

The Phonetic Poetics of the Language of Tileubergen Jumamuratov's Works

SEYTNAZAROVA INJAYIM ERJANOVNA
Docent of Karakalpak State University, Uzbekistan

ABSTRACT

In the article, the phonetic poetics of the language of the works of T. Jumamuratov, one of the greatest figures of modern Karakalpak poetry, is studied in the lingupoetic aspect. The problem of phonetic-semantic connections due to vertical and horizontal use of assonance phenomena - the use of identical or similar vowel sounds at the beginning of adjacent words, the skill of using each sound, the repetition of homogeneous consonant sounds - alliteration phenomena are discussed. At the same time, it is mentioned about the problem of achieving artistic effect due to skillful use of positional sound change - ancopa, syncope, apocopa, haplology phenomena, combinatorial sound change - apharesis, elision phenomena, phonetic tropes - anagram, verlan, logograph, amphibole, pun in the poet works.

Keywords: Poetic phonetics, positional sound change, aesthetic taste, emotional-expressive meaning, ancopa, syncopa, apocopa, haplology, combinatorial sound change, apharesis, elision, phonetic tropes - anagram, verlan, logograph, amphibole, pun and others.

1. INTRODUCTION

The material form of the language is formed by the sounds, and it's appeared through the words in the language, word combinations, sentences and sounds. The sound tools in speech also perform stylistic services in some situations. As a rule, in the

literary works, especially in lyrical works, sounds, stress in sounds, intonation – are tools that increase the impact of speech. Scientists show that “there is a direct connection between the degree of expressiveness and effectiveness of a word and the phonetic meaning that express its sound form” (Vaulina 2017: 4).

“Emotionality, impressiveness, pleasantness in hearing, expressiveness in narratives, their artistry, and aesthetic role – is the object of phonetic stylistics” (Kilichev 1985).

A number of scientific opinions related to phonostylistics are given in the works of L. V. Shcherba, R. I. Avanesov, M. V. Panov, L. R. Zinder and others in Russian linguistics (Sherba 1957; Avanesov 1984; Zinder 1979; Panov 1979). There are few special studies on this topic in Karakalpak linguistics. Only “Linguopoetics” by Sh. Abdinazimov, doctor of philological sciences, “Phonostylistics” (phonostylistic analysis of the phraseology of the language of Sh. Seitov’s novel *Khalkabad*) by B. Yusupova can be shown (Abdinazimov 2020; YUsupova 2021). Alliteration, assonance, dissonance phenomena and other issues related to the theory of literature were discussed in the works of literary scientists K. Jarimbetov, K. Orazimbetov, B. Genjemuratov, A. Dosimbetova (Jarimbetov 2004; Ádebiyattanıwdan 2012; Orazimbetov 2018; Genjemuratov 1997; Dosimbetova 2017).

Phonostylistic tools are more visible in oral speech. However, in the works of T. Jumamuratov, phonetic devices perform a stylistic function and increase the impact of the text from the linguopoetic point of view due to its own methods.

The phonetics learns the language in a systematic and structured way. The smallest element in the poetic language is the sound, and forms the poem coherence by creating the rhythm in the construction of the poem, sound repetition and the sound harmony. By specially selecting and arranging the sounds, the rhythmic poem is created. In the artistic text, they can be distinguished by their use in an adjacent, descriptive character, their special selection, and the arrangement of sounds. However, such a difference is not only from the form side, but also occupies an important place in the poetic language and in the compositional ideological-thematic, compositional, poetic-

semantic structure of the artistic text created on the basis of it. In this case, the phonetic factors acquire expressive, aesthetic, semantic meaning and serve as a type of poetic content disclosure (Abdinazimov 2020: 23).

Phonetic factors in the construction of a literary text, in other words, are alliteration and assonance that reflect the meaningful and phonetic-semantic connections of the sound in arranging by sound terms of the text. Also, paronymy is considered to be a phenomenon that appears in relation with the sound structure.

2. MATERIALS AND METHODS

The language of the works of Tileubergen Jumamuratov, a well-known poet of the Karakalpak people that we are going to talk about, is distinguished by its rich lexical, phonosemantic, phonostylistic and linguopoetic peculiarities. We learned and analyzed such phonetic poetic phenomena that are met in poet works.

