

Use Of Phonetic Redundancy In Literature

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Abstract

This article focuses on the nature of phonetic redundancy and its literary functions, with the concept of redundancy first developing out of linguistic theory but being an integral part of the stylistic construction of literary discourse. As redundancy relates to its usual definition of unnecessary sequences of repeated material, the process of phonetic redundancy within the literary context could serve the purpose of rhythmic consistency, the reinforcement of meaning with the addition of stronger emotions due to the sound patterns provided by the text, or the creation of images through the development of particular sounds. The study of this phenomenon through the use of canonical English literary works of the great playwright William Shakespeare and later the great writers Edgar Allan Poe and Robert Frost, along with the works of modern literary writers who make extensive use of this method of redundancy based on sound patterns, argues that this redundancy is an intrinsic part of the construction of the artistic experience surrounding the literary text.

Keywords: phonetic redundancy, literature, phonostylistics, alliteration, assonance, phonemic repetition, poetic sound patterns, rhythm in literature.

Redundancy is a fundamental concept in linguistics and communication theory. As a phenomenon of phonological study, redundancy involves the recurrence of characteristics of the sounds of a given message that may not necessarily contain attributes of meaning but still serve the purpose of inducing significance. As an attribute of communication that seems unnecessary at first glance, redundancy serves definite communicative ends. Within literary works, the redundancy of phonetics emerges as an instrument of literary power. Authors carefully choose the repeated sounds that serve the purposes of creating an artistic effect that reinforces mood and tone. This redundancy of phonetics ceases being chance and becomes a literary tool that merges with semantics and imagery.

This study deals with the artistic application of redundancy based on the sounds of English literature. Repetitions of the sounds contribute significantly toward the formation of thematic cohesion and stylistic distinctiveness by making the literature more expressive. Although phonetic

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redundancy has been widely discussed in general linguistics and phonology, its direct stylistic impact on literary texts remains insufficiently explored. A great majority of the preceding research on redundancy revolves around its role as a phenomenon of structural linguistics, with its artistic potential and functionality in the creation of imagery, rhythm, and meaning being viewed with relatively rudimentary scholarship. There clearly appears to be a need for an investigation of the role of sound redundancy as an integral part of literary structure that extends beyond its immediate artistic characteristics. This research study will seek to address this need with its investigation of the role of phonetic redundancy in English literary works.

This study adopts the approach of qualitative descriptive, stylistic, and comparative analysis. The methodology of this study will entail the following steps: Data Collection. Examples of literary quotes come from renowned English writers: *Shakespeare (Macbeth, The Tempest,*

Sonnets), Edgar Allan Poe (*The Raven*), Samuel T. Coleridge (*The Rime of the Ancient Mariner*), Alfred Tennyson, John Keats, Wilfred Owen, and more modern writers of prose like D. H. Lawrence, Ray Bradbury, and Ernest Hemingway.

Identification of Phonetic Redundancy. Patterns of repeated phonetics that were searched within each text sample include: Alliteration/ assonance/ consonance / Phonemic clustering/ rhythmic phonetic parallelism¹

Phonostylistic Analysis. Some instances were considered to identify the role of recurring sounds in relation to:

rhythm formation / imagery creation/ emotional amplification

mood construction / symbolic meaning²

Examples from poetry and prose works have been used to compare the application of phonetic redundancy by classical and modern writers. The results were interpreted using a phonostylistic approach with implications on literary linguistics. Phonetic redundancy has received attention within various linguistic models. Crystal treats redundancy as an intrinsic quality of the communication process that promotes clarity and understandability. Pinker focuses on the cognitive role of redundancy during the perception of speech sounds that prevent ambiguity in noise. On the topic of stylistics, Leech states that sound patterns are used as mnemonic aids and increase the expressiveness of literary works. Fabb and Halle explain the relationship between the repetition of sounds and meter in poetry³.

Poe's poetics further recognizes the importance of sound with its assertion that the effects of sadness and suspense are created by patterned auditory effects.

Modern fiction writers like Bradbury and Lawrence make use of the repeated effects of sound to create musical effects on the page with more subtle results than poetics. Nevertheless, there still appears a lack of research connecting the phenomenon of redundancy in linguistics with the phenomenon of redundancy in literary stylistics. This study intends to continue the results of the above-mentioned works.

