

# EXPRESSION OF THE PROGAMATIC CONTENT THROUGH CONSONANTS IN IQBOL MIRZA'S POEMS

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## Abstract:

The use of phonetic units in Iqbal Mirza's poems is his poetic skill, creative possibilities of style. Concept of artistic text. The scope of phonopoetic research in the Uzbek language. Types of art based on the melodiousness of sounds. Use of phonetic units in an artistic work and artistic-linguopoetic features.

**Keywords:** antithesis, phonopoetics, alliteration, assonance, aesthetic effect, aesthetic task, methodological tool.

## INTRODUCTION

The concept of the linguistic aspect of the literary text has always been the focus of attention of linguists, in particular, the issue of the linguopoetic approach to poetic speech shows its relevance for modern linguistics.

Studying the language of a work of art, determining the role and aesthetic function of lexical units in the formation of an artistic text, scientifically interpreting the individual artistic speech of the creator is undoubtedly one of the important tasks of linguistics. Such an interpretation is important for revealing the linguistic possibilities of a particular language and the ability of a particular creator to use the language. In this regard, the scientific research works carried out in linguistics serve to improve the development of language education and to increase the possibilities of its use.

It is known, that linguopoetics is a branch of philology that studies poetic language<sup>1</sup>. Phonopoetics is evaluated as a field that studies the phonetic properties of poetic text.

Phonetic units are the smallest structural unit of speech and serve as the main tool for regulating the rhythm of speech and ensuring its musicality. At the same time, it is also a factor that ensures that the literary work is loved by the reader. It is known that his inner monologue plays an important role in the process of the reader's perception of the work. In this case, the work is also pronounced in a certain sense. The repetition and sonorousness of the sounds does not fail to attract a person like a musician.

There are various forms and manifestations of increasing effectiveness by using sound and tone in speech<sup>2</sup>. The methodical use of speech sounds with the requirement of a certain purpose is studied as part of phonostylistics issues.

In Uzbek linguistics, extensive work has been carried out on phonopoetic research. In particular, G. Yakhasyeva<sup>3</sup>, Kabilova Z<sup>4</sup>, O. Tursunova<sup>5</sup>, A. Haydarov<sup>6</sup>, M. Gaziyeva<sup>7</sup>'s research deserves special attention.

The study of the phonetic possibilities of the literary text is one of the main directions of linguopoetic research.

In literary texts, sounds are often used for stylistic purposes. In this place, in addition to its primary function - meaning differentiation, the sound performs an additional, secondary function - a methodological tool. Among the artistic texts, poetic works are used based on specific requirements, in which, along with the presence of content and logic, high emotionality, musicality, melody and attractiveness are also required. From this point of view, it is important to study the scope of poetic possibilities of phonetic units used in Iqbal Mirza's poems.

Iqbal Mirza is one of the prominent representatives of modern Uzbek poetry. His poetic skills, style, creative abilities have already been recognized by experts and fans. The sincerity, unique interpretation of feelings and unique hymn expression of our national values in the poet's poems will not leave any poetry fan indifferent.

The phonopoetic tools used in the poetic text served to further expand the unique artistic and linguistic possibilities of the poet's work.

Alliteration is a means of enhancing expressiveness based on the repetition of the same consonant sounds in poetic speech, a special form of repetition at the phonetic level. Alliteration phonetically separates a separate line of a poem or a group of words in a stanza, as a result of which their expressiveness increases, the poem's musicality and melodiousness increase<sup>1</sup>. In the following excerpt from Iqbal Mirza's poem "Jonim", the repetition of the consonants "k", "z" creates alliteration:

I saw my day, I saw my day

I faced hundreds of faceless people.