Alliteration, assonance: Repetition of homogeneous consonant sounds is a phenomenon of alliteration, in which vowel repetitions are used vertically and horizontally, and have an important meaning in the formation of phonetic-semantic connections (Nasırov, Bekbergenov, Járımbetov, 1979).

In the works of T. Jumamuratov, the repetition of the following consonants is met:

1) The repetition of the consonant “B”:

Bilgenler de, bilmesler de gáp tabar,	Both those who know and don't know will talk.
Bilimpazdıń bir qátesi bilinse.	If a mistake of the scholar is known (Jumamuratov 2015: 26).
Birew aytar: – Búgin qızıq kórdim, – dep,	Someone said: “I had fun today”
Birew aytar: – Balıqtı kóp berdim, – dep	Someone said: “I gave a lot of fish” (Jumamuratov 2015: 75).

2) The repetition of the consonant “J”:

Yadımda tur, men bayağı jetimmen,	I remember, I'm still an orphan,
Jetimlerden talay jaysań jetilgen.	Many of the orphans have matured (Jumamuratov 1978: 84).
Balalıqtı ğarrılıqtan jek kórdim,	I hated childhood from the old age,
Jek kórmedim, uwayımın jep kórdim.	I didn't hate it, I thought about worries.

Júz jastaǵı ǵarrılıqtıń qayǵısın, Bes jastaǵı balalıqta ótkerdim.	The sadness of a hundred years of old age, I spent it in five years old childhood (Jumamuratov 1978: 84).
Jılan da jılıp kiralmas, Jazdıń jaqsı kúńinde, Jarǵanat ushıp júralmas	Even a snake does not move and enter, On a fine summer day, A bat cannot fly (Jumamuratov 2015: 121).

3) The repetition of the consonant sound “K”:

Quwdıń kórki – kók shalǵımlı kól menen, Eldiń kórki adam menen el menen.	The beauty of the swan is with the blue meadow lake, The beauty of the country is with the people and the country
Ele talay qarızım kóp bermegen...	I didn't pay many debts yet... (Jumamuratov 1978: 84).
Egiz tuwǵan quwanış hám qapalıq, Kún artınan kúnler keler taqalıp, Kúnler ótti, kórgen tústey belgisiz, Kúnler ótti qaytıp onı kórgisiz.	The birth of twins is joy and sorrow, Days come after day, The days passed, like a dream, Days have passed not seeing him again Jumamuratov 1978: 84).

4) The repetition of the consonant sound “Q”:

Qayǵı otı tunshıqtırdı anamdı, Qara úydi qapladı tas qarańǵı. Bulaǵaylı qarlı boran túńlerde, Zarlanadı suw qorǵaǵay dep balamdı.	The fire of grief suffocated my mother, Dark covered fully the yurt. In stormy blizzard nights, She prays that the water protect her son (Jumamuratov 1978: 82).
Qiyallardan qiyal tuwar shaqalap, Eli-jurtım xızmetimdi bahalap, Quwatıma quwat qosıp kelmekte, Qarshıǵaday gúřildesken shapalaq.	Dreams are born of dreams, People appreciated my service, Adding power to my power Applause roared like a hawk (Jumamuratov 2015: 134).

5) The repetition of the consonant sound “M”:

Minezi shep bar eken dep, Mıń toqsan bir semyǵa. Jamanınan jaqsısı kóp, Málel tiyer jaqsıǵa da.	Think there is man with bad character, For one thousand and ninety one families. More good than bad Pleased the good (Jumamuratov 1978: 58).
Múmkin bir nárseni kútken, Máǵar isti almaspaqqa,	Maybe waiting for something, To exchange possible work (Jumamuratov 1978: 89).

6) The repetition of the consonant sound “S”:

Sırttan qattı ura-ura, Sındırdı sol terezeni.	Loud cheers from outside, Broke that window (Jumamuratov 1978: 78).
Saǵınıshtıń jalınına jansa da, Sır sandıqta saqladı qız bar uwin.	Although burning with longing, The girl kept the poison in the secret box (Jumamuratov 1978: 38).

