



# CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

Volume: 03 Issue: 02 February 2022

## THE AESTHETIC, EXPRESSIVE FUNCTION OF PHONETIC STYLISTIC DEVICES

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*Received 27<sup>th</sup> Jan 2022, Accepted 29<sup>th</sup> Jan 2022, Online 4<sup>th</sup> February 2022*

### Abstract:

The linguoculturological research of phonetic artistic and stylistic devices in Uzbek and English languages. In the current process of globalization, there is no doubt that the desire to learn a language is glowing not only in the East but also in the West. This, of course, has a great impact on the socio-political, cultural and economic development of each state.

By the end of the twenty-first century, linguistics began to accept the assumption that “language is not only connected with culture, but itself is a means by which culture has grown and expressed itself. In linguoculturological research, comparative studies, in which units in English, Russian, German, French and Uzbek are compared.

**Keywords:** phoneme, phonographic stylistics, poetic speech, emotional, expressive, germination, emphasis, repetition, intonation, stress, pause, alliteration, assonance, assonance repetition.

### Introduction

Extensive research is being conducted in our country on the scientific basis of the study of Uzbek as well as foreign languages. In particular, the issues of methodological analysis of phonetic devices are becoming the focus of attention not only of literary scholars but also of linguists [1-4].

Several stylistic works have been done in Uzbek linguistics. The idea of phonostylistic means and their use in the speech was first expressed by A. Gulyamov. The scientist notes that the abundance of methodological possibilities in phonetic means creates an emotional impact by changing the tone and phonetic appearance of individual words [5-9].

### Materials and methods

Phonetic devices - speech sounds, stress, tone, tone, timbre. Graphic devices - letters, punctuation, their colourful spelling.

Phonographic stylistics is an integral part of graphic stylistics, which explores the specific methodological possibilities of written speech as a whole. Graphic stylistics faces two main tasks:

1) Reflection of phonetically effective means of oral speech in written speech;

2) To study only the descriptive-emotional means (emphasis, emphasis, attention to the significance of the event, etc.) in written speech. The first of these tasks is studied in phonographic stylistics.

Since the most important features of the language of a work of art are imagery and emotionality, these qualities are revealed by the means of speech. In the process of analyzing a literary text, special attention should be paid to the aesthetic features of phonetic units. The aesthetics of speech sounds in a poetic text. The options are perceived quickly and easily. Because the poem has a uniquely attractive tone. This melody is achieved through the methodical use of sounds. Poetry mainly uses phonetic techniques such as alliteration (consonant repetition), assonance (consonant repetition), and germination (consonant folding). Expressiveness is provided by phonetic methods such as sound gain or sound reduction. However, pronunciation and narrative compatibility can be achieved using phonographic tools [10-16].

Repetition of certain sounds occurs in all types of speech. Poetic speech regulates these repetitions and enhances the aesthetic effect. This order is partially rigid, becomes a certain norm, and in part remains free.

According to the linguist G. Abdurahmanov, "each type of style is formed by means of creating stylistic colour (emotionality, expressiveness). In all types of artistic speech, the tone is a means of creating style [15-19]. We can group the phonetic devices that play an important role in artistic speech as follows:

1. Tone (Intonation)
2. Stress
3. Pause
4. Alliteration
5. Assonance (assonance)
6. Sound repetition (repetition of sound)
7. Phonetic structure of sounds that mimic the sounds of objects and animals (Onomatopoeia).

The emergence, improvement and acceptability of speech also depend on the richness of speech phonetic methods. Phonetic methodological means, (prosodic means, etc.) form a specific layer in the richness of speech. The communicative feature of speech is formed differently in different styles of language, at different levels and in its specific layers (phonetic, lexical, semantic, syntactic, etc.). The emergence, improvement and acceptability of speech also depend on the richness of speech phonetic methods. Phonetic methodological means, (prosodic means, etc.) form a specific layer in the richness of speech. The communicative feature of speech is formed differently in different styles of language, at different levels and in its specific layers (phonetic, lexical, semantic, syntactic, etc.) [18-21].

