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PHONOSEMANTICS OF WORKS BY JIYENBAY IZBASKANOV

Kazimbetova Ziywar Maxsetbaevna*

*Independent Researcher,
 Karakalpak State University Named after Berdakh
 Republic of Karakalpakstan, Nukus City,
 UZBEKISTAN

ABSTRACT

The phonetic method of expressing expressiveness is the most versatile method used in speech more productively than other methods. Phonostylistics refers to methods of using the stylistic possibilities of speech sounds to increase the efficiency of speech, phonosemantics studies the relationship of sounds in speech with meaning. This article examines the phonostylistic and phonosemantic differences in the use of sounds in the works of the poet J. Izbaskanov.

Skillful and appropriate use of sounds in a word gives the word additional meaning, making it effective and understandable.

KEYWORDS: *Phoneme, Phonosemantics, Phonetic Tropes, Positional Change Of Sounds, Combinatorial Change Of Sounds, Anacop, Apocopy, Fainting, Haplology, Aparentesis, Elysis, Epithesia (Austesia), Anagram, Verlan, Logogryph, Amphibolia, Calambur.*

INTRODUCTION

Words consist of sounds, and sounds affect the meaning of words. Changing one sound in a word changes the meaning of the entire word. In the field of phonosemantics, the meaning of sounds in a word, in speech, their functions in the formation of additional values, dimensionality and rhythmicity of a series is studied. The article reveals the phonosemantic differences in the works of J. Izbaskanov.

The phonetic factors of artistic text need to be analyzed in relation to the semantic and compositional structure of the text, and not separately. Sounds become functionally significant only when they are used in a word that is a lexico-semantic unit.

Therefore, the position, offset, and positional changes of sounds go to the word. In the artistic text, words, combining into certain groups according to the structure of sounds, interact with

each other. In some cases, connections based on a phonetic structure can be stronger than grammatical (syntactic) [1:27].

Changes in speech sounds occur in two ways:

1) Positional change of sounds; 2) combinatorial change of sounds In case of positional change of sounds - sounds in speech undergo changes depending on position (beginning of word, middle of word, end of word) [4:88]. Such changes were used in the poems of the poet J. Izbaskanov.

FOR EXAMPLE:

It is necessary to be tolerant of strings, (True Love has Patience)

And there is no open resolution. (And to the person in love is not tolerated) [6: 80].

In these lines, the sound “ж” at the beginning of the word is positionally replaced by the sound “й”. This is due to stylistic requirements, and the poet uses this method to most strongly express the inner feelings of the lover.

Why don't I wait, (Why don't I wait)

ийнетимнің лап ийұасын! (Thousands of fruits of their labor)[6: 351]

In these lines, the sound "e" at the end of the word "мийёе" is replaced by the sound "a." The poet, with the help of this technique, forming an idea of the variety of words, gives them a paronymic character.

Combinatorial change in sounds refers to a change in a certain sound as a result of exposure to another sound during speech.

Сондай бол усар болсаң, (Be like that if you look like that)

Жұлдызлар шоғындайсыз (To a cluster of stars) [6: 110]

In these lines, due to the attachment of a possessive affix to the word "шоқ" the sound "қ" becomes the sound "ғ."

With a positional change in sounds in poetic phonetics, based on aesthetic taste, various emotionally expressive meanings are formed.

Positional change of sounds includes such phenomena as ancopa, syncopa, apocopa, haplology, and combinatorial change of sounds - apharesis, elision. In the works of J. Izbaskanov, these phenomena were used from the point of view of poetry to ensure rhythmicity, and from the point of view of semantics they performed a stylistic function, expressing various feelings.

ANANCOPA is a sound drop out in the analaut position of a word [4:95].

Сырдың арғы жағында (On the same bank of the Syr Darya)

Сұлыұ көрдим бир әсем. (I saw one beauty like this) [6: 341]

In these lines, the sound of "x" in the analaut position of the word "хәсем" falls out, here the poet expresses his feelings for the Kazakh girl on the other side of the Syr Darya River, mixing the word in the Kazakh language with Karakalpak words. As a result, the lines are both rhythmic and emotional.

АРОСОРЕ - the change of a word as a result of a sound falling out or several sounds in the auslaut position [3:27].

- Жийенбай шайыр, **Ташкентге** (Jiyenbay poet, you are to Tashkent)

Пах, кыдырдың, ал, бардың!?!... (Well, you went, so you went!?) [6: 510]

Қонса бундай **бақ** қусы, (A bird of happiness would sit on my head)

Мурадыма жетер-ем (I would have achieved my goal) [6: 487].