- 7) The repetition of the consonant sound "T":
- | | |
|--|---|
| Taw bawırında jaysañ jira,
Tarmaq-tarmaq quwısları.
Tarqalıp qarañğı duman,
Tóbemizge tústı jaqtı, | If you lay on the side of the mountain,
The corners are separately.
Dispersed dark fog,
The light fell on our top
(Jumamuratov 1978: 73). |
| Tariyxı – teñiz Jayxunniñ Sırdıñ,
Turan dep burın ataptı atın,
Turkestan eken bul ata jurtmı,
Jutıptı sansız ómirdiñ tatın. | The history of the Sea of Jayhun, Syr,
It called by name Turan before,
Turkestan my fatherland.
He had countless live tricks
(Jumamuratov 1978: 136). |
- 8) The repetition of the consonant sound "Sh":
- | | |
|---|--|
| Miywe berdi shabıtımnıñ jemisi,
Nağız shıñğa shıqqan gezim eñ usı, | My inspiration bore fruit,
This is time when reached the real peak
(Jumamuratov 1988: 134). |
| Al shalındı! Shapship qanı atıldı,
Patsha shorship, kúshin jynap aqırǵı. | And killed! Bleeding quickly
The king was shocked, gathered his
strength (Jumamuratov 1988: 15). |
- 9) The repetition of consonants "H", "X":
- | | |
|--|--|
| Hadal adam bolsın seniñ shin dostıñ,
Xalıq massası pikiriniñ ún qossın. | Let a sincere person be your true friend,
Let the mass of the people
voice your opinion. |
| Xalturshiktiñ hiylelerin talqanla,
Isi menen kórinbese gúm bolsın. | Defeat the tricks of the devil,
Should be away if he is not seen
with work (Jumamuratov 1962: 14). |

In the works of T. Jumamuratov, alliteration is presented in the following forms:

- 1) Repetition of the same sounds at the beginning of the first three rows of poem rows:
- | | |
|--|--|
| Bir háripten barıp-barıp,
Bir roman quralar,
Bir gerbishten jalǵanısqıp,
Piter biyik binalar. | Going from one letter to another
A novel will be formed,
Connected from one brick,
Tall buildings will be finished
(Jumamuratov 1956: 15). |
|--|--|
- 2) Repetition of homogeneous or similar consonants in the first two rows of poem rows:
- | | |
|---|---|
| Jetim qaldı jalǵız qızı,
Jaña jetken bes jasına,
Eñiregen soñ jalǵız ózi,
Semen alǵan óz qasına. | The only daughter became an orphan,
When reached her five years,
After moaning alone,
Semen took his side
(Jumamuratov 1978: 63). |
|---|---|

3) Repetition of the same sounds in the next two rows of poem

rows:

Ótkenlikten qızğa qayğı-salmağı,	Sadness from the past to the girl,
Radioğa da ol názer salmadı.	He did not pay attention to radio either.
Bir waqıtta shalıp ketti qulağın,	At one time, his ears heard,
Bir ájayıp quwanıştıñ salmağı.	The weight of a wonderful joy
	(Jumamuratov 1978: 31).

4) Repetition of homogeneous identical sounds in the next three rows of the poem rows:

Sezbedi dushpan eken dep,	Don't notice thinking as enemy.
Qaraydı qayta erkelep.	Looks with caressing again.
Qıyalı buzıq sum qasqır,	A dreamy mischievous wolf,
Qarsı júrdi entelep.	Went against wandering
	(Jumamuratov 2015: 5).

5) Repetition of the same consonants in all rows of poem rows:

Tutasıp jerler sháhárler	Connected places with cities and towers,
menen munardan,	
«Toqpaqtan mingen mishiqlar	Cats riding on stick came out of Bukhara,
shıǵıp Buxardan,	
Tohsqan shaqta, ajdarha jutıp aqırıp,	When he was full, the dragon
	swallowed and roared,
Talay bir sapar wayranın	Many times destroyed the people
xalıqtıñ shıǵarǵan.	(Jumamuratov 1978: 228).