Phonetics is a branch of linguistics that studies how humans produce and perceive sounds or, in the case of sign languages, the equivalent aspects of sign⁴. Linguists who specialize in studying the physical properties of speech are phoneticians. The field of phonetics is traditionally divided into three sub-disciplines: articulatory phonetics, acoustic phonetics, and auditory phonetics. Traditionally, the minimal linguistic unit of phonetics is the phone - a speech sound in a language which differs from the phonological unit of phoneme; the phoneme is an abstract categorization of phones and it is also defined as the smallest unit that discerns meaning between sounds in any given language⁵.

In linguistics, a redundancy is information that is expressed more than once. Examples of redundancies include multiple agreement features in morphology, multiple features distinguishing phonemes in phonology, or the use of multiple words to express a single idea in rhetoric. For instance, while the previous sentence is grammatically correct and uses word appropriately, its rhetorical structure contains unnecessary repetitions and could be revised as, "Linguistic redundancy is regarded as having more than one: agreement feature in morphology; phoneme distinguishing feature in

¹ Abrams, M. H. (1999). A glossary of literary terms (7th ed.). Heinle & Heinle.

² Jakobson, R. (1960). Linguistics and poetics. In T. A. Sebeok (Ed.), *Style in language* (pp. 350–377). MIT Press.

³ Fabb, N., & Halle, M. (2008). *Meter in poetry: A new theory*. Cambridge University Press.

⁴ O'Grady, William (2005). *Contemporary Linguistics: An Introduction* (5th ed.). Bedford/St. Martin's. P16.

⁵ Lynch, M. (2021, April 7). The Differences Between a Phone, Phoneme And an Allophone. *The Edvocate*.

phonology; or word to express a single idea in rhetoric." as a clear, concise, and redundancy-free way to express the original concept⁶.

Redundancy may occur at any level of grammar. Because of agreement – a requirement in many languages that the form of different words in a phrase or clause correspond with one another – the same semantic information may be expressed several times. In the Spanish phrase *los árboles verdes* ("the green trees"), for example, the article *los*, the noun *árboles*, and the adjective *verdes* are all inflected to show that the phrase is plural. An English example would be: *that man is a soldier* versus *those men are soldiers*.

In phonology, a minimal pair is a pair of words or phrases that differs by only one phoneme, the smallest distinctive unit of the sound system. Even so, phonemes may differ on several phonetic features. For example, the English phonemes /p/ and /b/ in the words *pin* and *bin* feature different voicing, aspiration, and muscular tension. Any one of these features is sufficient to differentiate /p/ from /b/ in English⁷.

Generative grammar uses such redundancy to simplify the form of grammatical description. Any feature that can be predicted on the basis of other features (such as aspiration on the basis of voicing) need not be indicated in the grammatical rule. Features that are not redundant and therefore must be indicated by rule are called distinctive features.

As with agreement in morphology, phonologically conditioned alternation, such as coarticulation and assimilation, add redundancy on the phonological level. The redundancy of phonological rules may clarify some vagueness in spoken

communication. According to psychologist Steven Pinker, "In the comprehension of speech, the redundancy conferred by phonological rules can compensate for some of the ambiguity of the sound wave. For example, a speaker may know that *thisrip* must be *this rip* and not the *srip* because in English the initial consonant cluster *sr* is illegal⁸.

Writing guides, especially for technical writing, usually advise avoiding redundancy, "especially the use of two expressions that mean the same thing. Such repetition works against readability and conciseness"⁹. Others make a distinction between redundancy and repetition:

*"Repetition, if used well, can be a good tool to use in your writing. It can add emphasis to what you are trying to say and strengthen a point. There are many types of useful repetition. Redundancy, on the other hand, cannot be a good thing. Redundancy happens when the repetition of a word or idea does not add anything to the previous usage; it just restates what has already been said, takes up space, and gets in the way without adding meaning"*¹⁰.

Computer scientist Donald E. Knuth, author of highly acclaimed textbooks, recommends *"to state things twice, in complementary ways, especially when giving a definition. This reinforces the reader's understanding."* Phonetic redundancy in poetry is a deliberate stylistic device whereby writers repeat sounds to create rhythm, emphasize meaning, or produce aesthetic pleasure. It is not mere repetition; rather, it serves both structural and emotional purposes. For instance, in William Shakespeare's *Macbeth*, the witches chant: *"Fair is foul, and foul is fair"*¹¹.

