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METHODOLOGICAL CHARACTERIZATION OF PHONOLOGICAL CHANGES IN WORDS IN SMALL WORKS

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ABSTRACT

The article examines the methodological possibilities of the phonographic tools used in the comics, stories and feuilletons of the great writer Abdulla Qadiri. The expression of denotative and connotative meanings by means of phonological units, their semantic-stylistic features, the importance of expressiveness in the language of small works is highlighted.

KEYWORDS

Geminata, alliteration, gemination, expressiveness, denotation, connotation, emotional meaning, emotional-expressive meaning, informative expression, pragmatic expression, stylistic color.

INTRODUCTION

As all the level units of the language form a whole as a system, in the language, these units are verbally realized in interaction, and on this basis, it also forms an integral connection between phonetics-phonology and stylistics. That is, under the influence of objective and subjective reasons in oral and written speech, various methodological possibilities arise through phonological units. Convenience and aesthetic appeal are achieved as a result of methodical use of phonetic-

phonological units, that is, phonemes and speech sounds, among other language units in a work of art.

In poetry, phonetic methods such as alliteration (repetition of consonants), assonance (repetition of vowels), gemination (layering of consonants) are used for this appeal. In prose, expressiveness is provided by phonetic methods such as lengthening vowels, folding consonants, repeating sounds, mispronouncing words,

increasing or decreasing the sound. There is a limited opportunity to express the laws related to the methodical use of sounds in writing. However, consistency of pronunciation and narration can be achieved using phonographic means [1;53].

As an important component of stylistics in Uzbek linguistics, a number of studies dedicated to the study of the unique methodological possibilities of written speech, that is, the semantic structure, denotative and connotative meanings, and semantic-stylistic features of phonographic tools, which are the object of study of phonostylistics, have been created [2;152]. It is noteworthy that studies [3;136] were conducted on the comparative study of phonostylistic tools in related and non-related languages, and certain scientific conclusions were obtained about the features and variants of these tools specific to national languages.

Various phonopragmatic manifestations of the author's attitude are expressed as a result of the use of the tone of the lexemes with a certain hidden purpose in the work of art. Such pragmatic relations emerge on the basis of sound lengthening, sound increase, sound drop, sound exchange, consonant doubling, sound repetition, sound changes in imitative words, and as a result, different connotative meanings of lexemes are formed.

In linguistics, the concept of connotative meaning is also expressed by various terms such as additional meaning coloring in sounds, emotional meaning, emotional-expressive meaning, informative expression, pragmatic expression, stylistic coloring, additional ottenka. In this, the speaker's and the listener's feelings of joy, sadness, agreement, hesitation, surprise, supplication, surprise, joy, affectation, pleasantness, gentleness, politeness,

caress, love, elation, solemnity, admiration, attractiveness, melody, musicality, emphasis, anger, embarrassment, various positive and negative attitudes such as disgust and arrogance are reflected.

In the small works created by Abdulla Qadiri, various mental states such as internal excitement, joy, sadness, agreement, surprise, begging, surprise, sarcasm, pity, curtsy, applause, questioning, emphasis, dissatisfaction, desire, support in the psyche of the heroes are depicted. Phonographic tools based on phonological changes in words are effectively used in expression. Based on our observations, we can divide such phonostylistic tools used in small works into the following groups:

1. Quoting more than one vowel sound in writing. Usually, speech sounds are also pronounced differently depending on the speech organs. In the acoustic, i.e., hearing of speech sounds, there is a difference in their quantity and quality. In this case, an appellative, that is, a state of being influenced by hearing, also occurs. Since vowels do not encounter any obstruction in the oral cavity, they can be stretched as much as desired in pronunciation. This process is characteristic of speech conditions. It should be said that the duration beyond the time required by the speech conditions reduces the function of the phoneme to distinguish the meaning, and the meaning of the word remains unclear. So, the lengthening of vowels is caused by certain speech conditions and requirements, and thus various additional meanings are created in the word.

In the text of small works, by stretching the vowels, the attitude of the heroes of the work to reality, the described events are expressed as follows:

a) sign redundancy – “Xayr nima bo’lsa ham aytay: “Sharq” sahnasi bilan “To’ron”ning to’rtta karnayi g’a-a-a-at, g’a-a-a-a tu-u-u-g’a-a-aat! G’art-g’art! Ha tovushing o’chkur, ha egasiz qolgur! [4;155]. In this excerpt from the author's comic book "Shaxsiy maktublardan", he skillfully expressed the vowels "a" and "u" by stretching the vowels "a" and "u" while describing the strong, continuous sound of the trumpet on the stage of the theater and embodying it before the eyes of the reader, and this situation is shown graphically with dashes;

b) sign weakness – “Ko’rungan yer oq salla, oq bo’lsa ham bo’sh kalla, oq-u qora ham malla – Turkiston ulamolariga salo-o-om!” [4;156];

