

Phono-Stylistic Features Of Mukimiy's Lyrics

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Abstract

This article analyzes certain phonostylistic devices used in the lyrics of Muqimi, a representative of the Kokand literary environment. It discusses types of phonostylistic tools, the diversity in their terminology, and the phonetic potential of the aruz poetic system.

Keywords: gemination, degemination, aruz poetic system, vocal alliteration (assonance), consonant alliteration, anagram.

In Mukimiy's works, gemination is mainly used to emphasize and exaggerate some quality of a lyrical hero and to adapt to the poetic possibilities of the aruz meter. In particular, in the ghazal with a radif "Uchchalang", the lexical unit "uchchalang" taken as a radif is geminated to distinguish and emphasize the lyrical heroes, the poet's friends, from others:

Qay mahal ko'rsamki, kelgaysan xiromon *uchchalang*

Aylabon mardumni raftoringga hayron *uchchalang* ("Bog' aro", 76)

That is, if we take into account that in the aruz meter, the hijas are short, long, and very long, and that the meters are formed from their strict repetition, sometimes long or very long hijas are converted into short syllables based on the wasla rule (*the wasla rule is that a sound in a long or very long hija is combined with the next hija to form a long or short hija*), or vice versa, a short syllable is converted into a long or very long syllable. In this case, the phenomenon of gemination or degemination occurs in the word. We also encountered this situation in the works of Mukimiy:

Har nafas olganda otlar hurkib, *eshshaklar* qochib,

(Har-na-fas ol/gan-da-ot-lar/ hur-ki-*bash-shak*/lar-qo-chib)

Foilotun/ foilotun/ foilotun/ foilun

Ul yo'qolganlarga bergay doimo tovon bo'qoq. (Works, 420)

(Ul-yo'-qol-gan/lar-ga-ber-gay/do-i-mo-to/von-bo'-qoq)

Foilotun/ foilotun/ foilotun/ foilun

In the example, we can see that the word "hurkib" consists of two long (– –) syllables, and the word "eshak" consists of one short and one long syllable (V –), and according to the ghazal meter (ramali musamani mahzuf), a short syllable is required in place of the "-kib" syllable. In this case, the poet, based on the wasla rule, effectively used the phono-poetic phenomenon of gemination in the next word (eshak-eshshak) and achieved the formation of one long syllable. It is known that alliteration is a type of phonetic repetition, and there are such types as vocal alliteration (assonance) and consonant alliteration¹. Alliteration was also used in the text of ancient Turkic inscriptions, which indicates that this phonetic repetition is one of the oldest poetic devices². It is found in ancient Turkic inscriptions, in particular in the "Tunyuquq" inscription: "Tabg'achig' o'lurtachi terman, bani o'g'uzug' o'lurtachi o'q terman"³.

It can be noted that the phenomenon of alliteration is fruitfully used in Russian literature, and in world literature in general. Mayakovsky wrote in his article "How to Write a Poem" that "I resort to alliteration in order to further distinguish the word that is important to me, to keep it in a single frame." Indeed, there are such sounds that really serve certain purposes. For example,

¹ Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. – Б. 26.

² Стеблева И.В. Переход звуковой организации стиха от древнетюркской аллитерационной системы к точной рифме классической поэзии // Поэтика древнетюркской литературы и её трансформация в раннеклассический период. – М., 1976. – С. 154 – 164.

³ Adabiyot: Majmua. (Tuzuvchilar: B.To'xliyev, B.Abdurahmonova). – Toshkent, 2007. – B.39.

in Russian, the sounds z and s indicate calmness and tranquility, ch indicates helplessness and tension, l indicates elegance and beauty, and r indicates determination ⁴.

The consonant alliteration used in Mukimiy's poems enhances melody and creates musicality:
O'choq ustida gar yo'talsa birav

Yer edi yelkasiga yetti ko'sav (Bog' aro, 238)

Vocal alliteration is also referred to as assonance in linguistic literature ⁵.

Assonance is formed by the repetition of vowels and provides euphony in a work of art:

Sarvoso qad bila qilkim chamanlardin murur,

Lof urub tovuqlar mag'ruri raftor o'lmasun (Biz bilmagan Muqimiy, 22)

In this stanza, the vowel o is used 5 times, the vowel u is used 7 times, and the vowel o' is used 1 time, increasing musicality. Noting that the poetic possibilities of vowels are wide, we can say that the sound that causes the most assonance in Mukimiy's lyrics is the vowel "o":

Oliftra raftor aylasang, shirin guftor aylasang,

Mundog'ki xushtor aylasang, men muftalo qayda boray? (Asarlar, 90)

Lahzaye orom olmas umrlar ovoradur,

Ikki jodu ko'zlarini ohuyi sahro ko'rub. (Asarlar, 50)

Researcher Z. Kobilova comments on the phono-semantic properties of the sound o: "... the sound o occurs in the names of round objects. For example:... oy, bosh, tovoq, nos, noxot (so'zlashuv tilida), sopqon, ko'z soqqasi, soqqa (zo'ldir shar), yong'oq, tomchi, xol, qozon, koptok, qorin". In addition to this opinion of the scientist, it can be said that in Mukimiy's works, when the image of the moon or the face of the beloved (which is also compared to the moon and is round in shape) is given, we can see the assonance associated with the sound o: "Nogahon oyinag'a boqq'onda timsoling ko'rub" (Asarlar, 75), again in "Ochibon ruxsorlar har yon xiromi noz etib, Fitna solgan dahr aro oshubi davron sizmusiz?" (Asarlar, 79). The examples show that the sound o was used not only in round objects, but also in similes and epithets related to these names, fulfilling the function of organizing the phonetic structure of the sentence.

