

Connotative Implications of Phonostylistic Repetition in Linguistics

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Abstract. *In this article, the author examines connotative implications of phonostylistic repetition in linguistics and both features of phonetic repetition, namely their conjunctive meanings in the case of English and Uzbek languages, using pure visual phonological method with respect to artistic visualization, alliteration and sound repetition and also the phenomenon of alliteration in repetitive languages is of phonostilistic significance. In the poetic speech, the repeated pronunciation and spelling of all of the same consonants, a number of additional meanings, such as melody, music, emotional painting, charm, satisfaction, pleasure, development of thinking, attitudes, and pleasure.*

Key words: *phonostilistics, connotative implications, languages, stylistic figure, visualization, alliteration, repetition, connotative meanings.*

1. Introduction

In linguistics, the term repetition is mainly used in two ways: an artistic means, a stylistic figure, and a purely methodical means, expressing different connotative meanings. There are phonetic, lexical, and grammatical forms of repetition. Among these, the phonetic repetition is characterized by distinctive semantic-stylistic features. This article discusses both features of phonetic repetition, namely their conjunctive meanings in the case of English and Uzbek, using pure visual phonological method with respect to artistic visualization, alliteration and sound repetition.

As in the case with words, there is a phonetic repetition in our language, that is, the repetition of vowels and consonants. Since phonetic repetition is used for a specific purpose, it is appropriate to consider it as a phonostilistic means.

There are valuable comments on the phonostilistic repetition in the works of A. Gulyamov, M. Mirtojiev, R. Kungurov, A. Abduazizov, S. Karimov, A. Mamajonov, A. Haydarov and many other scholars. Nonetheless, a more profound study of the methodological features of phonostylistic repetition and their connotative meanings is still relevant today.

Different types of speech expressions are formed in the contextual terms. These are: joy, fear, excitement, calling, silence, surprise, and more. Linguist B. N. Golovin speaks about the expression of speech: "The means play an important role in ensuring speech expression in the language"[3].

Phonostilistics has been somewhat studied in English and Uzbek. It discusses the alliteration of speech sounds and the manifestation of their sensitivity. However, no comparative study was conducted on the case of non-sibling English and Uzbek.

Repetition is based on the nature of the spoken language as a stylistic medium used to express excitement. Emotional – expressive speech is characterized by the shortness, logic, intensity and repetition of the idea by separate pieces.

It is the most commonly used syntactic-stylistic figure in the language of poetic and publicistic works. Stylistic means such as alliteration, assonance, anaphora, epiphora, are recognized as different forms of artistic repetition. Here we will go into detail about the alliteration pattern in English and Uzbek.

Repetitive stylistic means are used to attract the attention of your listener. The phenomenon of alliteration is widely used in phonostilistic repetition. Alliteration (<lot, al – front, litera – letter). The verses are the repetition of the same consonant sounds in the beginning of the words [4]. For example:

I bite my tongue when the cranes whisper

I bite my tongue as the grass grows

II. Experimental methods

The poet Mirtemir effectively used the alliterative form of repetition to increase the effectiveness of the lyric works. In particular, the repeated use of the consonant “s” in the phrase in the poem “Old men” (“calm and dignified, sheltering like an umbrella from the sun”) with the words instilled in the reader a sense of excitement and passionate connotations that the elderly were as valuable as umbrellas but also quiet, dignified and pious. Alliteration is used to create emotive, uplifting forms of speech. The function of alliterations is to create extra musical melody in the text. Its essence is the same as saying that alliteration is the art of repetition of a particular sound in a speech for various purposes. Sound is a key element in the poetry. Word masters, writers use the art of alliteration to ensure the attractiveness of their works. Alliteration under certain phonetic conditions is inter-syllable within a single word, as well as between two or more words in a sentence. One of the main features of the alliteration method is its interrelation of words that form the verses [1]. Alliteration event was originally present in folklore. People have used various repetitions of sounds to round up and stabilize some of the oral artistic works they have created and have created different connotative meanings in the speech.

From the examples cited above in both languages, it is clear that although the meaning plays a major role in the works of the people, especially in the proverbs, the role of the form is immeasurable. The authors also used the alliteration method in their works in the same pattern. Commenting on the English alliteration phenomenon, I.V. Arnold notes, "Alliteration is, in the broadest sense, the repetition of consonants or vowels in the head of the stressed syllables in the same or adjacent joints." [2]. Alliteration plays an important role in English poetic speech. In ancient times most of the Anglo-Saxon poetry was written by alliteration. This tradition continues today. In English, for example, the following poem by E. A. Roe shows the alliteration phenomenon based on the repetition of “d”:

Deep into the darkness peering, long I stood there wondering, fearing, Doubting, dreaming dreams no mortal ever dared to dream before; (The Raven).