c) to express the meaning of surprise – “O’ho’-o’-o’...bolshevik! Yer yutsin, yer yutsin! Dinni bilmasa, boy va ulamoni yer bilan yakson qilmoq talisa. Mol-mulkni mushtarak deb bilsa!..” [4;34];

g) to attract the listener's attention – “Barakalla, bolshevoyingga, balli, xo’b qilibti-da! Oq podshohligini burnidan chiqaripti... xoh, xoh, xoh, xo-o-o...” [4;45];

d) to express surprise – “– H-a-a-a, hoji pochcha judayam pes ekan. – Mulla burtul nima deydi?” [4;139];

e) to call, to express the meaning of exclamation – ““Mushtum”ga ko’maklashish tilagida bo’lg’an ho-o-o-ov eldagi og’alar! Menga tomon bir qaranglar!” [4;210].

In addition, the connotative meaning of the words in the author's comic and felutons is directly understood from the phonographic status of these words, and in some cases it is given with the help of lexical-semantic comments: “Undan keyin ba’zi “mujik yutkan” o’rislarimiz “ham” so’zi o’rniga “i” ishlatib majlislarda “i-i”lashib yursinlar!” – deydi” [4;311]. In this sentence,

the double writing of the vowel "i" and the introduction of the sentence using "i" instead of the word "also" created a variety of speech based on the simultaneous use of phonographic and lexical-semantic tools in the emergence of connotative meaning, and added artistry to the image.

As we can see, the prosodic features of vowel sounds in oral speech and their expression in written speech are reflected in different forms in small works. That is, in which place of the word, in open or closed syllables, vowel sounds are stretched, how many times they are stretched, and the emotionality and stylistic color expressed in it are also different. In general, in the text of small works, the connotative meanings related to the prolonged pronunciation of vowel sounds and the exact reflection of this pronunciation in the writing are related to the denotative meaning of this word. The author purposefully used such a methodological tool to express the dialectal affiliation of the heroes of the work, the cultural level of the speaker, the level of literacy, and the lack of services in artistic speech.

2. Stylistic possibilities and features specific to consonants. Doubling, repeating, omitting consonants in oral speech and accurately reflecting this pronunciation phenomenon in written speech also perform an important methodological task. The amount of repetition of a consonant in the writing also means the amount of expressive color it represents. That is, the more one consonant is repeated in the lexeme and the more it is graphically expressed in the text, the more emotional and affective color is known. It can be understood that the connotative meaning in the word can be graded through the repetition of consonants. In small works, it is observed that the author effectively uses more than one consonant writing tool to convey to the reader the inner psyche

and state of the heroes of the work with the requirement of expression and aesthetic purpose. The following meanings are expressed in it:

duration of action – “Yarim soatlik qonli “g’ov-v-v-v, g’u-u-v-v, ov-v-v-v, ov-v-v-v”dan so’ng Mallaxonning davangisi mag’lub bo’lib, faje’ bir suratda yaralandi. [4;157]; expressing low volume – “Ammo shunchalik davru davronlar o’tquzilg’an va o’tquzilmoqda bo’lg’an bo’lsa ham bunchalik ochub –... tis-s-s! Yopig’liq qozon-yopig’liq... tuya ko’rdingmi - yo’q... [4;128];

expression of the meaning of increase – “Mag’zava qori ko’ngilning eng chuqur joyidan chiqarib, uf-f-f dedi va hasratidan chang chiqara boshladi [4;173];

emphasis, to express the meaning of anger – “Ey-y, mushtuming toshqa tegsun, ro’zaga til tegizdi! – deb “Mushtum”ning ro’za no’mirlaridan tarvaqaylashganlar, ov-vozlaringni o’chiringlar!” [4;176];

expression of the meaning of hesitation, hesitation, hesitation – “– Xo’sh-sh-sh o’rtoq, nima qilib yuribsiz? – Mudir: imm-m-m... [4;25].

Artistic speech and style have their own characteristics in terms of the use of sounds, the phonetic image of a word in the text serves to reveal its stylistic feature. Phonetic economy occurs by dropping some syllables or sounds from the word, i.e. shortening the word, saving phonetic energy also eases the movement of speech organs. The sounds that are the unit of speech cannot be separated from the thought, the thought occurs in connection with the sound, the way the sound is combined with the sound, the expression of the volume of sound is closely related to methodological factors. In linguistics, excessive use of sounds in words is called phonetic

redundancy. It is known that double consonants, i.e. geminates, have the same consonantal state, this phenomenon was initially formed as a result of the tendency to preserve the phonetic structure of the first syllable [5;92], the duality of consonants (like two-two), which began in the period of the Old Turkic language, later became a literary standard has become. In small works, there are cases where non-literary forms of geminates (consonant lengthening) are overused with the requirement to strengthen the meaning: “O’zingizda boqilgan bo’rdoqilardan bordur? Ana shulardan bittasini ko’ttarib uring, qo’ying!” (TA, III, 126-bet); “Otang nechchilik – bo’zchilik, sanga kim qo’yubdur bu noma’qulchilik?” [4;143].

