

THE USAGE OF ARTISTIC REPETITION AND ITS TYPES IN THE WORKS OF J. IZBASKANOV

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ABSTRACT:

"Artistic repetition" - forms an artistic text, artistic speech in the instrumental nature of a artistic language. Therefore, artistic repetition is one of the objects of study of linguistic poetics. It is one of the stylistic figures that increase the effectiveness of ideas by repeating sounds, words, phrases in a sentence or in word structures. Artistic repetition is used productively in all parts of the language. Assonance and alliteration ensure the emergence of phonetic-semantic connections of poetic lines. From lexical repetitions - anaphora, epiphora, simple syllables increase the efficiency of speech, connect the lines sequentially, while expressing the opinion of the author.

Keywords: trope, stylistic figures, artistic repetition, phonetic, lexical, morphological, syntactic repetition, assonance, alliteration, anaphora, epiphora, symloca, parallelism, epistrophe, epianalepsis.

INTRODUCTION:

The formation and development of the field of science studying the language of literature back to the 60s and 70s of the twentieth century, when the volume of research in this area increased, and scientific research deepened. In the field of science, which brings together research in this area, various terms called "linguistic poetics" or "linguopoetics" have been used to clarify the direction of this branch, which represents a new branch of linguistics. Such concepts as

"artistic language", "artistic speech", "artistry", "artistic text" became the object of study of Karakalpak linguistics [1: 8-10].

"Artistic repetition" - forms an artistic text, artistic speech in the instrumental nature of a artistic language. Therefore, artistic repetition is one of the objects of study of linguopoetics.

Artistic repetition is one of the stylistic figures that increase the effectiveness of an idea through the use of sounds, words, phrases in the phraseological unit of speech. The author turns to artistic repetition to grab the reader's attention and increase the effectiveness of thought. For this, the poet J. Izbaskanov knew how to use the art of repetition in his poems in different ways.

Бул әсирдиң әжеп бир қызын
Унатып ем. Мейли, келмесең.

Көкиректеги бәлент жулдызым,
Сөнбе сен, \\ Сөнбе сен [7: 307]!

(I was in love with pretty girl of the century,)

(Well, what I can do if she doesn't agree)

(My brightest star in the sky,)

(Sparkle more, \\ Sparkle more!) [7: 307]

In these lines, repeating the sentence, the poet conveys his inner state, urging the reader to focus on this repeated sentence.

- 1) Phonetic repetition (repetition of the same consonants or vowels);
- 2) Lexical repetition (repetition of the same words or lexical units);
- 3) Morphological repetition (repetition of the same parts of speech, morphemes or word particles);
- 4) Syntactic repetition (repetition of the same or the same type of syntactic units).

Phonetic repetition includes the phenomena of assonance and dissonance. Assonance is the phenomenon of consonant consonance in the line [3:30]. The phenomenon of assonance is widely used in the works of J. Izbaskanov:

Аязлы қыс, Аппағым,

Сағыныппыз Ақ қарын! [7: 469]

(Winter is frosty and white. \\ We miss your snow)

In Karakalpak version of these lines we can see the repetition of the vowel sound "a".

Өткен екен ертеде, \\ Өзимиздей бир киси. [7: 501]

(There was a man in the past, \\ The same as all of us.)

In these lines we can see the repetition of the vowel sound "ө".

Ойын ба, я шыны ма, \\ Онысын ким билипти? [7: 502]

(True or false, \\ Who knows the answer?)

In these lines we can see the repetition of the vowel sound "о".

The phenomenon of repetition of consonants is an alliteration phenomenon, in which the repetition of vowels is vertical and horizontal and plays an important role in the formation of phonetic-semantic connections [3:19].

Alliteration is often found in the works of J. Izbaskanov. They are presented in the poet's lyrics as follows:

- 1) In the poet's poems, there is vertical repetition in the first three rows of complex consonants. For instance:

Тап соныңдай гезлери,

Тек өзиңди таң қылып,

Тыңламастан өзгени,

Кетким келер қаңғырып!... [7: 203]

(At such moments, surprising myself,

Without listening to others, I want to go anywhere! ...)