6) Repetition of the same consonants in the first two rows of poem rows and the same consonants in the last two rows:

Jan Moskva! Sayran etip men Sizde,	Dear Moscow! Walked I in you,
Júrgenimdi umıtpaspan hesh gezde.	I will never forget my walking.
Hár muzeyiñ úlken tariyx arnası,	Every museum is a big history channel,
Hár bir kósheñ bir ájayıp kórgizbe.	Every your street is beautiful exhibition
	(Jumamuratov 1956: 9).

7) Repetition of the same consonants in 1-3-4 rows of poem rows:

Qural etip qurıqtı,	Withered the bottle as a weapon,
Suwğa qulash urıptı,	Falling into the water,
Qurıqtı belden ildirip,	Handing the bag from the waist,
Qırǵa qaray burıptı.	Turned to the edge
	(Jumamuratov 1978: 34).

8) Repetition of the same consonants in rows 1-2-4 of poem rows:

Sonlıqtan qız quwandı alaqaılap,	That's why the girl is happy,
Soñınan bılay dedi biri soylap:	Then one of them said:
- Qáytedi Sizdi utqan kisi menen,	- how it will be if I with the one who defeated you,
Sınassam bir saparǵa ózim oynap?	Will play for a once?

(Jumamuratov 1978: 146).

Alliteration serves as a tool to enhance the expressiveness, emotionality and aesthetic impact of speech.

Qáwıp qazanı qaynap-qaynap,	The danger pot is boiling and boiling,
Kekli qıyal bıylep keter.	A whimsical dream covers.
Qıraǵı kóz ottay jaynap,	His watchful eyes flashed like fire,
Jiger artar onnan beter.	Becomes relative more and more

(Jumamuratov 1978: 43).

In these lines, the homogeneous sounds “q”, “k” is often used, and the horizontal harmony is met.

These examples have expressed the symbolic symbolism. The repeated sounds at the beginning of consecutive words do not create a new meaning, but they increase the effectiveness from the acoustic side due to the interaction of the content and phonetic sides of the text.

The term assonance explains the use of identical or similar vowel sounds at the beginning of consecutive words for artistic and stylistic purposes. In the scientific work of B. Yusupova, we meet the following opinion: “In the linguistic dictionaries of the Karakalpak language, the definition is given as ‘Assonance – is harmony of vowels in phraseological word combinations’, in the dictionaries of Russian linguistics, ‘Assonance – is to repeat the same vowels in a consecutive phrase, stanza’” (Yusupova 2021: 27-28).

T. Jumamuratov in his poem lines skillfully used the phenomenon of assonance - the repeated use of similar or vowels which has the same pronunciation in the same words as an artistic tool, in order to create an artistic and powerful expression in the phonetic composition of the Karakalpak language. We can see the following forms of it:

- 1) Repetition of the sound “A”:
 Alıp Ivan tústi jolǵa,
 Al, Ayap dem alıp jattı,
 Azdan keyin júrmek bul da,
 Alımlardı aldirtıptı alıstan,
 Arab, parsı, qıtay, yunon, orıstan.
 Brave Ivan went on the road,
 But, Ayap was having rest.
 He will follow after a short
 (Jumamuratov 1978, p. 50).
 Brought the scientists from the distance,
 From Arabic, Persian, Chinese, Greek,
 Russian (Jumamuratov 1978: 133).
- 2) Repetition of the sound “E”:
 Erinleri kemseñ-kemseñ,
 Eñiregende jas baladay,
 Eglenip kep zalım Xusen,
 Kúldi ġarqıldap ġarǵaday.
 The lips are sidelong,
 Moaning like a young child
 Being angry the evil Husen,
 Laugh like a drowning crow
 (Jumamuratov 1978: 107).
- 3) Repetition of the sound “O”:
 On bes jigit, on bes qız,
 Otırıp qurıptı.
 Olar bári jaraqsız,
 Bara saldıq qurıqtı.
 Fifteen boys, fifteen girls,
 Made a party.
 They are all unarmed,
 We set a trap going there
 (Jumamuratov 1978: 220).
- 4) Repetition of the sound “Ú”:
 Úsh jígirma bes jası ótkerip bastan,
 Úsh júz jıllıq tariyx kórgen búlbúlim.
 Having passed three twenty-five years,
 My nightingale, who saw three hundred
 years of history (Jumamuratov 1970: 98).
- 5) The repetition of the sound “I”;
 Iyelediñ neshe túrli salasın,
 Ilimdi bir dárya desek mısahı,
 Dúrkin-dúrkin qaraqalpaq balasın,
 Sharıqlatıñ ashıp ilim qushaǵın.
 How many different branches
 do you manage?
 If we call science a river, for example,
 The group of Karakalpak boys,
 Made happy by opening the bosom
 of knowledge (Jumamuratov 1970: 104).
- 6) Repetition of the sound “Ó”:
 Ósken edi bir gózzal bolıp,
 Ótkirliǵı tawdıñ tasınday.
 She grew up as a beauty,
 Its sharpness like a mountain stone
 (Jumamuratov 1970: 107).
- 7) Repetition of “E” and “Ó” sounds:
 Ermen deseñ dushpanǵa,
 Eki kózdi jumbaǵıl.
 Ótip ketken is ushın,
 Ókinip bala turmaǵıl.
 If you say not to follow the enemy,
 May two eyes not to be closed.
 For the past work,
 May the boy not to regret
 (Jumamuratov 1970: 147).