In the journalistic articles of the author on the topic of felaton, comic, different connotative meanings are assigned to the lexemes by means of doubling of consonants as above. The doubling of consonants in different places of the word also performed a specific stylistic function. For example, if the doubling of the consonant phoneme at the beginning of the word expresses the character's speech deficiency or excitement, the multiple repetition of the consonant at the end of the word through the prolonged pronunciation of the same lexeme conveys different connotative meanings: the sign's excess of the norm, the duration or immediacy, repetition, high or low volume of the text, etc. embedded in the content.

When double consonants are used, the meaning is not strengthened by the acquisition of one consonant, but by creating a double consonant, the ground is prepared for moving the stress to the previous syllable and for the strong pronunciation of the vowel in that syllable [7;11]. Double consonants in the author's comic and critical articles are often used in words related to nouns, creating different tones in artistic speech as

phonopoetic units: “G’ozi Yunus ajoyib bir “til olimidir”. O’zining da’vosiga to’g’urlab, yanglish qoidalar tuzuvchilarning tepasida turadur” [4;298]; “G’ozi Yunus dabdurustdan kishini elab tashlaydir, bunga qanchalik haqqi bor yoki yo’q” [4;299].

In such a phonographic way, the repetition of one consonant in a word increases the amount of expressive color that it represents, and the listener is affected by hearing it, and it gains phonostylistic importance in strengthening the meaning of emphasis. A unique artistic image was created by the doubling of consonants in the comic "Dardi yoq - kesak, ishqi yoq - eshak" published in the 1923 issue of "Mushtum" magazine. In this case, the consonant sound is pronounced with an emphatic accent, the emotional side of the word is strengthened and the excitement of the speaker is expressed. Emphatic emphasis in writing is expressed by hyphenation of letters: “Xarsak – marsak, dardi yo’q – ke-s-s-sak, ishqi yo’q – e-sh-sh-shak” [4;165]. Expression of the speaker's excitement in this way clearly embodied his negative or positive attitude towards the interlocutor. Of course, tone and intonation also played an important role in this. At the same time, in oral pronunciation, the tone is much higher than the norm. Summarizing our analysis, we see that the stylistic possibility of consonants in small works has gained an important importance in the artistic image. In the text of the work, lexemes with double consonants express the understanding of different things and events, and also express different emotional and expressive states of the speaker, and different reactions to events. Also, the author's purposeful use of emphatic emphasis served to increase artistic effectiveness.

3. Mispronouncing words. In the small works, in the speech of the author, in the speech of the characters,

for various reasons, some words, mainly borrowed words, are pronounced incorrectly. It can be explained that this situation occurred as a result of the speaker not correctly imagining the spelling of the acquired word, belonging to a different nationality, and not distinguishing paronyms. It is felt that the author used this method in order to individualize the speech of the hero in comics and felatons and to bring the artistic expression closer to oral - live speech. In satires and feletons, in some places, words are deliberately distorted and written in order to express the meaning of laughter, sarcasm, and sarcasm, and various connotative meanings are embedded in the text. From such connotative meanings, the pragmatic attitude of the author of the speech is inculcated not only to the addressee, but also to events. As evidence of our point, we turn to examples: “Xabaring yo’q hali, Mahkam polvon, kecha ispolqo’midagi hizimkashlarning “kanasirtiga” borub qolubman... sanga yolg’on Xudoga chin” [4;364]; “Kecha mahallaga borg’an edim, Mahkam polvon. Bittasi kelib, sizni komasiya chaqiradi, deydi. Bordim komassiyasi qo’ling’a bir nosvoy qog’ozni berdi” [4;367]. Both examples are taken from the author's comic "Tashpolat Tajang nima deydi". The words kanasirt, komassiya, used in the text with phonological change, are colloquial variants of the lexemes concert, comissiya borrowed from the Russian language.

