I'm dying**, / There's no help left, my bravery **is gone**, / My red face is yellow like a saffron.

Summary: 1) phonetic povtory — a single stylistic figure, actively participating in the organization of linear form and text; 2) takie formy, kak foneticheskaya alliteration, monorhyma i assonance v ego sostave schitayutsya funktsionalno-metodicheski ob'edinyayushchim koltsom kharakarta povtoryayushchihsvy zvukov; 3) eti stylisticheskie forms are characterized, chto sozdayut odinakovy

tone mejdu mejduslovami v stikke i rifmuyushchimisya slovami v stixakh; 4) Takie vedushchie osobennosti charactera foneticheskikh repetitions dalneysheму obogashcheni and methodological osobennostey participator and analysis.

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