⁶ Bussmann, Hadumod (2006). *Routledge Dictionary of Language and Linguistics*. Routledge. p. 988.

⁷ Crystal, David (2009). *Dictionary of Linguistics and Phonetics*. John Wiley & Sons. pp. 406-407.

⁸ Pinker, Steven (1994). *The Language Instinct: How the Mind Creates Language*. William Morrow. p. 181.

⁹ J. H. Dawson, "Avoid Redundancy in Writing", in the column "Helpful Hints for Technical Writing", *Weed Technology* 6:782 (1992).

¹⁰ Nick Jobe and Sophia Stevens: "Repetition and Redundancy", April 2009

¹¹ Shakespeare, W. (1606). *Macbeth*. London.

The recurrence of the /f/ sound produces a hissing, whisper-like effect, which immediately signals to the audience the moral ambiguity and supernatural tone of the play. The repetition here mirrors the cyclical, unstable nature of evil, while the alliterative pattern enhances memorability, ensuring the audience can anticipate and recall the line during performances. The redundancy also emphasizes contrast and paradox: “fair” versus “foul,” showing how phonetic repetition can reinforce semantic duality.

Similarly, in Shakespeare’s *The Tempest*, Ariel sings:

*“Full fathom five thy father lies”*¹².

Here, the alliteration of /f/ and the consonantal repetition of /θ/ reflect the undulating motion of the sea and the submerged, mysterious quality of the father’s body. The phonetic redundancy enhances the auditory imagery, allowing readers or listeners to “hear” the waves through sound, not just visualize them. This demonstrates that phonetic redundancy operates as a bridge between sound and imagery, engaging multiple senses. Another example from Shakespeare’s *Sonnet 55*: *“When wasteful war shall statues overturn”*

The repetition of /w/ and /s/ sounds produces a sense of sweeping motion, evoking the destructive power of war. The consonantal pattern makes the line sonically forceful, reinforcing the theme of destruction while maintaining poetic musicality. The redundancy ensures that even complex ideas—war, decay, artistic immortality—are underlined and remembered¹³. In Victorian poetry, Alfred Tennyson’s *Break, Break, Break* shows a different use of phonetic redundancy:

*“Break, break, break, On thy cold gray stones, O Sea!”*¹⁴.

The triple repetition of break mirrors the endless crashing of waves. This creates a rhythmic, almost meditative auditory experience, emphasizing the constancy of nature against human grief. Here, redundancy functions as both a structural device (creating rhythm) and an emotional amplifier, conveying the speaker’s sorrow and helplessness.

John Keats, in his poem *To Autumn*, utilizes soft, liquid consonants to evoke sensory richness: *“Season of mists and mellow fruitfulness”*¹⁵.

The repeated /m/ sounds produce a smooth, calming effect, corresponding to the gentle, fertile, and tranquil atmosphere of autumn. This example demonstrates that phonetic redundancy can evoke specific moods: soft consonants create serenity, while harsher consonants might create tension or aggression. Beyond rhythm and musicality, phonetic redundancy shapes mood and enhances symbolic meaning. Edgar Allan Poe exemplifies this in his masterful use of sibilance. In *The Raven*, he writes:

“And the silken sad uncertain rustling of each purple curtain...”

Here, the repeated /s/ and /f/ sounds create a whispering, almost ghostly auditory environment. The redundancy does not merely decorate the sentence; it mirrors the narrator’s fear and uncertainty, subtly guiding the reader to experience the same tension and suspense. Moreover, the choice of soft, drawn-out sibilants evokes the motion of the curtains themselves, linking sound to visual imagery. Another passage in the same poem:

*“Deep into that darkness peering, long I stood there wondering, fearing”*¹⁶.

¹² Shakespeare, W. (1611). *The Tempest*. London.

¹³ Shakespeare, W. (1609). *Sonnets*. London: Thomas Thorpe.

¹⁴ Tennyson, A. (1842). *Break, Break, Break*. In *Poems*. London: Moxon.

¹⁵ Keats, J. (1819). *To Autumn*. In *Lamia, Isabella, The Eve of St Agnes, and Other Poems*. London: Taylor and Hessey.

