

ON THE METHODOLOGICAL FUNCTION OF REPEAT

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Abstract:

The article contains phonetic repetitions, their application in Mirtemir's poetry and a specific stylistic. The semantic-stylistic features of repetition of alliterations are represented.

Keywords: Repetition, phonetic repetition, alliteration, assonance, gemination, stylistic task.

Introduction

The stylistic function of repetition in speech is a way of expressing the author's purpose more effectively, clearly, and figuratively through repetitive means in a literary work or speech. Repetition is expressed by different speech units, each of which performs a separate stylistic function. In particular, artistic repetition is a deliberate, conscious repetition used in literary works or speech to enhance meaning, tone, and effectiveness. It is used as a stylistic device.

Language, as a socio-psychological phenomenon, always strives for brevity and ease. For a person, how to pronounce it more conveniently and easily is more important than how to pronounce it correctly. Phonetic repetitions in the language provide that ease and fluency. People constantly realize that achieving this ease must be free from coercion, artificiality, and unnaturalness. Consequently, this state is achieved not voluntarily, but involuntarily.

In this article, we will discuss the stylistic features of alliteration used in Mirtemir's poetry.

"Appropriate sound repetition adorns the rhythm, increases emotional charge (energy), strengthens expressiveness, raises the culture of poetic speech to a certain extent, it should appear in a meaningful line and highlight it, but emphasizing sound repetition in relation to content can also lead to the imperceptibility of the content" [6; 83].

Phonetic repetitions arise on the basis of the repetition of one of the sounds of speech or the harmony of sounds. “In order for a poem to evoke aesthetic pleasure in the reader, it must have a meaningful impact and be able to express the inner emotions of the creator. The emotionality of a poem depends on poetic phonetics, along with meter, rhythm, rhyme, poetic figures, and artistic techniques” [2; 114]. Poetic works have their own tone, attractiveness, and expressive power.

Phonetic repetitions also served as the main means of expression in folk oral art and Uzbek classical poetry. The reason for this is that folklore works, as well as general poetic speech, including classical poetry, are intended for oral recitation and performance. This feature is the basis for the emergence of poetic phonetic units. This situation is manifested in the fact that sounds undergo various formal and pronunciation changes in poetic speech according to the requirements of the content and style. This change provides the expressiveness, attractiveness and necessary tone of poetic speech.

Any formal research and peculiarities in literary literature, even if they are at the level of phonetic units, should be subordinated to the content, serve to increase the content-essence of the literary work and the expressiveness of speech. In this sense, the repetition of speech sounds in literary speech is also a purely formal phenomenon, and when used in its place, it increases the artistic perfection of the work and serves for the fluency of speech. We can include such stylistic devices as alliteration, assonance, gemination among such repetitions. Each of these stylistic devices involves a specific repetition of speech sounds, which serves a specific stylistic function and is aimed at ensuring the artistry of the poem.

“Alliteration (lat. al – to, littera – letter) – the repetition of the same consonant sounds in a poem, sentence, paragraph, and partly in prose works. Alliteration, as a phonetic-stylistic method, enhances the intonational expressiveness and melodiousness of artistic speech” [2; 115].

Literary critic U. To‘ychiyev, expressing his opinion on the repeated use of sound in poetry, writes: “Repetition of sound is an important quality of poetry, especially children's literature and song texts. It enhances the musicality of the poem, but does not create rhythm, but decorates it. If consonants create the alliteration principle, then vowels form a repetition of sound called assonance” [7; 205].

In Mirtemir's poetry, alliteration is used in various forms, performing various stylistic functions and providing artistic effect.

1. A certain sound repetition occurs in the words of a line of a poem. He describes this in the poem "Old Men" as follows:

*Sokinu savlatli, soyabon sada,
Sira yondosholmay garmsel zada;
Chollar o 'tiribdi qurib chordana,
Davvasi arziydi desak shohona. (4; 2-jild, 79).*

2. In a certain stanza of the poem, a complete harmony of a sound is observed. In this case, in Mirtemir's poetry, mainly the sounds j, s, sh, k, q are used repeatedly. In the poems "Seni, bolaligim", "Bokishi", "Salqin sahar, daryo boyi...", "Kol yokalab", "Kaldirgoch", "Chaqmoq", "Kulgichi" there are such repetitions:

*Suluvliging sehrdan soz,
Sehrdan soz, sen sarvinoz,
Yuz eslasam, baribir oz,
Mehr-u vafo esingdami? [4; 3- volume, 205].*

In this poem "Cool morning, riverside..." written in folk tune, the repetition of sounds provided musicality and expressive simplicity. While drawing the beautiful image of the beloved, the poet figuratively expressed her image in a single verse using adjectives such as suluv, sehr, soz, sarvinoz. These words are logically connected with the words mehr-u vafo in the next verse. There is harmony between the consonant s and vowels in all lines of the stanza.