In these rows, the first three rows are combined with the "t" sound.

- 2) In the works of the poet, there is a vertical repetition of the combined consonants in the first two lines of the song. For instance:

Сентябрдің соңы.

Салқын самаллар

Онша ашылыспай думанлы таңлар,

Мерұерт тамшыларын дize баслайды. [7: 102]

(End of September. Cold wind,

Impenetrable foggy mornings, line up pearl drops)

The first two lines begin with the same "s" sound.

- 3) In poetic compositions, vertical repetitions of the same muffled sounds were observed in the last two rows. For instance:

Гүзги ойлар...

О-қо, қаныңдай

Әлұан түрлі сезімге толы.

Сәхәрдеги сырлы сағымдай

Сазырайып жатар құс жолы. [7: 67]

(Autumn thoughts ... \\ Oh, what they are, \\ full of different feelings. \\ Like a morning mirage \\ The bird's way is visible).

Here, the last two lines start with the same "s" sound.

- 5) In poetic compositions, vertical repetitions of the same muffled sounds were observed in the next three lines. For instance:

Сол ұақлары кетсем далаға,

Жолым узарар,

Жүрген сайын ғамсыз баладай,

Жүзим қызарар. [7: 54]

(When I walked in the field, \\ The road was long, \\ The more I walked,

\\ The more caring I became, with red cheeks).

In these rows, the last three lines begin with the same "j" sound.

6) In the works of the poet, the same muffled sounds are repeated in all vertical lines of paired rows. For instance:

Бәхәр қайтып келер ...

Бизге мәлим бул,

Бирақ, жойтып алсаң жыллар
табылмас....[7: 57]

(Spring comes back....\ \ Everyone knows this,
But the past years will never return ...)

In these rows, all the lines begin with the sound "b" and are vertically consonant.

7) In the poet's works, the same consonant sounds are often found horizontally in an internal consonance [4: 69]. For instance:

Қырық күн, қырық түн ғарға-қузғынлар,

Қара тумсық небир бузғынлар,

Қырық гез қуйы үстінде ушып,

Мол жемтиктен ойынға түсіп,

Қырық күн, қырық түн тойлады олар.

[7: 78]

(For forty days and forty nights, crows, \ \ Black-nosed vultures,

Fly over the well forty times, \ \ Dancing from the abundance of food,

Celebrating forty days and forty nights).

In these lines, the same solid consonants "q", "g" were used consonantly.

In the works of the poet, there are also the phenomena of assonance and dissonance. For instance:

Арасында ақ сәулелердің

Адасып кетип

Жүргендейсең тарқатып шерди,

Жырлар дәретип. [8: 93]

(In the midst of white rays,\ \ as if lost,

You spread poetry,\ \ creating songs).

The first two lines here begin with the vowel sound "a", the last two lines with the consonant sound "j".

Through **lexical repetition**, the author can turn a message into emotionally charged speech. Using the same repetition, the listener's attention is drawn to the word in that repetition. Lexical repetition includes

anaphora, epiphora, symloca, anadiplosis, in these structures lexical unity - the word is repeated in various forms. All these stylistic devices are called "lexical repetitions".

Anaphora is a phenomenon in which words are repeated in speech at the beginning of lines of speech or poems [3:24].

Хош бол, қарлы шыңлар, туұылған таулар,

Хош бол, кеңліклерим, жасыл жайлаулар,

Хош бол, тоғайлардың тербеліслери,

Хош бол, санмың қустың тасқын сеслери.

[7: 640]

(Farewell, snowy peaks, native mountains,

Farewell, my fields, green meadows,

Farewell, fluctuations of the mountains,

Farewell, birds' endless songs).

Each line of the poem by the poet J. Izbaskanov begins with the repetition of the same words. In J. Izbaskanov's poems, the repetition of the same words at the end of a row - the epiphora phenomenon manifests itself in several forms.

a) the same word is repeated at the end of the first three lines of the song;

Оныңдай дүт орман **жоқ**,

Я дегениң болған **жоқ**...