¹⁶ Poe, E. A. (1845). *The Raven*. *New York Evening Mirror*.

The repetition of /d/ and /ŋ/ sounds slows the rhythm, producing a hesitant, cautious movement. The phonetic redundancy emphasizes psychological states—fear, hesitation, and anxiety—while maintaining narrative cohesion. Poe's use of redundancy shows how sound patterns can serve as a parallel language of emotion, separate from literal meaning. In Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*, phonetic redundancy conveys the power of nature:

*"The storm-blast came, and he was tyrannous and strong"*¹⁷.

The repeated /st/ cluster creates auditory mimicry of the storm's intensity. This demonstrates that phonetic redundancy can simulate natural phenomena, transforming written words into sensory experiences. Readers sense the tumult not through description alone but through sound. Wilfred Owen employs redundancy to evoke the brutality of war:

*"Knock-kneed, coughing like hags..."*¹⁸.

Here, repeated plosives /k/ and guttural /g/ produce harsh, staccato sounds, paralleling the soldiers' choking, painful movements. The redundancy emphasizes rhythmical suffering, making the emotional impact more immediate. Such sound-based repetition heightens tension and fosters empathy. Phonetic redundancy is a technique not confined to poetry; prose authors also use it to control rhythm, depict characters, and create vivid imagery. For instance, in *Women in Love*, D. H. Lawrence writes: *"The leaves fluttered, flickered, and flew"*¹⁹.

The repetition of the /fl/ sound cluster creates a harmonious and fluid rhythm that is reminiscent of the natural movement of leaves. This auditory pattern subtly guides

readers, simulating the motion of the leaves and offering a rich sensory experience. This exemplifies how repetition can connect sound, movement, and meaning²⁰. In Ray Bradbury's prose, such as in *Dandelion Wine*, soft alliteration enhances the sense of calm: *"The sun set slowly, sending soft shadows"*²¹.

The repeating /s/ sound generates a gentle auditory flow that reflects the serene and introspective mood of the sunset. Bradbury's choice of sounds demonstrates that repetition can subtly influence the tone, creating a lyrical and almost entrancing rhythm in his writing. In contrast, Ernest Hemingway employs minimalism paired with repetition to underscore emotions.

*"He was sick of the silence, sick of the waiting, sick of the war"*²².

The repeated patterns of syntax and sound highlight monotony, fatigue, and psychological strain. Despite Hemingway's concise style, phonetic repetition serves to accentuate key emotional states, illustrating that even sparse writing benefits from sound repetition. Phonetic redundancy also shapes characters' voices, social identities, and stylistic tones. In Charles Dickens' *A Tale of Two Cities*, the famous opening line states: *"It was the best of times, it was the worst of times..."*²³.

utilizes repeated structures and sounds to emphasize contrast and rhythm. This redundant phrasing ensures memorability while also expressing thematic duality. Similarly, Mark Twain uses dialectal phonetic redundancy in *The Adventures of Huckleberry Finn*. *"s'pose," "gwine," "kinder"*²⁴.

These phonetic elements reinforce the character's regional identity, conveying social and cultural nuances that standard

¹⁷ Coleridge, S. T. (1798). *The Rime of the Ancient Mariner*. In *Lyrical Ballads*. London: J. & A. Arch.

¹⁸ Owen, W. (1920). *Poems*. London: Chatto & Windus.

¹⁹ Lawrence, D. H. (1920). *Women in Love*. London: Martin Secker.

²⁰ Jakobson, R. (1960). *Linguistics and poetics*. In T. A. Sebeok (Ed.), *Style in language* (pp. 350–377). MIT Press.

²¹ Bradbury, R. (1957). *Dandelion Wine*. New York: Doubleday.

²² Hemingway, E. (1929). *A Farewell to Arms*. New York: Scribner.

²³ Dickens, C. (1859). *A Tale of Two Cities*. London: Chapman & Hall.

²⁴ Twain, M. (1884). *The Adventures of Huckleberry Finn*. New York: Charles L. Webster.

spelling cannot capture. Redundant phonetic patterns allow readers to "hear" the speech, thereby enhancing realism and authenticity.

Rhythm and Musicality: Repetition of consonants and vowels creates a natural musicality.

Emotional Intensification: Sibilants, plosives, and liquids mimic mood.