Melody, pause, rhythm, which form the basis of poetic works, are considered to be the phonopoetic means of the artistic text. In both the finger meter and the aruz meter, the number of syllables (and the quality of syllables in the aruz meter) and the repetition of consonant syllables in the lines create poetic rhythm. In the finger meter, the equality of the number of syllables in the lines, the repetition of the pause in the line creates musicality, while in the aruz meter, the correspondence of the syllables (syllables) in quantity and quality ensures musicality in the poem.

In the barmak meter:

Tong otmoqda / Tong o'qlar otar. (9)

Tong otmoqda / Quyosh – zambarak. (9)

Yaralangan / yer shari yotar, (9)

Boshlarida / yashil chambarak. (9) (Rauf Parfi)

In the aruz meter:

Baz-ma-ro jo/-no vi-so-ling/ bo-da o'r-ni/-da o'-tar (15)

– v – – / – v – – / – v – – / – v –

Su-ra-ting miy/-no la-bing so/-g'ar so'-zing go'/-yo sha-rob (15)

– v – – / – v – – / – v – – / – v – (Asarlar, 49)

⁴ Умирова С. Ўзбек шеърлятида лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим шеърляти мисолида): Филол. фан. бўйича фалсафа д-ри (PhD) дисс... – Самарқанд, 2019. – Б. 48.

⁵ Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан. 1983. Ҳожиёв А. Тилшунослик терминларининг изоҳли луғати. – Тошкент: Ўзбекистон Миллий энциклопедияси, 2002.

In both examples above, the number of syllables (hijo) in the lines is equal to each other, and in the barmak meter only the equal number of syllables is taken into account, while in the aruz meter, attention is paid to the quantity and quality of the syllables. That is, if the first line of the verse begins with a long hijo, it is mandatory to have a long hijo until the end of the poem. Therefore, a poem in aruz meter differs from a poem in barmak meter in its musicality and its own unique tone.

Taznib – in Arabic, it means “to make a tail”⁶, and refers to the use of adding sounds to a word in a verse to adapt it to the meter.

It creates phonetic changes such as prosthesis, epithesis, and epenthesis with the need for meter:

a) the sound is added at the beginning of the word (prosthesis):

Qo‘yub chiqsang, mabodo, surma ko‘za, qoshinga *vusma*
Berursan bu malohat birla ranje notavon jisma. (Asarlar, 272)

b) the sound is added in the middle of the word (epenthesis):

Xiyra ko‘ngul chirog‘i g‘aming birla ravshan et,
Ey boqib aylagan karam oyinaga safo. (Asarlar, 170)

c) the sound is added at the end of the word (epithesis):

Qatra-qatra ter *yokim* gul yuzing shabnamudur
Yo riyoz husning ichra chashmayi zamzammudur. (Asarlar, 26)

These phonetic changes are numerous and have led to an increase in the variety of words in literary works. In particular, lexical units such as noumid – navmid, nechun – nevchun, birla – birlan, shakar – shakkar, siri – sirri are used in classical works with the need for meter.

Tag‘yir – in Arabic, it means “change” and uses the word in the verse by replacing the letters with the need for meter. In this case, word variants also appear and are widely used. For example, the word *tilsimi* has a taqte in the form of – v –, and in one of Mukimiy’s ghazals, it replaces the sounds in the word in the form of *tilsimi*, forming a hyphenation in the form of v –

–:
Va‘-da yol-g‘on/lar *ti-lis-mi*/ in-ti-zor et/di me-ni,

– v – – / – v – – – / – v – – – / – v –

Bo-sh a-yog‘ go‘/yo di-li um/mid-vo-r et/di me-ni. (Asarlar, 105)

– v – – / – v – – – / – v – – – / – v –

(Ramali musammani mahzuf)

In the same way, the word “gulistan” was changed to “gulsiton” in order to achieve the paradigm of the original verb:

Gulsitonlar sayridin sarvi qadingdur matlabim. (Asarlar, 314)

The phonetic composition of a word can change in several ways due to the demands of meter, all of which are directly related to the qualitative characteristics of the syllables in the verse. In particular, this situation can be observed in the poetry of Mukimiy. The name of the Indian high castes is called brahman, and is used in the poet’s ghazals as barhaman, barahman. The poet uses the form of the word barhaman to form the original of the word:

Ko‘-rub qon ko/ki-ling-ni no/fa-i to-to/r(i) xo‘b bo‘l-di,

v – – – / v – – – – / v – – – – / v – – – –

Ba-rah-man bog‘/la-di has-rat/ bi-lan zun-no/r(i), xo‘b bo‘l-di.

v – – – / v – – – – / v – – – – / v – – – –

(Asarlar, 278)

(Meter: hazaji musammani solim)

He uses form the *barhaman* of the word to form the root of the verb:

Oshiq ermasman yuzingga yakka bu Farg‘onada,

⁶ Bu haqda qarang: Зоҳидова Д. Аруз сабоқлари. –Тошкент: Мумтоз сўз, 2016. – Б. 34.

– v – – / – v – – / – v – – / – v –

Zohid istar ka’balarda, barhaman butxonada. (Asarlar, 35)

– v – – / – v – – / – v – – / – v –

(Meteri: ramali musammani mahzuf)

So, in classical poetry, there was a tradition of changing the positions of sounds in a word without affecting the meaning.

From the above analysis, it can be concluded that although the phonetic system of the aruz verse did not fully adapt to the sound capabilities of the Uzbek language, the creative personalities tried to present artistically elaborate works using some sound changes. The aruz verse played an important role in the increase in the phonetic variants of words in the Uzbek language and the formation of some synonymous lines (lekin, lek, vale; agar chandiki, garchand; birla, birlan, bila, etc.).