



Aesthetic Possibilities Of Phonetic Means In Classical And Modern Uzbek Poetry

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Annotation. This article provides a scientific analysis of the aesthetic functions of phonetic means in poetic speech - alliteration, assonance, sound repetition, onomatopoeia, and others. Based on examples from Uzbek classical and modern poetry, the study highlights the role of phonetic means in creating a literary text, as well as their role in enhancing the musicality and emotional impact of the poem. The article is intended for philology students, linguists, and literary critics in this field.

Key words: phonetic means, aesthetic function, alliteration, assonance, sound repetition, poetic speech, artistic language, onomatopoeia, musicality, expressiveness.

Introduction

Phonetic stylistics, one of the important branches of linguistics, examines the aesthetic possibilities of sound devices in poetic speech. In fiction, especially in poetry, sound construction is not an accidental phenomenon - it is consciously chosen by the author and imposes a certain aesthetic load on the text. Phonetic means are one of the main factors that ensure the artistic power, emotional impact and musicality of the poem.

Artistic speech is a high expression of human thinking and aesthetic taste, in which all layers of language perform a unique artistic function. In particular, poetic speech is considered the most subtle and expressive form of language means. In poetry, the word is not only a means of expressing meaning, but also becomes a powerful artistic element that gives aesthetic pleasure to the reader or listener through the harmony of tone, rhythm, and sound.



The use of phonetic means in Uzbek poetry has ancient traditions. Great poets such as Alisher Navoi, Babur, Uvaysi, Mashrab skillfully used sound repetitions in their poems. This tradition continues in modern Uzbek poetry and is manifested in new artistic forms.

Phonetic means - elements such as sound system, stress, tone, rhythm, alliteration, and assonance - play a special role in poetic speech. They ensure the musicality of the text, enhance imagery, enhance emotional impact, and serve to deepen the understanding of the author's idea. Therefore, the study of the aesthetic function of phonetic means is one of the important scientific issues not only for linguistics but also for literary studies.

The study of the aesthetic function of phonetic means is of great importance not only from the perspective of literary criticism but also from the perspective of linguistics.

The relevance of the research lies in the fact that a comprehensive study of the aesthetic essence of phonetic phenomena in poetic speech has not yet been sufficiently carried out. Analyzing the influence of phonetic means on the artistic quality of the text on a scientific basis, classifying them, and determining their functions in the creation of poetic works is one of the urgent tasks facing philological science today.

The research aims to scientifically analyze and generalize the types of phonetic means and their aesthetic functions in poetic speech, based on examples from Uzbek poetry.

Research objectives:

- 1) development of a scientific classification of phonetic means in poetic speech;
- 2) determining the aesthetic functions of alliteration, assonance, and sound repetition;
- 3) studying the influence of phonetic means on the musicality and rhythm of the poem;
- 4) drawing theoretical conclusions based on examples from Uzbek poetry.

LITERATURE ANALYSIS AND METHODOLOGY



The issue of the aesthetic function of phonetic means in poetic speech has been widely studied in the fields of phonostylistics and poetics in linguistics. In modern research, phonetic means are interpreted not only as the external (sound) form of speech but also as a factor shaping its internal semantic and emotional layer.

In scientific research conducted in recent years, the stylistic possibilities of phonetic means have been specifically highlighted. In particular, research on phonetic stylistics analyzes the role of the sound system, intonation, stress, and rhythm in artistic speech, evaluating them as a means of enhancing expressiveness and emotionality.

The following scientific methods were used in the study: observation and analysis, comparative-typological analysis, linguosthetic analysis, text analysis, and generalization methods. The empirical basis of the article consists of more than 200 poetic samples selected from Uzbek classical and modern poetry. The works of Alisher Navoi, Muhammad Yusuf, Abdulla Oripov, Erkin Vakhidov, Rauf Parfi, and other poets were used as sources.

In the field of phonetic stylistics, the works of scholars such as O.S. Akhmanova, B. Sarimsakov, Z. Kholmanova, and R. Rasulov, as well as fundamental works on Uzbek linguistics created under the leadership of A. Khojiev and U. Tursunov, were used as a theoretical basis. From the point of view of the linguistics of the literary text, M. Yuldashev's research served as an important methodological basis [A11; 89 p].

In the course of the study, phonetic means were analyzed based on the following criteria:

- (1) sound composition and structure;
- (2) its place in the poem;
- (3) artistic and aesthetic function;

(4) the power of emotional-expressive influence. The influence of each phonetic means separately and in cooperation with each other was also studied.

The empirical basis of the research consists of texts taken from samples of Uzbek and world poetry. Based on them, the aesthetic possibilities of phonetic means were practically analyzed.

RESULTS AND DISCUSSIONS



The results of the study made it possible to divide phonetic means into several main categories. Based on the analysis of the aesthetic function of phonetic means in poetic speech, the following conclusions were drawn.

Alliteration and its aesthetic possibilities

Alliteration is a phonetic device formed based on the repetition of the same consonant sounds in the lines of a poem. It adds musicality and melodiousness to the poem, as well as enhances a particular image through sound. In Uzbek poetry, there are specific types of alliteration, which are found both in aruz and in the meter of "barmoq" [A8; 67 b].

For example, in the poems of Abdulla Aripov, alliteration further deepens the content of the poem. The repetition of the "s" sound in the line "Sarvlar silkinadi, shamol esib" creates a sound landscape and evokes an auditory imagination in the reader. The function of this phonetic tool is not limited only to musicality - it also serves as an important element in creating a poetic image [A5; 134 p].

Alliteration is widely used in the poems of Erkin Vakhidov. The repetition of the consonant "b" in the line "Bahor bulutlari bo'ladi baland" serves as a phonetic means of expressing a spring mood. The poet also uses alliteration to enhance emotional impact, which vividly demonstrates the aesthetic function of the phonetic tool in poetic speech [A4; 78 p].

