

## IV. ETERNAL VALUES IN ART AND LITERATURE



### THE SKILLS OF USING PHONETIC RESOURCES BY OSHIK ERKIN

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**Summary.** The article analyzes the use of phonetic resources in the lyrics by Oshik Erkin. The role of phonopoetics in poetry is investigated; on the basis of the richest material, vocal and consonant types of alliteration are highlighted.

**Keywords:** Oshik Erkin; lyrics; phonopoetics; alliteration.

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The history of artistic thought is as ancient as primitive life. The human has always been thirsty for a spiritual need, creating the first songs as a fan of the art of speech.

“Songs are originally composed of rhythmic speech, and its simplest form is recitative. (Singing without recitative music) in fact the main thing in a really primitive song is rhythm. That is why the lyrics of very simple songs often consist of repeating the same sound or word over and over again” [1, p. 180.]

The repetition of a word in a poem creates phenomenon of alliteration (the harmony of sounds).

The method of alliteration has existed among the Turkic peoples since ancient times and is found in the inscriptions of Orkhun-Enasay [2, p. 663.] This method falls within the scope of phonopoetics in artistic creation.

“The elements of artistic phonetics give the work a deep emotional meaning. It evokes a tender feeling in the heart of the listener” [3, p. 23–30.] Because the harmony of sounds in poetic verses creates a musical melody, as a result of which the text of the poem is easier to remember and attracts the attention of the listener.

In philology, vertical and horizontal types of alliteration are distinguished. Vertical alliteration is mainly characteristic of the poetic text, in the words at the beginning of the lines, i.e. between the lines, and horizontal alliteration occurs in the line or sentence [4, p. 165].

In Oshik Erkin’s Lyrics, the focus on sound harmony is very strong. Because, the poet often works in the genre of song. And the song requires musicality. Polyphony, which occurs on the basis of sound harmony, creates musicality.

The manifestation of alliterations through consonant sounds is called consonantal and the ones which occur as vowel sounds are known as vocal alliteration.

In the poet’s lyrics, alliterations based on consonant sounds predominate. One of the main reasons for this is that consonant sounds resonate.

Let's face it, if we can overcome our pain,  
Of course, believe me, your wish until the end.

(Дийдорлашиб, дилдан агар бор дардимиз даф айласак,  
Қолмас, албатта, ишонинг, маҳшаргача армонингиз.) [5, p. 52].

In this couplet, the sounds "D" (Д), "R" (Р) are repeated in the composition of the verses, creating a unique melody. As a result, the musical nature of the poem rises to the attention of singers and takes place in their repertoire.

The same situation can be observed in the following example:

Such a figure is rare in the world, not a figure but killing one,  
Virgin girls of Khorezm, prettier girls than one another.

Очунда кам бундай қомат, қомат мас қизил қиёмат,  
Хоразмнинг хур қизлари, бир-биридан зўр қизлари [6, p. 230].

There are also beautiful expressions of vocal alliteration in the poet's work:

Karakalpak beauty, my soul is hurt,  
Come and cure me, walk somewhere together,

(Қорақалпоқ мороли, бағрим мени яроли,  
Юргил, ўзинг давола, бир ёқлара бороли, )  
("I want you until my death", p. 79).

In the words of the couplet, mainly the repetition of the sounds "O" (O) and "A" (A) is more pronounced and creates a melody and provides fluency.

The following verses show a mixed sound harmony:

I'm not tired with love, I'm not,  
I don't give up loving, I don't. ("I burned with your love", p. 95).

In some cases, harmonizing the repetition of consonants and vowels in the mixture forms a separate melody:

I still live for you,  
As I'm getting older and older.  
(Ҳануз мен сени деб яшаб юрибман,  
Ёшим ўтиб ошим ошаб юрибман.) ("I burned with your love", p. 102)

The sounds "a" (a), "o" (o), "sh" (ш) in the verses create a special musical tone in the poem, creating a resonance. The following verses are also noteworthy in this regard:

All mines is yours now,  
Be mine now,  
Let your "mine" be mine now,  
Heу, black-eyed beauty with sweet lips.

(Хонумоним сенинг энди,  
Бўлақолгин менинг энди,  
Менинг бўлсин менинг энди,  
Лаъли шакар, эй қорақўз. ) ("I want you until my death", p. 114.)