Such variants of lexemes can be considered as words that are not assimilated into the lexical layer of the language, are not characteristic of its standards, and are used as a phenomenon of a foreign language, that is, barbarisms. The author skillfully used these units to individualize the characters' speech. The lexemes used on the basis of phonological change in the text of comic characters are often presented in the speech of

the characters, so that the author was able to create a unique style by assigning connotative meanings such as the cultural level of the hero of the work, the weakness of the ability to pronounce such words, and his inner feelings to such words: “Shul miyonalarda ba’zi kishilardin “Lilim podsho o’ldi”, degan xabarlarini eshitadirman, bul xabarga basharti ishonsa bo’ladirmu, haytovur, tunov kundand beri shi mish-mish chiqib qoldi, ammo “Lilim” degan kishini ko’b shijoatlik odam deb eshitar erdim” [4;309]; “Shayxantovur yarmankasiga ro’za bo’yi mol yoyg’on juvonlar, kampirlar, qizlar, tumsalar faje bir qiyofa bilan “alvido, yo mohi ramazon”, deb ro’mol silkitadirlar” [4;127]; “Qishloqqa yuzingni o’gir!”. Ya’ni: Ey bolshavoylar daftorig’a yozilg’an xurd-u kalon (katta-kichik) amaldorlar va g’ayrikamsomonlar!” [4;349].

In the content aspect of the lexeme, in addition to naming the reality, the attitude towards the reality being named is also expressed. A sign of responding to reality is called a value system. For example, lexemes "qush" and "qushcha" are the same in terms of lexical meaning, but different in terms of value expression. Qush-lexeme is neutral in terms of the evaluation scheme: it does not express a positive or negative attitude to what is meant; This attitude is expressed in the lexeme qushcha. So, the semantic content of the qushcha lexeme is richer than that of the bird lexeme.

The main phenomenon in terms of the content of a lexeme is the lexical meaning; the evaluation scheme surrounds the lexical meaning. The evaluation scheme is mainly expressed in three ways: 1) with the help of a morpheme, 2) with the lexeme itself, 3) with the help of the context. If the evaluation scheme is represented by the lexeme itself, it is called a lexical representation. In this case, the evaluation scheme is visible in the semantic relationship of lexemes [7;61]. In the comic

works of A. Qadiri, the borrowed lexemes that entered the lexical level under the influence of social and political changes in society were skillfully included in the text in addition to their denotative meaning. vividly described his spiritual worldview under the humor. Ёқоридаги мисолларда ажратиб кўрсатилган Лилим (Ленин); ярманка (ярмарка); болшавой (большевик); ғайрикамсамон (ғайрикомсомол) лексемаларнинг адабий меъёрдан чекинган ҳолда нотўғри талаффузда қўлланиши ҳам услубий жиҳатдан ана шу мақсад сари бўйсундирилган.

Lilim (Lenin), highlighted in the examples above; yarmanka (yarmarka); Bolshavoy (Bolshevik); g’ayrikamsomon (g’ayrikamsomol) The use of imperfect (non-perfect) lexemes in incorrect pronunciation, deviating from the literary norm, is also methodologically subordinated to this goal.

In artistic speech and style, lexemes are given outside the pronunciation norms and reflected in writing in this way is sometimes related to the regional affiliation, social origin, nationality and a number of other non-linguistic factors of the heroes of the work. In this case, the author makes use of the dialectal variants of lexemes in the literary language to provide a unique color in the work, and tries to vividly describe the events. In small works, especially comics, the author made good use of phonetic and grammatical types of dialectisms. He purposefully used them as the main means of expression of a comic work to covertly express the speaker's real attitude to reality: “Anaki shu inqilob bo’lli, maktablar ochilli, o’zbek tiliga kitoblar yozilli, anaki shu bizning tojik bolalarga yangi kitob yo’q bo’lli” [4;236]; “Ibi, jinni bo’llingchi, dedi tojik” [4;236]; “ – Assalomu alaykum! – deysiz. Agar Sotimdovg’a uchrashib qolsangiz. – Vaalaykim assilam! – deydi sizga [4;51].

Келтирилган мисоллардаги анаки, бўли, очилли, ёзилли, ўзбак, бўлингчи, ваалайким ассилам лексемаларида грамматик шакллар адабий тилдагидан фарқи равишда диалекталлшган вариантда берилган. Уларнинг бу шаклда берилиши асар қаҳрамонларининг миллатини, улар табиатидаги субектив ҳолатни ифодалашга хизмат қилган ва ҳажвияда муҳим услубий восита сифатида хизмат қилган.

In the given examples, the grammatical forms in the lexemes *anaki*, *bo'lli*, *ochilli*, *yazilli*, *uzbak*, *bo'llingchi*, *vaalaykim assilam* are given in a dialectalized version, different from the one in the literary language. Their rendering in this form served to express the nationality of the heroes of the work, the subjective state of their nature, and served as an important methodological tool in comedy.

In general, in the connotative meanings expressed by the lexeme, priority is given to the individualization of the speech of the characters, the complete and correct reflection of reality. As we have seen, the connotative meaning expressed in the process of mispronunciation of words is clearly manifested in their paradigmatic and syntagmatic relationship. Connotative meanings such as strong intonation, archaic and dialectal affiliation are also expressed in different pronunciations of grammatical forms. Especially in the author's comics, the connotative meanings are strongly expressed due to the variety of grammatical forms with phonetic changes.

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