3. Sound repetitions also occurred as a result of the juxtaposition of melodious words in the poem. In this, the poet used melodious words such as fatigue and thirst, water and suluv, thirst and chatnok, brotherhood and bloodshed. This also gave rise to the art of tazmin-i muzdavaj.

In this art, two or more melodious words are juxtaposed. As a result, the harmony of sounds is created, pronunciation and connection are strengthened, musical closeness and uniformity are created.

In the poet's poem "Shodiyona", we can observe the following repetitions that arise as a result of the juxtaposition of harmonious words:

*Charchoq, chanqoq, baribir,
Quvnoq ko 'krak kerasan,
Azmkorsan, shashtingdan*

Adir qolmas, cho'l qolmas.

[4; 2-volume, 178].

4. The lines of a certain stanza in a poem begin with the same sound.

Sokit, so'lim kecha... Men soqchi edim,

Soyalarday yiroq qorovulxona.

Sokit, so'lim kecha, to'rt tomonim jim...

Saqlar edim elni mardona.

[4; 1-jild, 251].

In this stanza from the poem "The Plague", the lines begin with the sound s, creating a harmony of sounds. This harmony occurs both in the vertical and horizontal arrangement of words containing the sound s in the lines.

Because, "Vertical alliteration is mainly characteristic of poetic text and can occur in the words at the beginning of lines, that is, between lines, while horizontal alliteration can occur within a line or sentence" [8; 30].

5. The lines of a certain section of a poem or the words of a verse end with the same sound. This sometimes harmonizes with the harmony within the line. In the poem "Praise to the People and the Land", the poet created the following simple but impressive lines related to the repetition of the sound m:

Saratonim, sovurim, chillam,

Bog'-u rog'im, tutzorim, pillam.

Qo'rg'oshinim, tagi mo'l tillam,

Ipagimsan, qorako'limsan.

[4; 3-volume, 16-17].

The harmony of repeated sounds in the poem is formed in accordance with its overall meaning. The poet uses sound repetitions to draw the reader's attention to the qualities, characteristics, and wealth of his homeland, listing and emphasizing them. The wealth of our homeland is mentioned one by one in the poem. The lyrical hero takes pride in them. This feeling of pride is expressed vividly and artistically through repeated elements in the stanzas, particularly through the repetition of sounds. Especially, the repetition of the "m" sound in the stanza mentioned above gives the poem a unique tone. Although the "m" sound is used 11 times in the stanza, it does not feel forced, artificial, or clichéd.

The poem expresses praise for the homeland and the country. It poetically conveys the idea that a person's very existence, wealth, and everything they possess belong to the homeland and the motherland. In this, the repeated sound intensifies the meaning and enhances the emotional impact.

The "m" sound repeated in the lines serves to close the ends of the words, giving the impression of definitiveness in thought. Furthermore, the presence of the "m" sound as a part of the first-person possessive suffix underlines the poet's sincere affection for the homeland, and its repeated use emphasizes the poet's loyalty and declaration of devotion.

Mirtemir skillfully uses alliteration in his poetry, creating various forms, each with a stylistic function. In his poems, consonants such as "s," "q," "m," "sh," "k," "ch," "j," "b," "z," and "g" are frequently repeated and serve unique stylistic purposes. In particular, the repetitions of the "s" and "q" sounds are especially common. For the "s" sound, he uses words like love (sevgi), beautiful (so'lim), hair (soch), ear (sunbul), calm (sokin), breeze (sabo), cool (salqin), you (sen), caressed (silagan), beautiful (suluv), and dawn (sahar). For the "q" sound, he mainly uses various forms of nouns and verbs.

In general, phonetic repetitions are a distinctive feature of a literary work's form, enhancing its literary beauty, especially in poetic language, by ensuring harmony in the lines and increasing their emotionality, simplicity, and fluency. In Mirtemir's lyrics, different forms of phonetic repetition appear as phonetic-stylistic devices. The repetition of sounds creates closeness and harmony in pronunciation, which draws the reader's attention to the events or phenomena being described, increasing the artistic and aesthetic impact of the lines, emphasizing and highlighting certain concepts, enhancing the logical and stylistic weight of the ideas, and placing emphasis on certain words or sounds and the meanings they carry, thus ensuring harmony and musicality.

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