We can see that the poet tried to convey the idea artistically, and enhance the impact of the words through the assonance phenomenon.

The positional and combinatorial changes of sounds and phonetic tropes. Words are made of sounds, and sounds also affect the meaning of words. The change of one sound in the composition of the word affects its overall meaning. The linguopoetic phonosemantic branch learns the meaning of sounds in a word, their importance in speech, bringing out additional meanings, creating the equality and rhythm of rows.

It is necessary to analyze the phonetic factors in the artistic text not in isolation, but in connection with the semantic and compositional structure of the text. Sounds can have functional relevance only when they are used as part of a word that is a lexical-semantic unit. Therefore, the arrangement, change of place and positional differences of the sound is transferred to the word. In the artistic text, the words are combined into certain groups according to the phonetic structure and are connected with each other. In some cases, the connections related to phonetic structure may be stronger than grammatical (syntactic) connections.

Changes in speech sounds occur due to two conditions:

1) The positional sound change; 2) combinatorial sound changes. In case of positional sound change, the sounds in speech change depending on their position (beginning of word, middle of word, end of word) (Mirtojiev 2013: 88). Such changes are also used in the poetry of poet T. Jumamuratov. Examples of changes in the beginning, middle and end of a word:

Húkimettiñ bergen erkin,
Ózinshe burmalap hár kim,
Buzğan eken asqınanlar,
Duwrılıqtı bassınanlar.

Freedom given by the government,
Everyone change in their own way,
Broken by those who get worse,
Those who despise rightness
(Jumamuratov 1988: 17).

In these lines, the “t” sound at the beginning of the word “tuwrılıq (rightness)” has been replaced by the “d” sound. This is a case that appears in the basis of the stylistic requirements, and

the poet used in this way to attract the attention of the reader to the opinion to be expressed in the poem.

<p>Tawdan aqqan bulaqlarday, Tarap ilim hámme waq, Mıń jańalıq dóremekte, Jalǵız minut ótpey-aq.</p>	<p>Like springs flowing from the mountains, Spreads the science every time, A thousand news are being made, Not a single minute has passed (Jumamuratov 2015: 19).</p>
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In these lines, the sound “t” in the auslaut position of the word “time” is omitted.

<p>Anamızday aq sıt bergen maqluqtı, Qoldan kelse janday húrmet eterem.</p>	<p>A creature that gives milk like our mother, If possible, I will respect (Jumamuratov 2015: 64).</p>
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In these lines, the sounds “d” in the inlaut position in the word combination “eter edim” is omitted.

The combinatorial sound change is understood as the change of sounds as a result of the influence of another sound during the speech.

<p>Kim qorlasa jazıǵı joq janlardı, Qay waq bir waq, ıǵbalına kes bolar.</p>	<p>Whoever insults innocent people, Either way, it will cross on his luck (Jumamuratov 2015: 62).</p>
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In these lines, as a result of adding the possessive suffix to the word “**jazıq**”, the sound “q” has turned into “ǵ.”

