# LINGUOPOETIC STUDY OF PHONETIC REPETITIONS IN THE WORKS OF NASIR FAZILOV

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**Abstract:** This article presents a comprehensive investigation into the linguopoetic and emotional-expressive potential of phonetic repetitions in the prose of the People's Writer of Uzbekistan, Nasir Fazilov. Based on the author's novellas and short stories, including "Toparman", "Munavvar tasvir", "Qush qanoti bilan", and "Sariq barmoq", the study examines at an academic level the stylistic role of consecutive repetitions of vowel and consonant sounds (assonance, alliteration, gemination) alongside sound-imitative acoustic structures in establishing textual rhythm, musicality, and portraying the psycho-emotional state of characters. The research highlights the linguostylistic mechanisms of expressive narration and the formation of audio-acoustic imagery in narrative discourse.

**Keywords:** prose of Nasir Fazilov, phonetic repetition, linguopoetics, alliteration, assonance, gemination, audio-acoustic imagery, expressiveness, textual musicality, rhythmogenic function.

In enhancing the emotional and aesthetic impact of a literary text and conveying the author's artistic intention to the reader, lower-level language units—phonetic devices and their specific stylistic arrangement—play a crucial role. In verbal art, phonetic repetitions (alliteration, assonance, gemination, and the repetition of sound-imitative words) are not merely accidental occurrences of sounds, but rather specialized linguopoetic tools that impart a high degree of musicality, rhythm, and audio-acoustic expressiveness to the text. In Uzbek prose, the works of Nasir Fazilov—distinguished by a sincere style steeped in national spirit, mastery of word choice, and an exceptional capability to reflect live conversational intonation—serve

as a rich and multifaceted scientific and practical source for phonostylistic and linguopoetic analysis. In the author's novellas and short stories, such as "Toparman", "Munavvar tasvir", "Qush qanoti bilan", and "Sariq barmoq", phonetic repetitions serve to portray subtle psychological shifts within characters, convey emotional pathos in discourse, and shape an artistic-aesthetic atmosphere within the textual fabric.

In Nasir Fazilov's prose, the structured repetition of vowel sounds with intonational emphasis—the phenomenon of assonance—is primarily employed to depict the heightening of emotional states, such as wonder, joy, regret, or psychological anguish, as if in an audio-visual format. For instance, in syntagmatic structures found in the writer's short stories, such as *"A-a, ana, ko‘rdingizmi, yana o‘sha gap-a!"* ("Ah, look, see, that same thing again!") or *"O-o-o, otangizga rahmat, uka, otangizga rahmat!"* ("Oh, bless your father, my brother, bless your father!"), the consecutive and elongated repetition of vowel sounds shifts the focus away from mere informational delivery, bringing subjective attitudes and psychological tension to the fore. In this context, open-vowel accommodation and its orthographic distinction heighten speech dynamics, evoking intonational and pitch fluctuations of the character's voice in the reader's imagination.

The repetition of consonant sounds—alliteration—acts as a decisive linguostylistic factor in Nasir Fazilov's style for describing nature, creating the auditory (acoustic) aspect of reality, and instilling an internal rhythm into the literary text. The writer effectively utilizes combinations of fricative and explosive consonants in portraiture and landscape descriptions. Specifically, in depictions such as *"Sariq barglar shivirlab, shamolda uchib, so‘qmoqqa sochilardi"* ("Yellow leaves whispered, floating in the wind and scattering onto the path") or *"Pichir-pichir, g‘ubur-g‘ubur gaplar quloqqa chalinar, ko‘ngilni xavotir qamrab olardi"* ("Whispers and faint murmurs reached the ear, filling the heart with anxiety"), the systematic repetition of the consonants /s/, /sh/, /ch/, as well as /p/, /b/, /r/, establishes a semantic harmony with

the rustle of leaves, the blowing wind, and the acoustic effect of whispering. Here, alliteration reinforces the poetic syntax of the text, intertwining the semantic domains of words through phonetic resonance.

Another distinctive linguopoetic feature of Nasir Fazilov's prose is gemination—the artificial and expressive doubling or elongation of consonant sounds to achieve stylistic impact. To preserve the speech individuality of characters and reveal their psychological lethargy, excitement, or stuttering, the author employs stylistic devices such as *"Yil-l-lab kutgan kunim..."* ("The day I waited for years and years..."), *"Kip-kimishev, top-toza uyga kirdim"* ("I entered a completely spotless, perfectly clean house"), and *"Kel-l-li, oxiri baribir aytadigan bo‘lding-ku"* ("Come on, in the end you had to tell it anyway"). The doubling of consonants directs logical stress in the speech flow toward a specific word, multiplying its semantic capacity. The phonetic repetition created through gemination serves as an expressive indicator of a character's persona.

Furthermore, in Nasir Fazilov's works, the repetition of sound-imitative words and units with an onomatopoeic structure creates a synthesis of motion and sound within the literary text. Reduplicative units such as *"Taq-tuq, taq-tuq etib urgan bolg‘a ovozi"* ("The clack-clack sound of a striking hammer"), *"G‘ir-g‘ir esgan shabada"* ("The gentle blowing breeze"), and *"Pat-pat etib tushayotgan tomchilar"* ("The pitter-patter of falling drops") allow the reader to perceive reality not only visually, but also through auditory receptors. Such phonetic devices and their repetitive models lend a distinct dynamism, vitality, and folk sincerity to the author's narrative.

In conclusion, phonetic repetitions in the prose of Nasir Fazilov are not accidental elements, but rather deliberately crafted, meticulous stylistic phenomena of high linguopoetic value. By leveraging assonance, alliteration, gemination, and onomatopoeic repetitions, the writer expands the emotional-expressive domain of the literary text, ensures textual rhythm and musicality, and masterfully reflects the inner world of characters alongside the national color of spoken discourse.

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