



## Phonographic Means in Children's Poetry

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**Abstract:** *The article deals with phonographic means, special questions of linguopragmatics, poetic speech, poetic text, questions of linguopoetics.*

**Keywords:** *speech relation, linguopoetics, poetic text, speech subject, speech object, speech situation.*

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One of the serious studies in linguistics in recent years is the consistent placement of existing units in the structure of the text, whether it be poetic, prose, figurative-content, form-content integrity. This scientific need requires a connection between the occurrence of speech in any situation and its penetration into the heart and feelings of the reader. Text is a variable form. And the content is its internal structure. In this sense, the pragmalinguistic features of Uzbek children's poetry, a branch of linguopoetics that works between language and literature, is not an exaggeration. A researcher who is seriously involved in the theoretical aspects of the term, prof. M. Khakimov writes: "Particular issues of linguopragmatics are directly related to the participants in the speech and the speech situation. It is well known that it is not enough for the speaker to know the names of things, objects and phenomena in the Universe and to know certain grammatical rules in order to construct a sentence expressing his goal. The speaker must also be aware of the speech situation, which, of course, also requires knowledge of social norms related to national customs in order for the communicative intention to be expressed clearly and correctly. Only with full coverage of these aspects, the process of interaction between the participants in the speech will be carried out correctly. Private issues of linguopragmatics include problems related to the subject of speech, the object of speech, the situation of speech<sup>1</sup>. Consequently, from the above source it is clear that at the heart of poetic speech, mainly, the unity of feeling and emotion occupies a central place. But perceived objective being appears as a subjective phenomenon. Language and speech order control the primary nature of linguopragmatics. As a result, poetic speech, parts and fragments are combined into an organized tagma on the basis of mutual integrity.

At the end of the 20th century and, finally, on the threshold of a new century, there were changes in the content of Uzbek children's poetry. Poets who worked in a completely different manner of expression made significant changes in the semantic image of children's poetry. The discovery of an original style and the synthesis of existing patterns in the works of modern Uzbek children's poetry by A. Obidjon, O. Damin, D. Rajab opens the way to clarifying the scientific discussion on the agenda. A. Obidjon's position on the appearance of things and events in the verbal consciousness is characterized by the fact that he directs the thinking and imagination of children interested in

<sup>1</sup>Khakimov M., Gazieva M. Fundamentals of pragmalinguistics. - Fergana: "Classic". 2020. -B.50.

knowing the world and man to the purest and purest. E. Ochilov writes about this: "It is known that Anvar Obidjon laid the foundation for true philosophical poetry in children's literature and had a strong influence on the poets who came after him. We can say that he took down the light, carefree, heavenly Uzbek children's poetry, which introduced him to earthly pains and worries. So the breath of time entered the Uzbek children's poetry. Children, "stupid" for decades, finally began to express their pain and emotions. However, while everyone was talking, the poets followed Obidjon and began to express their opinion"<sup>2</sup>. From this point of view, we feel that A has opened a new path, a new area of research for the next creators in the studies of Abidjan. Indeed, in the poet's work, the linguistic structure - speech and style, the combination of consciousness and emotion - is further honed. In particular, sincerity in the feelings of schoolchildren and preschoolers enters into dialectical communication in a variety of styles in creativity.

It should be noted that phonographic means are the greatest literary and artistic weapon in children's poetry, aimed at expanding the imagination. In particular, phonographic means are the main figurative object in children's poetry. These Greek terms mean "phono" (sound) and "graphics" (writing, drawing). This means that when turning a sound and a letter into a form of speech, poets will have to seriously study themselves, a deep understanding of what to offer, based on the characteristics of childhood.

Professor M. Yuldashev emphasizes: "The written expression of the state of mind in works of art creates its own difficulties. In the psyche of the main characters, writers use vowels or consonants to describe situations such as internal excitement, joy, sadness, consent, surprise, prayer, amazement, irony, pitching, cutting, applause, question, accent, dissatisfaction, dissatisfaction, desire, phonographic means are called support for more than one recording method"<sup>3</sup>. In the poems of A. Obidjon, D. Rajab, O. Damin, dedicated to children, the above sources make up the majority. The unit of sound and speech is used in the text as convenient and easy for children, in some cases prompting them to think, as a stimulant that activates their thinking. In a chain of rhyming words, logically connected with each other, the correlation of emotion and consciousness arises in a dialectical relation. Combines **letter-sound-text** and speech relations. Therefore, such figurative techniques as simulation, qualifications in them, give children a quick and easy imagination. Such imagery opens the way to the perfection of power, to a deeper understanding of the nature of the things around us.

We can also see wonderful examples of alliteration in the fraternal Kyrgyz children's literature. The sound K, harmonizing with the lion in this piece, provides the rhythm of the lion.

In phonographic writing, especially in poetic texts, it is aimed at increasing reader interest - more than one case of writing vowels is of particular importance.

“Укам билан иккимиз  
Мактабга бораётиб,  
**Ка-а-атта** кучукни кўрдик,  
Дам олар эди ётиб.  
Укам билан иккимиз  
Шаталок отиб кетдик.  
Шу кетишда ўзиям,  
Мактабга бориб етдик!”<sup>4</sup>

<sup>2</sup> Ochilov E. Small pictures of the great truth. Source: [www . ziyuz . com](http://www.ziyuz.com). 20 15 years .

<sup>3</sup> Yuldashev M. Linguistic analysis of a literary text. -T: "NDPU", 2007. -B. 53.

<sup>4</sup> Olcor Damin. I accept spring. -T: "Uzbekistan". 2010.-

In this poem, the word "*ka-a-atta*" expresses more than one vowel and consonant, demonstrating the fear of the condition of the dog underlying the *fear of the brother*. The poet exaggerates when he intends to make his brother's idea of going to school, not being late, more attractive through a single **ku-chuk** (usually the dogs are small!).

Anwar Abidjan also has many verses dedicated to making it easier for children to absorb the charm of poetry through these phonographic recordings:

Кичкина арслон “ир-р”, дейди,  
Отамни оти шер-р, дейди.  
Қорним очди,  
Ҳо-о-й, бола,  
Куёнча ушлаб бер-р, дейди<sup>5</sup>.

In this poetic discourse, **r** - consonant sound and **o** - vowel sound are expedient in that they are able to master phonographic means in a peculiar way.

Linguistic and poetic features are manifested in the nature of poetic speech in two forms: the first is the structure of the text, the second is the structure of the content. These two aspects open a wide path for studying the laws of poetic history as a whole.

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<sup>5</sup>Anwar Obidjon. Poloson polopon. -Т: "Uzbekistan". 2018. -p.47.