In poetic phonetics, the change of positional sounds has various emotional and expressive meanings in terms of aesthetic taste. Changes of positional sounds include phenomena such as ancopa, syncope, apocopa, haplology, and the changes of combinatorial sounds include phenomena such as apharesis, elision. In the works of T. Jumamuratov, these phenomena were used to ensure the consistency of the lines from the poetic point of view, and from the semantic point of view, they expressed various emotional relation and performed a stylistic service in creating new images.

Ancopa is the use by omitting the sound in the anlaut position of the word (Mirtojiev 2004: 95).

Eger, erkeleseñ, men de shıdayın. Jalıqtım dep, hesh etpeymen wayım . Sáhár turıp, pal berdeseseñ, bereyin,	If you caress me, I will tolerate it. I never complain about being bored. If you ask the honey, getting up in the morning, I give.
Qayda jumsasañ da barıp keleyin.	I will go wherever you send (Jumamuratov 2005: 66).
Aqlı kem, shala dese, shalaman, Aqlı zor, dana dese, danaman, Ne dese de iqtıyarı ózinde,	If they say I'm retarded, I'll be retarded, If they say I'm wise, I'll be wise, No matter what he says, he has a will to do it.
Áytewir men xalqım aytsa nanaman .	Whatever my people say, I will believe (Jumamuratov 2005: 146).

In these lines, anlaut sound “u”, “I” was omitted of the words “uwayım”, “inanaman” and by this the poet intended to provide the rhythm of the poem lines.

Apocopa is a use by shortening the word due to the omission of the sound in the auslaut position of the word (Nasırov, Bekbergenov, Járımbetov, 1979: 27).

Dáwlet ushın, baq ushın,	For the sake of wealth, for the sake of happiness,
Hámel ushın, tax ushın, Ógiz bolıp súzisti, Qoraz bolıp julıstı.	For position, for the throne, They fight like an ox, Plucked like a rooster (Jumamuratov 1970: 7).
Janday ısıq eldiñ paytax qalası, Erkindárya, Qaratawdıñ arası.	The capital city of such a hot country, Between Erkindarya and Karatau (Jumamuratov 1970: 47).
Dep oyladım Saraxandı kórgen gez , (Sulıwlıqqa kimniñ janı tebirenbes), Dal boyında noqattay bir mini joq,	I thought when I saw Sarakhan, (Whose soul does not admire the beauty), There is not defect like a single pea on the body,
Esik kóldiñ móldirindey kórkem kóz.	The eye is as beautiful as clear lake (Jumamuratov 1970: 69).

In these lines, the auslaut sounds “t”, “it” of the words “baxıt, taxıt, paytaxıt,” the auslaut sounds “de” of the word “gez” was omitted, and the poet expressed that he has established a relationship with the lyrical character in oral speech language. As a result, he was able to create the image of his confidant, who established a close relationship with the reader.

Syncope is the phenomenon of omitting of a sound or syllable in the inlaut position in a word (Nasırov, Bekbergenov, Járımbetov 1979: 184).

Haq bolǵanda jermediń,	If you were right, would you eat.
Nege ákep bermediń?	Why didn't you bring it?
Nege sorap almadıń?	Why didn't you ask?
Urisisań almanıń.	You are a thief of an apple (Jumamuratov 1988: 11).
Hámme birden topılǵanda dógerek,	Everyone is round when gathered together,
Qıyqanlardıń qıysıqların jeńer ek ,	Overcome the crooks of the slayers,
Bes barmaqtań bári birdey bolǵanda,	When all five fingers are equal,
Adam ushın sud, prokuror ne kerek.	Why a person needs a court, a prosecutor (Jumamuratov 1970: 17).
Isqırısıp kelgen waqta gúz bası,	When the beginning of autumn came whistling,
Telmirisip jetpey tursa óz ası,	looks miserably if his own food is not enough.
Aldap júrgen reyimsiz naysaptı,	Cruel dishonest that cheating,
Ursa deymen janıwarlar kóz jası.	Will be threatened by tears of animals (Jumamuratov 2005: 62).

In these lines, the inlaut sounds “li” of the word “ákelip,” the inlaut sounds “di” of the word “edik,” and the inlaut sounds “ıt” of the word “waqıtta” is omitted. The poet wanted to establish a relationship and get closer to the reader through this method in oral communication. Also, the rhythm of the poem is also formed.