"Literary text, unlike any non-fiction text, performs a special function - an aesthetic function, which is manifested in a complex interaction with the communicative task and is a decisive factor in the specific structure of the text." M. Yuldashev says: "In the works devoted to the study of the language of art, along with the term" expressive function "of language", the poetic function of language", "artistic function of language", "aesthetic function of language " Terms such as But it should also be noted that "the aesthetics of language". The term "function" is used relatively often in the philological literature. This is natural because the concept of aesthetic tasks can generalize them, including a number of concepts such as expressiveness, art, and poetics. In other words, the scope of the concept of aesthetic function is much broader than these concepts

[22-26]. "Everything that makes a speech brighter, more moving, more impressive is expression. So, expressiveness of speech is a means of making speech bright, effective, and imaginative".

### Results and conclusion

What conclusions can be drawn from these two terms? Maybe they are synonymous terms? At this point, we need to comment on the terms "aesthetic function" and "expressive function" of language.

First of all, looking at the lexical meaning of the two terms helps to differentiate ideas. Expressionism is a French "expression". There is also the meaning of "expressiveness (emotion)." A. I. Yefimov meant this meaning when he said: "The main feature of artistic style that distinguishes it from other styles is its aesthetic function, imagery and expressiveness." Aesthetics is the Greek word for "feeling" [24-27].

Hence, both terms do not represent different concepts in relation to the function of language. They reflect two sides of the same concept. More precisely, expressiveness reflects the purpose of the speaker, that is, the owner of the language, and more refers to the means he uses for this purpose, and aesthetics means the result that the listener feels, that is, the expression of aesthetic pleasure serves. Both are one together. Therefore, it is more appropriate to use the term "aesthetic" in relation to the function of language, and "expressiveness" in relation to the means of performing that function. The term "expressiveness" used in relation to the function of language is metonymic. At this point, we do not think it would be inappropriate to comment on another term used in stylistics. Talking about the terms expressiveness and emotionality also help to express what we want to say.

"Some linguists argue that a language's vocabulary contains emotional vocabulary, but no expressive vocabulary". According to them, expressiveness is based on the special use of language units. Emotionality exists only in language. Expressiveness is reflected in gestures, facial expressions, and actions, even in work. Expressiveness occurs when any word or other language unit goes out of its way and is used specifically for a different purpose. Expressiveness is usually divided into two groups: expressive-emotional and expressive-subjective assessment. It was customary to divide the meaning of words into such types, given that the signs of expressiveness are not the same in meaning".

"Expressiveness means increasing the power of expression. Everything that makes a speech brighter, more moving, more impressive is expression. So, expressiveness of speech is a means of making speech bright, effective, and imaginative". From this point of view, one can see the infinite possibilities of expressiveness at all levels throughout the hierarchical system of language. Speech sounds are one of the most important units in the formation of speech and serve as one of the most important tools in the analysis of the literary text. Phonetic stylistics is expressive-stylistic in the interconnection of sounds explores the possibilities, in general, of the laws by which speech sounds can serve as an effective means of language.

In the process of analyzing a literary text, special attention should also be paid to the aesthetic features of phonetic units. In a poetic text, the aesthetic potential of speech sounds is quickly and easily perceived. Because the poem has a unique melody. This melody is achieved through the methodical use of sounds. Typically, in fiction, in more lyrical works, sounds, accents, and tone are important methodological tools to increase emotional sensitivity. The various forms and methods of melodic discourse, by their very nature and essence, are peculiar to poetic discourse. Poetic speech is an exciting rhythmic speech that is organized as a melody and is expressed as an expression of emotion. Poetry is characterized by the widespread use of certain means of regulating the tone of speech (for example, rhythm, rhyme, radif, band, etc.). Therefore, the structure of the poem stands out as a special branch of phonetic stylistics.

It is known that as a result of aesthetic use of sounds in phonetic methods such as alliteration, assonance, gemination is used in poetry. In prose, expressiveness is provided by phonetic methods such as stretching vowels, folding consonants, repeating sounds, mispronouncing words, adding or subtracting sounds. However, the possibilities of individual style are so wide those phonetic methods such as lengthening vowels, folding consonants, repeating sounds, changing the pronunciation of words: adding or subtracting sounds are widely used in poetic speech. A. Haydarov, who has researched this area, notes that the "colours" that make up the components of connotative meaning are also strongly expressed in phonetic means, and the different pronunciation of any word in addition to the norm in speech makes it emotionally effective.