In these lines, the final sound "т" in the word "Ташкент," and the final sounds "ыт" in the word "бахыт" fall out, here the poet shows communication, conversation with a lyrical hero. As a result, he manages to establish a close relationship with the listener (reader?).

Сынсора is the occurrence of a syllable or sound in the inlaut position of a word [3:184].

Бийғам өстим нәр алып, (I grew up without sadness)

Бийхабар **ем** олардан (I did not know grief)[6: 405].

Кеткен менен «қырыңлап» ол (When she passed by)

Үмитлендим сонша **кеп!** (I did not lose hope)[6: 557]

In these lines, the inlaut sounds of "ди" in the word "едим" and the inlaut sounds of "ли" in the word "келип" fall out, and the poet with the help of this method seeks to communicate and get closer to the reader through spoken speech. And also a poetic rhythm is built here.

НАРЛОГОУ - falling out in the word of one of two identical or similar syllables that follow each other [4:96].

Сомса, шашлык, пиво да (And Somsa, and barbecue, and beer)

Әпер дейиш қыйнайды! (Demand that they be taken)[6: 511]

Апарың да жақын жылғаға, (Take to a close ravine)

Ғарқыратып оны шалыңлар. (Cut down her throat until it snaps)[6: 571]

In these lines you can see the fall out of one of the sounds "п" and "б," which were supposed to go in parallel. Thus, in the poem, the protagonist speaks in his own words, creating simplicity of lines. This makes the content easy to perceive.

Combinatorial sound changes also purposefully perform a stylistic function in oral and literary styles. Here are some examples;

АФАРЕСИС – in two consecutive syllables, a change or disappearance of the anlaut sound of the second syllable under the influence of the auslaut sound of the first[4:96].

Қурып берди шымылдык, (Installed a screen)

Өткөншекти шайқады. (Swings the swing)

ЕТЕҒОЙСа қыңырлық (If it starts induging)

Хәтте хәйийү айтады (Even the lullaby will sing)[6: 465].

In these lines, under the influence of the word "ете," the sound "қ" in the word "қойса" was replaced by the sound "ғ," thereby the poet conveys intonations of children's speech. This is a children's poem, which reveals the importance of emotional attitude towards the child (caress, indulge the child).

ELISION is the elimination of the final sound (s) in a word, at the junction with the initial vowel of the following word [4:99].

Пүтин ашылысып айырым **яқлары**, (Sometimes the soul is plowed)

Желқомдай жеңилтек болыуың неден? (Why easy, like a sailboat)[6: 377]

Here you can notice the occurrence of sounds "ыт" in the word "яқыт" when connecting a plural affix to it. These lines are taken from the poem "Шайырық" (Poetics), in it a lyrical hero, puzzled by the nature of poetics with the help of rhetorical questions establishes an oral dialogue with him and expresses his internal experiences.

In speech, changing the meaning of words is influenced not only by the dropout of sounds, but also by the addition of sound. One such phenomenon is epithesis (austesis). Epithesis (austesis) - a phonetic phenomenon, the addition of sound (sounds) at the end of a word [4: 99].

Перийлері бир-бир қыя баққанда, (When beauties throw a languid look)

Тарқап кетер шері қарақалпақтың. (All arrogance will go away from Karakalpak)[6: 331]

Here at the end of the word «пері» the sound «й» is added, thus the poet gives the phrase additional meaning, demanding attention to this word.

In the poet's works, the use of double (doubled) consonants is also found. For example:

Сени деп, бул күнде қәдириң өткен қыз, (Because of you, oh my unattainable)

Он **сәккіз** жасыма қайтсам деп едим..? (I wish I could go back to my eighteen years?) [6: 286]

Here, the double consonant "к" is used in the word "сәккіз." If the use of the same sounds provides the musicality of poetic lines, then the replacement of sounds provides the expression of the poet's internal feelings in different ways. Thus, we can call these phenomena phonetic tropes.

Various artistic expressive means associated with the arrangement of phonemes (letters) in the text are phonetic tropes. [2:201].

Stylistic capabilities are strong in the variety of sounds reflected by phonemes. In other words, where there is a choice of speech sounds, there is a stylistic color. Those authors who fully understand the nature of this phenomenon strive to make the language of their works rich and diverse [5:9]. The poet J. Izbaskanov is one of such poets; he thus tried to ensure the artistry of his works and effectively used phonetic tropes. One of them is an anagram.

ANANAGRAM is a word or phrase composed by permutation of letters in a word. [3:21]. For example:

Ах шегиуин – шууылдыларды, (And oohi, and ahi, and surf noise)

Айтып берер еді **уқшатып** (He conveyed exactly-to-exactly)[6: 482].