Haplology is the phenomenon of omitting one of two identical or similar syllables (Mirtojiev 2004: 96).

Ǵarǵa sonda: «Dúnyanıń eń sulıwı» -,	Crow said: "The most beautiful in the world" -
Dep óziniń palapanın ap kepti .	So he brought his child (Jumamuratov 2005: 104).
Abaysızda aytqan ayıp sózińdi,	Careless words of accusation,
Atlı quwıp alalmassań qaytarıp.	Can't bring back even you chase with horse (Jumamuratov 2005: 107).

It can be seen that one of the syllables “lıp” and “la” that should be used together in these lines has been omitted. By this the poet made the hero of the work speak in his own language and created beautiful simple lines. It provides a free understanding of these lines.

Combinatorial sound changes have purposefully performed stylistic service in oral speech and literary styles.

Apharesis is the phenomenon of changing or omitting the anlaut of the second word under the influence of the auslaut of one of the two words used together (Mirtojiev 2004: 96).

Kómilgenniń kópdur sanı, Ashımağan hesh bir janı. Arzımızdı aytar edik, Kóreǵoysaq basqarmanı.	A large number of burials, Never regrets anything. We would like to tell our complain If we see the management (Jumamuratov 2005: 23).
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In these lines, under the influence of the word “kóre,” the sound “q” in the word “qoysa” has changed to “ǵ,” and by this the poet carries several emotional meanings, such as sadness, grief, and anger.

You can see this case in the example below:

Izrail qanın sormaǵ arabtıń, Arablar da qalaǵoymas qarap dım, Hár waqıtta kim burın mush kóterse, Ótkir jeri soǵan tiyer jaraqtıń.	If Israel sucks the blood of the Arab, The Arabs also won't look at it. At any time, whoever shows his fist, The sharp point of weapon will touch on him (Jumamuratov 2005: 33).
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Elision is a phenomenon of the omitting of the auslaut of the first of two words used together under the influence of the anlaut of the second (Mirtojiev 2004: 99).

Tınısh eldi shuwlatıp, Jazıqsız jandı qralmas , Jılasa bul jubatar, Kórgende shıdap turalmas.	Making noise in the quiet country Innocent souls will not be killed, If he cries, this will soothe. Can't stand when sees it (Jumamuratov 2005: 38).
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In speech, the change of the meaning of a word is influenced not only by the omitting of sounds, but also by the increase of sounds. One of such phenomena is **austhesis**, and it is considered the phenomenon of increasing sounds at the end of a word (Mirtojiev 2004: 99).

Jazaǵoysa talanthılar Awez shayırday, Hár kúniń tariyxası bolar on kitap.	If talented people write like Auez poet. The history of every day will be ten books (Jumamuratov 1970: 84).
Ashıq aydın pirge bolıp qumara , Niyet penen shıqqan kibi saparǵa,	Being an eager to pir openly, Like going on a trip with intention,

Berdi aġa yañlı danishpanlarġa, Shakirtlik sälemim bermege keldim.	To wise man like Berdi aga, I come to give my discipleship greetings (Jumamuratov 1970: 87).
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In these lines, he added the sound “a” to the words “tariyx” and “qumar,” and through this the poet required to pay attention to that word, and gave the enhancing meaning to the word.

If the use of homogeneous or the same sounds ensures the musicality of the poetic poem rows, the exchange of sounds ensures the expression of the inner feelings of the poet in every way. So, we can call these phenomena as the phonetic tropes.

Various methods of phonetic depiction related to the arrangement of phonemes (letters) in the text, i.e. artistic pimples – are **phonetic tropes** (Florya 2013: 201).

The stylistic possibilities are strong in the variety of sounds given by phonemes. In other words, where there is choice in speech sounds, there is also stylistic color. Authors who fully understand the nature of this phenomenon try to make the language of their works rich and colorful (Haydarov 2008: 9). The poet T. Jumamuratov is also one of those. He tried to provide the artistry of his works in this way and used phonetic tropes productively. One of them is the logograph phenomenon.