Such pronunciation of sounds in poetry is lyrical depending on the situation of the protagonist and reflects his different attitude to reality. The following are examples of expressions expressed in vowels. Stretching vowels can have the following meanings:

Emphasize the meaning of the order:

*Ey, g'anim,*

*Soyam kabi ergashma, qo'y,*

*Tushsa tashvish kiftima, tirkashma, qo'y,*

*Do'st bo'lib, do'stday bo'lib yig'lashma, qo'y,*

*Do'stigma Tegm-a-a!!! (Farida Afro'z)*

Excess of the symbol:

*Bu kech yedim tushimda*

*Sutdek o-oppoq kulchani. (Anvar Obidjon)*

*Qolgunicha bir nafas, bir oh,*

*Hali uz-o-oq yashaymiz birga. (Farida Afro'z)*

Please, strengthen the meaning of supplication:

*Ta'malar domidan qutqargin,*

*Sabrni yaratgan jo-on Xudo! (Farida Afro'z)*

*Bir kun kelib*

*Sundoqqina tiz cho'kasan-da,*

*o'paverasan, o'paverasan izlarim gardini.*

*Kechir, deysan, kechir, bir zum ko'ray bir zum, bir zum...*

*Jonim beray,*

*uzr, deysan,*

*uzr, uzr...uzuuur! (Farida Afro'z)*

Reinforcement of denial:

*Faridam,  
faridim,  
farishtam,  
deding,  
Kuldim-u ketdim.*

*Men seni  
he-ech kimga  
alishmam,  
deding,*

*Kuldim-u ketdim. (Farida Afro 'z)*

Exaggerate status image:

*O`tiribman cho`mi-i-b sukutga,*

*Aytolmasdan dardim men noshud. (Anvar Obidjon)*

In English, in the Jungle Book, I repeat the sound I to express surprise:

“I----I? How was I to guess he would play with such dirt? The Monkey People! Faugh!”

In the following, the length of the vowel, which seems to have formed the intonation of the call, serves to reflect the meanings of humour, caress, and escape, and evokes humorous laughter, which means that the call is not for the dog, but the "dog's owner":

*Mushtoqlaring kamaygan sayin,*

*Sog'inarsan kutishlarimni.*

*Itingga non tashlab atayin,*

*“Qoplonjo-o-n” deb o'tishlarimni. (Anvar Obidjon)*

We can also see that not only in Eastern literature but also in Western literature, writers have made extensive use of alliteration in their poetic works to increase the expressiveness, impact, and impression of the literary text. Alliteration is the repetition of consonants in every line of a literary text, at the beginning or end of every word. Here is an example from English poetry:

“The possessive instinct never stands still. Through fluorescence and feud, frosts and fires it follows the laws of progression (Galsworthy)

Or:

“Deep into the darkness peering, long I stood there wondering,

Fearing, “Doubting, dreaming dreams no mortals ever dared to dream before”. (A. A. Poe)

In Tennyson's *The Lotus Eaters*, the letter "M" is used in the sense of falling asleep:

“How sweet it was,  
 To lend our hearts and spirits wholly  
 To the music of mild-minded melancholy;  
 To muse and brood and live again in memory”.  
 I love your hills and I love your dales  
 I love your flocks a- bleating.

We can also see alliteration in the subject of books:

“Sense and Sensibility”(Jane Austin); “Pride and Prejudice” (Jane Austin); “The School for Scandal”(Sheridan); “A Book of Phrase and Fable”(Brewer)

Alliterations are also widely used in idioms:

Tit for tat; blind as a bat, betwixt and between; It is neck or nothing; to rob Peter to pay Paul, last but not the least, as good as gold. Alliterations are also often used in quick pronunciation:

“Peter Piper picked a peck of pickled peppers”

Swinburne’s in the poem “Nephelidia”

“Gaunt as the ghastliest of glimpses that gleam through the gloom of the gloaming when ghosts go aghast”.

In English poetry, Assonance (i.e., the repetition of vowels at the beginning of verses, words, syllables, increases the effectiveness of the text:

Tenderly bury the fair young dead- [e] repetition of sound Tell this soul with sorrow laden if, within the distant.

Aidenn, It shall clasp a sainted maiden whom the angels named Lenore, Clasp a rare and radiant maiden, whom the angels named Lenore?-[ei] repetition of sound

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