Буннан артық әрман **жоқ**,

Әттең, қолдын келтеси! [7: 218]

(There is no such dense forest,

There is no goal achieved...

Not in my power,

to make my dreams come true).

b) the same word is repeated in the second and fourth lines of the song;

Сап ышқыға төзим дәркар,

Ал, ашықтың қарары **йоқ**.

Маған жалғыз өзиң дәркар,

Бирақ, оның қамалы **йоқ**. [7: 80]

(In love, patience is needed,

But there is no solution.

You are the only one I need,

But she doesn't care).

c) repeating the same word at the end of the first and third lines of the song;

Ийтлерге әўере болмастан **бурын**,
Асрайгөриң дейип қалған жағына:
Ертең араласып қалмастан **бурын!** –
Мәңгилик жулдызлардың тозақ-
шаңына...[7: 312]

(Without wasting time in vain on trifles,
Take care of yourself in the future
To appreciate what you have
Before leaving into dust of eternal stars).

d) repeating the same word at the end of the
first, second and third lines of the song;

Қоңсымыздың алма бағы **бар еди**,
Тынып аққан салмалары **бар еди**.
Бағ ишінде сәрўи қәддин көрмесем,
Көңил-кейпим болмағаны **бар еди!** [7: 343]
(There was neighbor's apple garden,
There was a pure stream in it.
When I didn't see her silhouette,
There was bad mood in my feels).

e)repeating one word at the end of the first and
third lines of the song, and another
similar word at the end of the second and
fourth lines in parallel type;

Жырым да – сен, сырым – **сен**,
Хәр кирпичиң оқ **менде**.
Өтиригим, шыным – **сен**,
Көкирегим хәм шоқ **менде**. [7: 93]
(You are my song, you are my secret,
Your eyelashes are the arrows for me.
You are my truth, you are my false,
You are the fire in my chest).

The combination of anaphora and epiphora
gives rise to the phenomenon of a
symloca. This composition is a stylistic drawing
in which the beginning and end of the train are
formed by repeating the same words. For
instance:

Он тоғыз мәртебе ғаз өтип,
Он тоғыз мәртебе жаз өтип,
Сол қысқа жылларын аз етип,
Сезимин сыйлаған баламды. [7: 204]
(Geese flew over nineteen times,
The nineteenth time has passed the summer,

In this short time, my son
Filled with feelings of respect).

Lexical repetition is used in the works of J.
Izbaskanov for the following purposes: 1. It is
used to express a large number of objects;

Бендешилик қылар ем:
Даңқ, пул...**Тағы, тағысын**. [7: 405]
(Earned a living:
Glory, money ... And more, more).

2. Used to exceed the mark, the degree of
content;

Бәхәр леби сендей **шырайлы** –
Шырайлы мәхәл. [7: 431]
(The view of spring is as beautiful as you are –
Beautiful time).

3. Used to indicate continuity of action;

Бағдарыңнан иркилме,
Талма, талма, қанатым. [7: 421]

(Don't stop,
don't get tired, don't get tired, my wings).

In addition, lexical repetition in the works of J.
Izbaskanov performed the following functions:

- a) increased the efficiency of speech;
- b) expressed the opinion of the author;
- c) connected the lines in series.

The following types of morphological
repetitions are encountered in the works of J.
Izbaskanov:

1. Nouns are repeated;
Ашығы әсирлер ара тапқан **қыз**,
Бүгин де қуяшым мисли батқан **қыз**,
Ғижран гирдабына бизди шатқан **қыз** [7:
339]

(The girl who has been looking for a lover for
centuries,

The girl is like my sunset,
The girl who left me in the throes of love).