Logograph is a kind of artistic repetition related to the repetition of sounds, in which the sounds are repeated less in number not repeating fully (Haydarov 2008: 207).

Baxıt tasqınlasa, sende saġası, Kimler tatıw bolsa, sende aġası.	If happiness overflows, the base in you, Whoever is friendly , brother in you (Jumamuratov 1962: 18).
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As can be seen in these lines, repetitions of almost the same words are 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 rows.

Amphibole is a phonetic phenomenon that form two meanings and is lexically derived from homophone. In this case, words written almost identically form two different meanings (Florya 2013: 208).

<p>Ey Gúlsimim, Gúlsimim! Kóz aldımnan keter emes gúlsımın. Geyde kúndey kúlimleyseñ, janasañ, Geyde bulttay gúrkireyseñ jawasañ,</p> <p>Ashıw qıyın júregiñniñ tilsimin!</p> <p>Bir sawdager etip túrli sawdasın, «Sawda»ǵa da salǵan eken saw basın, Sulıwıraq janan kelse dúkanǵa,</p> <p>Alǵa tutqan nabat penen halwasın.</p>	<p>Hey, my Gulsim, Gulsim! Your face can't leave my eyes. Sometimes you smile like a sun, sparkle, Sometimes you thunder like a cloud and rain, It's hard to open the heart of your heart! (Jumamuratov 1962: 13).</p> <p>A merchant do various trades, Put his head into "trouble", If a beauty more beautiful comes to the store. The sweet and halwa suggested (Jumamuratov 2015: 17).</p>
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The words “Gúlsimim” and “Gúlsınnıñ” and the words “sawdasın” and word combination “Saw basın” in these lines are written in different ways, but there is a similarity in pronunciation and create a rhythm and these similar pronounced words have different semantic features.

Amphibolia becomes a tool of artistic depiction only when it is in the context of a pun. Puns are used in ironic and satirical lines, giving them a humorous quality. A **pun** is a way of using different meanings of a word or similar pronounced words to make fun of someone (Nasırov, Bekbergenov, Járımbetov 1979: 106).

<p>Ne bolsa da duzaq boldı usıman, Jigit júdá maqtanadı usıǵan.</p> <p>Aytqanımdı islemeseñ, óleseñ, Ómiriñnen úmitliseñ ele sen.</p> <p>Káypi ushıp, pulı kúydi, Qozǵa basıp qolı kúydi, ...Bul sorlınıñ tonı kúydi .</p>	<p>No matter what happened, it was hell. The guy is very proud of this (Jumamuratov 2015: 17). If you don't do what I say, you die You are the one who has hopes from your life (Jumamuratov 1978: 4). Keef flew, waste his money. His hand burned touching the fire. ..The coat of this poor burned (Jumamuratov 2015: 209).</p>
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In these lines, words of a similar structure in the form of “usıman hám usıǵan,” “ólesen hám ele sen,” “kúydi” are repeated, and with these words, humor is added to the whole poem. As a result, the image of a person with funny words appeared.

3. CONCLUSION

We came to the following conclusions during linguopoetic studying the language of the works of T. Jumamuratov, one of

the greatest figures of modern Karakalpak poetry in the phonetic-poetic aspect:

1. In his poems, the poet not only paid great attention to the choice of words, but through the skillful use of each sound, he achieved to increase the ideological-artistic level of the poem, as well as the creation of aesthetic beauty, and an increase in the emotional and expressive effectiveness of the poem.
2. The poet achieved the emergence of phonetic-semantic connections by using vertically and horizontally the phenomenon such as the repetition of consonant sounds – alliteration, the use of the same or similar sounds at the beginning of adjacent words – assonance phenomena.
3. The poet skillfully used the positional sound change – ancopa, syncope, apocopa, haplology phenomena, and combinatorial sound change – apharesis, elision phenomena, and phonetic tropes – anagram, verlan, logograph, amphibolia, pun and increased artistic effect in his poems.

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SEYTNAZAROVA INJAYIM ERJANOVNA
DOCENT OF KARAKALPAK STATE
UNIVERSITY NAMED AFTER BERDAK,
UZBEKISTAN, NUKUS.
E-MAIL: <VSHIRAZOVA@MAIL.RU>