The poet was able to change the grammatical forms to a certain extent, to form a word game and to reveal the harmony of sounds. The poem is characterized by a unique intelligence and melody.

Above we have mentioned the existence of horizontal and vertical types of alliteration. These categories of alliteration are also actively observed in the poet's poetry. The horizontal alliterations that are repeated at the beginning of the verses of the poem differ from them in form, though they resemble anaphors in form. In anaphors, if the word is repeated unchanged in front of the verse, the words are attached to the sentence in a horizontal sound harmony:

I do not want evil for my enemy,  
As long as my enemy's enemy is healthy.  
(**Душманимга** мен ёмонлик истамам,  
**Душманимнинг душмани** соғ бўлса бас.) (“I burned with your love”,  
p. 66).

The horizontal alliteration in the verses created a sound harmony and resonance, but the poet was also able to create an aphoristic phrase in the couplet.

This situation can also be seen in the following passage:  
I have regretted for them less,  
I regret that I regretted for that  
(**Пушаймон** қилган эрдим оз улар деб,  
**Пушаймонман пушаймон** қилганимдан.) (“I burned with your  
love,” p. 66).

In vertical alliterations, the harmony of sound is ensured within the verses, and playfulness and fluency emerge:

You were the flower in my heart; your hair is beautiful like a sunbul.  
You were the nightingale that made two hearts sing together.  
(Кўнглимдаги гулсен эдинг, сочлари сунбул сен эдинг,  
Икки юракни бир қилиб, сайратган булбул сен эдинг.)  
 (“I want you until my death,” p. 171).

The words flower, sunbul, nightingale (gul, sunbul, bulbul) in the couplet and the consonant and vowel sounds in those words play a special role in the melodic and musical performance of the ghazal (oriental and Islamic poetry composed in repeating rhymes that deals with love). The following example gives a more impressive form of this method:

Tied tightly my soul,  
My love is in pain,  
My love is for the beloved  
My love is for the sweetheart. (“I want you until my death,” p. 204).

The ghazal is written in a one-and-a-half-verse form, resembling a mustakhzod and adapted to the melody in a unique tone. The grammatical norms have been changed for the melodic output of the poem. This situation is noticeable when the conjunctions are changed and adapted to the spoken language.

Consequently, the horizontal and vertical forms of alliteration also serve to strengthen the expressiveness, the emotional-aesthetic spirit in the poem.

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## LINGUOPOETICS OF LEXICAL UNITS IN THE POETRY OF THE POET ERKIN SAMANDAR

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**Summary.** This article discusses some of the lexical units used in the poetry of the poet Erkin Samandar. As a result of the fact that the lexical units used in the verses of the poet's poems differ from each other by the level of meaning, it is said that the artistic speech is expressed in a concise and educated way.

**Keywords:** Erkin Samandar; lyric; lexical units; linguo-poetics; level of meaning; synonyms.

The main criterion of a writer's skill is measured by the use of words in a work of art and their effective use of semantic features. Indeed, “in the language of literary works, lexical units can demonstrate their wide range” [1, p. 29]. One of these is synonyms.

**Linguo-poetics of synonyms.** The writer is a jeweler of words. Therefore, he must fully master the wealth of his national language and be able to use that wealth effectively. The Uzbek language has the richest and most perfect lexical resources among Turkic languages, which includes a variety of synonyms.

“One of the most tried and tested ways to avoid word repetition in the text is to use the meaning coincidence of words wisely and skillfully” [2, p. 149].

Synonymous expressions in our language have different properties and characteristics. That is, “words in a synonymous series can express the sign of a concept to varying degrees” [3, p. 4].

From this point of view, synonymous expressions are divided into several types.

Synonyms occur in both lexical units and grammatical units. Lexical synonyms are divided into lexical, phraseological and lexico-phraseological types according to their characteristics.

Lexical synonyms are more common in Erkin Samandar's work.

Consider the following quartet:

Men chin **zahmat** haqda o'yladim,

Rag'bat, **g'ayrat** haqda o'yladim,

Og'ir **mehnat** haqda o'yladim,

Baxt haqida o'ylashdan avval [4, p. 14].