The repetition of nouns at the end of the line,
along with ensuring a uniform conclusion,
induces a flood of emotions [5: 413]

2. The adjectives are repeated;
Сер сал, көңлим толқыған ұақта:
Аспан **жасыл, жасыл** дөгерек!... [7: 347]
(Remember when I get excited:
the sky is green, all around is green! ...)
3. Repetition of numerals;
Ашықтың ағында **мың** рең, **мың** мәни,
Шыбын жаным болсын қәлбиң құрбаны. [7:
288]
(A thousand flowers, a thousand words
in the feelings of a lover,
I will sacrifice my soul for you).
4. Repetition of pronouns.
Сен өзиң – тәңиримсең сыйынсам,
Сен өзиң – көңлимнің қуяшы! [7: 371]
(You are my God, I pray you,
You are the light of my soul).
5. repetition of an adverb;
Бир жерде түсленип, **бир жерде** қонып,
Қақпақсыз қазандай тасып өттің сен. [7:
282]
(Somewhere having eaten, somewhere
spent the night,
You lived carefree like a cauldron
without a lid).
6. Verbs are repeated;
Шақмақлар гүрсинип,
Ақлымды алдыңлар.
Жасасын тиришилик,
Жасасын жаңбырлар! [7: 346]
(Lightning roared and you took my
thoughts.
Let there be life, let it rain!)
7. Repetition of auxiliary words;
Дараланып, түсіп бизиң әсирге,
Кәрди оның бәлентин **де**, пәсин **де**. [7: 297]
(One by one, having fallen into our
captivity,
Seeing both good and bad).

Multiple use of auxiliary words - the phenomenon of polysyndeton is effectively used in poetry [6:37].
Syntactic repetition increases the efficiency of thinking by repeating sequences of words or sentences. Syntactic repetition includes epanalepsis and epanastrophe as composite types of parallelism. In the works of J. Izbaskanov, simple and complex forms of syntactic pronouns are used.
(My heart is in love with you, If there is a sin?! ...
- I love you, You are not available to me!
- I love you, my heart is full of poetry).
This is a simple form of syntactic repetition.
Parallelism is the repetition of two adjacent lines or parts of speech in one parallel [3: 159].
**Кимніңдур көңлини пүтин шад етип,
Кимніңдур көңлини ұайран етиппис.** [7: 165]
(We made someone happy, \\ and upset someone).
One of the elements, which is repeated in syllables, is at the beginning of the syntactic unit, the other - at the end of the syntactic unit, and the phenomenon of their combination - the phenomenon of epanalepsis - is also found in the poet's works [1: 124]. For instance:
**Бармасам болмайды
Барсам да болмас.
Сезимтал арзыұлым,
Сениң қасыңа.
Көкирегимде хошлығым қалмас,
Сағыныштың алтын тасынан.
Бармасам болмайды,
Барсам да болмас...** [7: 385]
(I do not know to go or not, \\ To you my dream.
There is no joy in my soul, \\ Because of longing for you.
I don't know whether to go or not).
**Сағыныш толы қатарларымды
Тыңлатып көр сағынғанларға,
Тағы жоғы табылғанларға...**

Сағыныш толы қатарларымды. [7:175]
(Listen to my lines of longing\\ For those who miss,
For those who have found their way ... \\ My lines of longing).

One of the repetitive elements in syllables is used at the end of the first syntactic unit, and the other - at the beginning of the second syntactic unit - the epanastrophe phenomenon is also used in the poet's verses [1: 124]. This stylistic drawing creates a chain of meanings, complements, expands and explains the word in the first line with the next line. For instance:

Күйген көңлим ғам **жаңбырын** ирилетип,
Қара жаңбыр жер-жәхәнди сел-сел етти. [7: 207]

(A burning heart is filled with a rain of sorrow, and a wet rain flooded the earth).

Достым аз болған соң ба? – **қыялмадым.**
Қыймаған соң, кең дүньяға сыялмадым. [7: 233]

(Because there are few friends? - I could not refuse.

Without giving up, the world was small for me).

In a word, the artistic repetition serves as an artistic decoration of the works of J. Izbaskanov. He not only exaggerated the strength and emotionality, but also formed the rhythm. The linguopoetic study of the works of the poet J. Izbaskanov helps to define his own style, deepen linguopoetic research in Karakalpak linguistics.

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