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The Speech and Aesthetic-Artistic Function of Word Emphasis

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Annotation: This article provides information about stress in the Uzbek language and its types, word stress and its varieties, its function in speech, the role of stress in poetry and prose, as well as its artistic and aesthetic functions.

Keywords: word stress, sentence stress, syntagmatic stress, intonation, emotionality, prose and poetry.

In Uzbek linguistics, there are such units that manifest not only in grammar—i.e., within a fixed system of patterns—but more so in speech, that is, in various speech situations. Depending on the speech context, these units can change. One such unit is stress. In speech, stress is not placed on words according to any specific grammatical rule. Depending on the context, stress can fall on different positions in a word. For example, the word *yangi* takes stress in two different positions in two different cases. Accent is analyzed in various ways in Uzbek linguistics textbooks, but these analyses are not sufficient for a complete study of accent. Accent is the more forceful pronunciation of one syllable in a word relative to another, or the special emphasis placed on certain parts of sentences or phrases in speech.

Main Part. Accent is considered a supersegmental unit of a specific language's phonetic-phonological system.

Depending on which level of language the units belong to, the following types of stress are distinguished:

- 1) word stress;
- 2) syntagmatic stress;
- 3) disjunctive (emphasis) stress.

Of the types of stress listed above, the most important is word stress, because it is the most frequently used type of stress in our speech. Word stress is the stress that falls directly on a word and on one of its syllables. Word stress varies according to its phonetic nature, its position, and its function.

1. According to its phonetic nature, word stress can be dynamic, quantitative, typical, accented, and tonic (musical):

- a) Dynamic stress (stress stress). This type of stress is based on the strong articulation of one of the syllables in a word, especially its vowel. While a strong articulation and a high pitch are the acoustic marks of dynamic stress, the muscular tension (contraction, tightening) of the speech organs that produces this sound is considered its physiological mark. The presence of a strong strike in a dynamically accented syllable ensures its separation from other syllables in the word; b)



quantitative stress. This type of stress is characterized by the prolonged (continuous) pronunciation of the vowel in the stressed syllable;

d) typical onenical stress (quality stress). This type of stress is characterized by the preservation of a distinctive, typical quality of the vowel in the stressed syllable; by this quality, it differs from the atypical quality of the vowel in an unstressed syllable;

e) tonic (musical) stress. A syllable with this type of stress is distinguished from unstressed syllables by a change in its pitch. Thus, in tonic stress, the vowel's frequency increases and its pitch rises.

In the word accent of most languages, several of the above phonetic (physico-acoustic) features are present together, but one of them, and sometimes two, is considered the dominant feature for that language. For example, in Russian word accent, the tonic (musical) accent feature is absent, but all the other features are present. Duration is present, the main qualitative (acoustic) features of the vowel in the syllable are preserved, and stress also participates. This can be clearly understood by comparing the following examples: a) in the words *oltin* (Uzbek) and *karantin* (Russian), *ovsin* (Uzbek) and *apelsin* (Russian), the last syllable is accented in all cases. All accented syllables contain the vowel "i", but the "i" in the Russian words *karantin* and *apelsin* is pronounced more lengthily than the "i" in the Uzbek words *oltin* and *ovsin*. We also see such a difference in the comparison of the vowels "u" in the accented syllables of the words *мавзу* (Uzbek) and *медведь* (Russian), *мангу* (Uzbek) and *мангуста* (Russian). Also, word stress is classified into certain types based on which part of the word it falls on. According to placement, word stress is of two types: bound stress and free stress:

a) In languages with bound stress, the stress is permanently attached to a particular syllable in the word. For example, in Turkic languages, stress falls on the final syllable of the word. This characteristic is also typical of Uzbek: *kitob*, *daraxt*, *bola*, *ota*, *shahar*, etc. In Hungarian and Czech, the stress falls on the first syllable, while in Polish, it falls on the penultimate syllable. These features are constant and fundamental characteristics of the stress systems of the languages mentioned above.

b) free stress, which can fall on any syllable of the word. Russian is precisely such a free-stress language.