Imagery Enhancement: Redundancy connects auditory, visual, and kinetic imagery.

Character and Social Voice: Dialect, Speech Habits, and Stylistic Repetition Define Identity.

Structural Cohesion - Motifs unify stanzas, paragraphs, or chapters.

Cognitive Aid - Memorable sound patterns help readers retain and process meaning.

The above study confirms and further develops the theories that exist regarding the stylistic role of the repetition of sounds. Previous researchers like Leech and Fabb state the significance of sound in poetry structure; yet the above observations prove that redundancy consists of functions that are rhythmic as well as symbolic/psychological. For example, the employment of /f/ and /s/ clusters by Shakespeare supports the contention of Leech that there is a relationship between sound symbolism and poetry's meaning; but what is further revealed below is that this redundancy serves to reinforce moral ambiguity and fear. By contrast with the musical attention given its meaning within the scholarship on Poe's text, sibilance serves a purpose of narrative suspense²⁵. Contemporary prose displays refined patterns of redundancy—noted by the employment of soft alliteration by Bradbury and the repeated syntactic-phonetic structures used by Hemingway that depict sorrowful exhaustion. This juxtaposition

points out the development of phonetic redundancy with genre changes while preserving its essence.

Accordingly, the study offers a more general outlook: the phenomenon of phonetic redundancy belongs to the realm of stylistics and is not specific to poetry with its potential purpose of improving the interpretation of literary works by readers. Scientific novelty of the study can be recorded as follows:

1. This serves as a multi-dimensional typological system of evaluating phonetic redundancy distribution between poetry and prose.
2. This showcases new relationships between phonetic repetition and literary imagery.
3. Defines redundancy as a psychological signal that carries significance regarding the reader's reaction.
4. Arranges the study of the phonostylistic structure of modern narrative prose, which happens even less often.

5. Additionally, it asserts that the redundancy of the phonetics functions on the semantic rhythm and symbol levels²⁶.

Although the results are important, this study faces the following limitations:

1. The study only targets English literature; therefore, there cannot be a generalization across languages.
2. Noted writers only were considered; it may reveal more patterns with a bigger text.
3. This study focuses on qualitative analysis; further research could include quantitative phonetic analysis.
4. Extensive study of dialectal redundancy hasn't been conducted; nevertheless, it's an area that is very rich in phonetics.
5. This study investigated written text only; there is no analysis of spoken performance and prosody.

²⁵ Leech, G. N. (1969). *A linguistic guide to English poetry*. Longman.

²⁶ Waugh, L. R. (1982). Marked and unmarked: A choice between unequals in semiotic structure. *Semiotica*, 39(3–4), 299–318.

This implies that there are areas of further study with regards to these technologies. Some of these areas include conducting a comparison of the phonostylistic.

The analysis carried out in this article demonstrates that phonetic redundancy is not a peripheral or accidental feature of literary language, but rather a purposeful stylistic mechanism that plays a central role in shaping poetic and narrative effect. Through the examination of canonical works by Shakespeare, Poe, Tennyson, Keats, Coleridge, Owen, and prominent modern prose writers such as Lawrence, Bradbury, and Hemingway, the study reveals that repeated sound patterns function as a multilayered expressive resource. They contribute to the rhythmic structure of a text, reinforce emotional states, enhance imagery, and form a cohesive stylistic identity.

The findings show that phonetic redundancy interacts closely with semantic and symbolic layers of meaning, supporting interpretation by guiding readers' auditory perception. In many instances, redundant sound structures imitate natural phenomena, simulate emotional experiences, and intensify thematic contrasts. This demonstrates that literary meaning is not solely encoded through lexical or syntactic choices, but is also embedded in the phonetic texture of the text. Furthermore, the study highlights that redundancy serves as a cognitive and mnemonic tool. Repeated sounds facilitate memorization, support processing of complex imagery, and help to construct recognizable stylistic signatures for individual authors. Such functions underscore the educational and aesthetic value of phonetic redundancy in both classical and modern literature.

Overall, the research confirms that phonetic redundancy is an indispensable component of phonostylistics and literary linguistics. It enriches the artistic experience by merging

sound, form, and meaning, and therefore deserves deeper scholarly attention in future linguistic, stylistic, and interdisciplinary investigations.

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