In these lines, the sound "с" in the word "уқсатып" was replaced by the sound "ш." The poet writes about how a guy named Abuhayat tells the story of a guy whose name is Choral, using a kind of jargon. Thus, he was able to impress the reader, expressing his proximity to his hero.

Әрманда қалдырған **йүзлери** гүл-гүл, (I can only dream of your beautiful face)

Неттим? – гүлзарыңнан жолым өтпеди. (What can I do? - I did not have to pass through your flower garden ...) [6: 339]

In these lines, the sound "ж" in the word "жүзлери" is replaced by the sound "й," and in this elegy about love, the poet's goal is to express the unearthly beauty of the girl most strongly.

Ижод үйи **йигиттиң**, (Creativity allowed gentleman)

Жемегенин жегизди. (Have whatever he wants)

Қорықтым жер деп десертке (I was afraid that he would eat for dessert)

Қасындағы семизди. (Fat man who is nearby)[6: 512]

In these lines, the sound "ж" in the word "жигиттиң" was replaced by the sound "й," which added irony and ridicule to this word.

Сәлем-әлик...Рет пенен (Greetings... Then, with its cherard)

Саўға-салам берилди. (Gifts were distributed) [6: 515]

In these lines the sounds "ә" and "е" in the word "саўға-сәлем" are replaced with a sound "а". The poet used this technique to present his condition to the reader when he went to a wedding in the city of Tashkent. With the help of this phenomenon, he speaks about the atmosphere of conversation, about the attention that was paid to him.

In poetry, another of the phonetic expressive means is used - **verlan**. This is a kind of phonetic phenomenon that is formed by rearranging syllables in a word, and is effectively used in youth slang. [2: 203].

If you fly, (You burn a loved one)

Ышқ отында кескилеп, (In the Flame of Love)

Бәлким, гина тақарсаң, (Maybe you'll blame me)

Теңеулерим ески деп. (The fact that the comparisons are my old)[6: 396]

Қыз қыялын **яндырып**, (Inciting Girl's Thoughts)

Ышқы дәрти қыйнаған. (Torturing love intrigues)[6: 98]

The syllable "жа" in the words "яқарсаң" and "яндырып" in these lines is replaced by the sound "я". This, firstly, ensured the soundness of these sounds, and secondly, the poet with the help of this phenomenon gives words an emotionally expressive color.

Another of the phonetic expressive means is the logogrif. **Logogriff** is a kind of verbal repetition associated with the repetition of sounds, in which the number of sounds in the source word or phrase gradually decreases. [2: 207].

«Пыр-р» еткен торы ала **ғаз екен** (The goose took off with noise)

Кеўилге унар беңде **аз екен.** (There are very few people close to the heart) [6: 232]

As can be seen from these lines, the repetition of almost identical words is used to create a parallel rhythm, but the repetition in the second line is reduced by one sound compared to the first line. This, in turn, ensured the artistry of the work.

AMPHIBOLIA is a phonetic phenomenon that generates ambiguity and lexically comes from omophones. In this case, almost the same words have two different meanings. [2: 208].

Ерпир емес ондағы **бир сен,** (One ice girl does not melt there)

Жубанышым екенсең **билсем.** (Turns out you're my welcome) [6: 36]

Хәтте Орфей **болмаған сол,** (Even Orpheus could not become him)

Қолда тарың **болмаған соң,** (Since he did not have strings)

Өзиң болып қалған - жақсы! (It is better to be yourself) [6: 326]

Although the words "бирсең" and "билсем" and the phrases "болмаған сол" and "болмаған соң" in these lines are different in spelling, their pronunciation is noticeably the same sound, but these words, which sound the same, have different meanings. This, in turn, ensures the artistry of the work.

Amphibolia becomes an artistic expressive means only when it is based on a calambur. **CALAMBURS** used in ironic, satirical lines, giving them a humorous character. Calamburs a joke based on the comic use of words that sound similar, but different in meaning. [3: 106].

It was a pity that we were nothing, (**We took a goat on our head**)

Early in the morning, they said, "Get up!" (Get up in the morning, well, get up) [6: 246]

The day of the kiss without the old woman, (What a life a man without an old lady)

Let the language of the bar be destroyed! ... (And who has her - with a long tongue) [6: 246]

In these lines, the word of the same design in the form of "was," "belly" is repeated, but in two lines this one word has two different meanings, and thereby gives a humorous character to the whole poem.

In conclusion, any master of words, using phonetic tropes, gives colorfulness to the words in the work, as well as an additional emotional-expressive color. We will not be mistaken if we say that the main reason for the effectiveness of the works of J. Izbaskanov is the effective use of these stylistic means.

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