In Myrtemir's "Summer Rain" the poet also skillfully uses alliteration.

In the above lines, we observe an alliteration event based on the repetition of the s sound. The poet skillfully describes the feeling that spring is cooler than summer, blends in light, pleasant breeze, and is beautiful because of its softness, full of flowers and grass. Therefore, the description of nature in the passage is in harmony with the true picture. In the poem, too, the image of nature is figuratively represented by melodious sounds. At the same time, the sound of “s” in verse served to increase the power of meaning and emotional response. Alliteration in the poem is exaggerated by the image and the sensitivity. It gives rise to methodological fluency, harmonious forms of the words. In the beginning of the verse, the repetition of sounds creates a harmony of sounds.

III. Development of oral speech skills

In the poetic passage above, the repetition of s sounds is an alliterative one, and is recited according to a certain tone. Thus, alliteration strengthens communication between words, rounds outwardly and ensures long-term memory in the reader through various connotative meanings. There is another version of phonetic repetition in English and Uzbek. This is the repetition of the same consonant several times in different places. This event in the speech occurs in the beginning, middle and end of words and expresses different

Phonostilistically, it is important to bifurcate, re-use the consonant in the pronunciation, and to accurately reflect these pronunciation events in the written speech. In particular, more than one repetition of consonants may be found in more artistic and conversational styles.

Different connotative meanings are achieved by relying on consonants in the beginning of the word. These are a number of additional meanings such as fear, excitement, intense passion, supplication, begging. In English, the repetition of the same consonant sounds in the beginning of the speech expresses a lack of speech in the character's discourse, but also expresses various conceptual meanings, such as excitement, apprehension and confusion.

For example: *Pete afraid and said: **G-g-good morning! C-c-come in.** (B.Show) The **b-b-b-bas-tud-he** seen me **c-c-c-comeing.***

Phonographically, the repetition of a consonant in a word determines the amount of expressive dye it represents [5]. The more a consonant is repeated in the word and the more graphically it is written, the greater the level of connotative meaning.

IV. Activity monitoring

In English, repetition of the same consonant is also an important phonostilistic phenomenon, along with enhancing the speaker's expressiveness and expressing his own conceptual meanings of pleasure, satisfaction, and a little bragging. This can be seen by pronouncing the consonants in English with a dual pronunciation.

I don't really know wevver I'm a good girl. (J. Braine)

Pronunciation of reducing some of the phrases some consonant sounds are interrupted between words and represent a number of connotative meanings. For example: *gimme* (give me), *lemme* (let me), *coupla* (couple of), *mighta* (might have), *gonna* (going to), *gotta* (got to), *willya* (will you).

The emergence of geminants (paired consonants) in the vocabulary can also trace the effect of phonetics on the language system. *Теракнинг уччида турибди. Қиззингни бошшинга ур.* In this examples, the gemination of **chch**, **zz**, and consonants has increased the meaning of the word, expressing a number of contingent meanings such as intense anger, dissatisfaction, accent, and shouting.

Dual pronouncement and writing of consonants in the Uzbek language is most commonly found in lexical units expressing praise and cursing. This requires that you speak with a special intonation. At the same time, it attracts the listener's attention in the positive or negative sense.

Verbal pronouns are expressed in a series of conjunctive meanings such as tone, elongation, amplification, accent, rhythm, triumph, loudness. This event can be seen in the character's speech in fiction. In short, the rhythmic repetition of speech sounds in certain words creates a special melody and appeal, inextricably linked to the meaning of these words. Without the rhythm of the vocabulary that is related to the meaning of the word, such a speech will be weird and unpleasant.

V. Conclusion and Recommendation

In summary, the phenomenon of alliteration in repetitive languages is of phonostilistic significance. In the poetic speech, the repeated pronunciation and spelling of all of the same consonants, a number of additional meanings, such as melody, music, emotional painting, charm, satisfaction, pleasure, development of thinking, attitudes, and pleasure. In prose speech, in addition to the aforementioned connotative meanings, the sentence expresses a number of additional meanings, such as interpersonal vocabulary, intensity of emotional dye, development of thinking, lyrical retreat, and understanding of the speaker's personal attitude.

A different form of phonetic or phonostilistic repetition, that is, a phonostilistic repetition of three forms, including repetition of the same consonants at the beginning, middle and end of the word. In the spoken languages, the repetition of the word in the beginning of speech is almost identical to the connotative meanings. In English, the repetition of the word sounds in the same way as fury, anger,

and hatred, while in English the same repetition of emotional paints, such as softness, graciousness and excitement.

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