I beat myself to those whom God beat,

I left the road as soon as I hit it.<sup>2</sup>

In these verses, the poet used a unique method of repetition. If we pay attention to the verses, we can see the repetition of words and the repetition of consonant (alliteration) sounds in each verse. In the first verse, we see a beautiful use of alliteration through the "k" sound. This increases the musicality of the poem, and enhances the aesthetic effect through harmony. In addition, by repeating the words "to see" and "day", the poet used *tardi aks* ("Ko'rgan kun" - "to see the day") to exaggerate the idea he wanted to express and to strengthen the meaning of emphasis. It was not only for expressing the thought more openly, but also had an effect on the melodiousness of the verses. In the second stanza, the poet made such a play on words by repeating the word "face" that the reader follows the poem involuntarily following the musicality of the stanzas. The word face is used in this place in the case of number, quality and attitude, and it has brought out a unique homonymy. It seems that in these verses, an element of a closed genre in our mutoz literature, that is, *tajnis*, comes to the surface. It gave uniqueness not only to the form, but also to the content. Also, the repetition of the "z" sound gave the passage a suitable sound and tone, increased the artistry, and strengthened the impact of the poetic text. Verses 3 and 4 use the word "beat" repeatedly. This word also served to clarify and emphasize the idea of the artist that he wanted to express in the poem. In each of the above verses, poetic devices are used so skillfully that it is a proof of Iqbal Mirza's high art of words.

Don't dress me, don't dress me

Are there fewer burnouts?

I can't get enough of my soul,

Are there few people who are fed up? ("How Much?" p. 24)

If we pay attention to this poem, the repetition of the sound "k" and "u" is the repetition of words formed from the roots of the word "burn" and the word "kam" is skillfully used. Why the "k" sound? This sound is an explosive and back tongue sound. It was this feature that controlled the tone of the poem. That is, he increased the quality of the poem. The release of this sound from the back of the tongue required special rhythmic-intonational preparation during the reading of the poem. If we pay attention to the dictionary meaning of the word "Kui", it means to be harmed by something. So, the creator used the word "kuy" in different roots in the forms "kuyunchak", "kuyunmak" and "kuyib" in order to show the listener the burning of love and its harm and to embody it more clearly in front of the reader's eyes. The poem describes the image of a woman burned by love and many more such encounters in society. The creator clarified this idea by repeating the word "kammi". The poet's goal in the poem was to achieve the image of a beautiful woman in the poem through the repetition of words.

Let's pay attention to the last verse, the last word of this quatrain. In common speech, "are there few people who have been burned?" applicable case. But the poet achieves expressiveness with only one word "kammi" to achieve his goal. By replacing the word "az" with the word "kam", both the consonant "k" and the consonant "m" were repeated.

A narrow row in the meadow,

Armon is hugging.

Alliteration is skillfully used in verses. Since the sound "yo" is a sliding sound, there is stability in the rhythmic-intonational aspect of brass, that is, the same tempo. This represented the writer's current state of mind. Such a depressing mood immediately spreads to the listener. The word "yormazor" is a vivid expression of the artist's skill in using words. The artist can effectively use place names to repeat consonants in order to achieve the goal. The reader who reads the poem thinks only about the land. The person who does not know the name of the place is Yormazor he understands the word as a kind of expression of the poet's feelings related to his beloved place. Because the creation of such a word is a novelty of Iqbal Mirza's poetry. The repetition of the vowel "o" also had an effect on the tone of the poem, that is, in this interval, the reader perceives the word in the verse as a new word.

You didn't follow me. You didn't promise

The wind blew me to the north.

I was comforted by my long poems,

It's munisa hilal that made me happy. ("Your hair is a wick", p. 53)

This passage shows a unique repetition and a unique style of the poet. The pronoun "I" is repeated at the beginning of each verse. This is an expression of the lyrical hero's inner experiences. If it is understood in context, then the poem has an internal antithesis, i.e. the word you, which is the logical opposite of the word I (although the word you is not used in the verse). This shows the artist's skill in using words. The words north and wind are the words that convey the main idea of the same creator. These poems, which differ by only one phoneme, were able

to reveal not only the melodiousness of the poem reading, but also the ideological content. Because in the dictionary meaning of the above two words, there are shades of negativity in the north - coldness, and in the wind - destruction. At the same time, as a result of the neglect of the lyrical hero, the song served to show the mental state and fate of the lyrical hero.

The uniqueness of each poet's use of words is related to the way he perceives the world, the nature of his feelings and experiences, and Iqbal Mirza's skill in this regard requires studying together with these aspects of his work.

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