Assonance and its artistic influence

Assonance is the phenomenon of repetition of vowel sounds in poetic lines. It plays an important role in ensuring the melody and musicality of the poem. In Uzbek poetry, assonance is closely related to the rhyme system and affects the rhythmic structure of the poem [A9; 245 p].

The aesthetic function of assonance is primarily related to the formation of the rhythm and melody of the poem. The repetition of the vowels "o" and "a" gives the poem a wide and heavy tone, while the repetition of the sounds "i" and "e" creates a delicate, light tone. Assonance is effectively used in Muhammad Yusuf's poems: the repetition of the "i" sound in the line "I cried, I cried, my eyes filled" serves to express a purely lyrical mood [A3; 56 b].

The study shows that in Uzbek poetry, assonance operates in organic harmony with the rhyme scheme. Assonant repetitions in the poem help to keep



the poetic line in the reader's memory for a long time, to feel the poetic tone [A7; 112 p].

Artistic function of onomatopoeia

Onomatopoeia is the expression of sounds produced by nature and surrounding objects through speech sounds. In poetic speech, the aesthetic function of onomatopoeia is particularly evident: it gives the poem vitality, liveliness, and draws the reader into the poetic landscape [A2; 89 p].

Uzbek poetry has a rich tradition of onomatopoeia. The harmony of the sounds "sh" and "v" in the line "Shovullar dov-daraxtlar shamolda" imitates the sound of the wind. In the line "Gulduradi osmon, chaqindi yashin," the imitation of the sound pattern is clearly felt. Such phonetic means bring the poetic image to life and turn it into a full-fledged artistic landscape [A1; 167 p].

In Rauf Parfi's poems, onomatopoeia acquires a new artistic interpretation. The poet organically incorporates the sounds of nature into the rhythm of the poem and uses it to express the human psyche. This shows that onomatopoeia can be used not only to create an external landscape, but also to depict inner experiences [A12; 78 p].

Aesthetic function of sound repetition (anaphora and epiphora)

In poetic speech, the repetition of a sound, word, or combination at the beginning or end of a line - anaphora and epiphora - is an important expressive tool. They provide rhythmic stability to the poem, emphasize the main idea, and enhance the emotional mood. [A11; 134 p].

Anaphora is widely used in Uzbek poetry. In Abdulla Aripov's poem "Mother," the aesthetic function of anaphora is clearly visible in expressing the depth of content. The beginning of the lines with the same sound or word emphasizes the content of the poem, creates a rhythm, and has a strong emotional impact on the reader [A6; P. 89).

Epiphora is a phonetic-stylistic device expressed by a repetitive sound or word combination at the end of the lines. It enhances the effect of musical rhyme in the poem and performs an aesthetic function in concluding the content of the poem. In Uzbek poetry, epiphora is often clearly seen in the genres of tuyuq and ghazal.

DISCUSSION



The results obtained show that the phonetic means in poetic speech work not in isolation from each other, but in organic harmony. The combined influence of alliteration, assonance, onomatopoeia, and sound repetition forms the phonetic fabric of the poem. This allows us to evaluate phonetic means as an important element of creating a poetic text [A10; 78 p].

According to B. Sarimsakov, the sound pattern in the poem is not accidental, but arises from the author's artistic intention [A8; 45 b]. Our research confirms this opinion: in the studied poetic samples, phonetic means appeared as a means that plays a decisive role in ensuring the harmony of content and form.

R. Rasulov dwells on the role of phonetic means in ensuring the emotional-expressive effectiveness of the poem [A7; 134 p]. Our research also supports this idea: repetitions and harmonies at the sound level enrich the poem not only musically, but also spiritually and aesthetically.

One of the important results of the research is that phonetic means in Uzbek poetry also reflect national-linguistic features. The agglutinative structure of the Uzbek language, the law of harmony, and the unique phonological system create unique methods of using phonetic means in poetry [A9; 267 p]. These features place Uzbek poetry in a unique place within the context of world poetry.

Trends in the use of phonetic means in modern Uzbek poetry are also changing. With the widespread use of free verse (vers libre), the traditional rhyme system has weakened, but other forms of phonetic means - alliteration, assonance, internal rhyme - have gained new importance [A12; 156 p]. This once again confirms that the role of phonetic means in poetic speech is incomparable.

As a limitation of the article, it should be noted that the study covers only examples of Uzbek poetry, while the comparative-typological analysis is limited to the poetry of other Turkic languages. In future research, it will be advisable to expand the comparative scope and study the pragmatic aspects of phonetic means.

CONCLUSION

Based on the conducted research, the following main conclusions can be drawn:

1. Phonetic means in poetic speech - alliteration, assonance, onomatopoeia and sound repetitions - are an integral part of the artistic and aesthetic system of the poem and serve as an important element of text creation.



2. The main aesthetic tasks of phonetic means are as follows: to give the poem musicality and melodiousness; to enhance the emotional-expressive effect; to bring the poetic image to life; to ensure rhythm and flow; to express the author's artistic intention.

3. In Uzbek poetry, phonetic means work in close connection with national-linguistic features and effectively use the possibilities of the phonetic system specific to the Uzbek language.

4. In modern Uzbek poetry, the traditions of using phonetic means are developing and enriching with new artistic forms and methods.

5. It is advisable to introduce the study of phonetic means into the educational process as an important component of poetic text analysis in philological education.

The practical significance of the research lies in the fact that its results can be used in Uzbek language and literature lessons, as well as in special courses on phonetic stylistics and literary text analysis. Furthermore, the analysis and conclusions presented in the article provide practical assistance to students and educators wishing to study the theoretical foundations of poetic creativity more deeply.

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