According to the movement of the stress, word stress is divided into mobile and immovable types:

a) mobile stress moves from one syllable to another in words of a given language, especially in their various grammatical forms, meaning that it is mobile. This feature is more common in Russian. The movement of stress to different positions in Russian even occurs within a single word: до^{*3} красна- докрасна*, зали*тый- за*литый, etc. This feature is a sign of the mobility of free accent in Russian. Such

³ Stresses on the vowels in the words are marked with *.



a sign (movement) also occurs in the fixed accent of Uzbek. For example: temi*r-temirchi* -temirchili*k, etc. Thus, the movement of word accent, The movement characteristic is present in both free-accent and bound-accent languages, but in one of them (e.g., Russian), the movement can occur in different directions: from the preceding syllable to the following one, or, conversely, from the following syllable to the preceding ones. In Uzbek, however, shift occurs mainly in one direction: the stress moves from the end of the stem toward the suffixes. For example, as in shaha*r-shaharli*k-shaharlikla*r. Thus, the movement of word stress in Uzbek is not contrary to the rule that stress in this language is tied to the final syllable; on the contrary, it moves to the final syllable based on this very requirement. In Uzbek, the movement of stress to the penultimate syllable is very rare: for example, yangi* (new house) and yangi (just came and went). In addition, the shift of stress to the preceding syllable is also observed in gemination (the doubling of identical consonants), a phenomenon that arises when word meanings are intensified and there is a need to add stylistic color to them: maza qilmoq ma*zza qilmoq, etc. In such cases, the stress becomes a phonostylistic device;

b) Fixed stress is tied to a single syllable in a word and does not shift to other syllables: this phenomenon is observed in the inflection and declension of Russian words such as заво*д, наро*д, рабо*тать. In Uzbek, this feature is observed in the inflection of certain pronouns: hamma - ha*mmani- ha*mmaning -ha*mmaga - ha*mmada -ha*mmadan; barcha- barchani- barchaning- barchaga -barchada - barchadan, etc.

Above, detailed information was provided about the circumstances in which word stress is used. When word stress is used according to the rules, it performs a very important function in speech. First of all, word stress serves to differentiate meanings. We can see this in the example of the word "yangi." Similarly, in literary works, to emphasize a particular meaning—that is, the meaning of a specific word—the word itself is pronounced with emphasis, thereby intensifying its meaning. This is precisely what is called the artistic-aesthetic function of stress in speech. Proper use of stress in speech is very important for both the speaker and the listener. Stress is distinguished in speech by the louder pronunciation of a specific syllable of a word. As a result of this emphasis, the listener's attention is drawn to that particular syllable, and the word's meaning is perceived more fully and effectively. In artistic speech, this process becomes even more complex: through intonation, the emotional relationship between words, the author's mood, and the tone of thought are expressed. Thus, intonation increases the word's semantic-aesthetic load, enriching it with emotion. The speech function of word stress is to ensure the correct understanding of a thought. For example, in the sentences "he came" and "he came," as the stress and intonation change, their semantic and emotional meaning also changes. Dernak, stress is a means of controlling the content, mood, and logical structure of speech. It also governs the



pronunciation and intonation of syntactic units, thereby establishing the natural flow of speech.

Aesthetically, stress enhances a word's imagery, emotionality, melodiousness, and expressiveness. In poetry, prose, and drama, stress is one of the most powerful means of aesthetic impact. For example, in the works of authors such as Alisher Navoi, Abdulla Qodiriy, Oybek, Erkin Vohidov, Abdulla Oripov, and O'tkir Hoshimov, stress was actively used not only at the level of pronunciation but also to create poetic intonation, rhythm, and semantic contrast. Through stress, artistic speech reveals its musicality, inner dynamism, and emotional power.

Today, the need is growing to analyze the not only phonetic but also aesthetic and semantic functions of word stress in the study of speech culture, artistic expression, and orthoepic norms. This is because stress serves to enhance the musicality of speech, the impact of the word, and the artistic perfection of the text.

Conclusion. From this article, it can be concluded that in Uzbek, stress—particularly word stress—is not explicitly determined by specific grammatical rules regarding where it falls on a word. Where it falls within the word depends more on the speaker and the speech situation. Based on this process, word stress serves to fulfill functions such as artistic-aesthetic and emotional expression. Knowing the functions of stress—such as artistic-aesthetic and emotional—allows the speaker to adapt their speech to the situation.

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