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THE ROLE OF SYNTACTIC REPETITION IN ENSURING POETIC INDIVIDUALITY IN THE POETRY OF HALIMA AKHMEDOVA

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ABSTRACT

This article examines the features of repetition used in the poetry of Halima Akhmedova. The meanings emerging through them, the types of repetitions according to the place of use are analyzed. Repetition is considered as a stylistic tool, and it is emphasized that it performs the task of giving emotional color and poetic tone to language units that are the constituents of oral and written speech.

KEYWORDS

Repetition, anaphora, assonance, consonance, epiphora, imagery, syntactic repetition, chiasm.

INTRODUCTION

It is important to clarify the meaning of the word used in every style of artistic speech, especially in the language of poetic texts, in the eyes of the listener or reader. It is possible to achieve this result by highlighting the understood meaning, separating it and reusing it in necessary places.

In the language, repetitions form a certain system: phonetic repetition, lexical repetition, morphological repetition, syntactic repetition. Repetition is one of the methods of syntactic stylistic expression, mainly characteristic of artistic speech. Repetition is the most ancient stylistic expression, widespread in fiction, and

wordsmiths used it to express subjective attitudes to the object they are describing, to evaluate it, and to attract the attention of the listener or reader. The function of repetition is to make the author's speech impressive, to make the idea concrete and, most importantly, to express such features as convincing the listener or reader.

According to this aspect, repetition is one of the most actively used stylistic methods in artistic style. "The function of repetition in the artistic style is not limited to highlighting and highlighting a certain event or situation. In a work of art, as in all methodological tools, repetition is responsible for giving emotional color, a special tone, and charm to language units. If possible, in addition to performing these tasks, it should also be able to give the subjective attitude of the author or the hero of the work to reality." [2. – P.55-56]

There are several types of repetition depending on the position of language units, in particular words, and sometimes phrases, and in general there are about thirty of them. Different forms of repetition are distinguished in scientific literature, such as alliteration, anaphora, epiphora, rhyme (rhyme), assonance, consonance, tautology. Accordingly, the repetition of a word, phrase or sentence at the beginning of a poem or stanza constitutes an anaphora.

The linguostylistic and linguopoetic significance of repetition is, first of all, related to the expression of an additional meaning besides the main meaning, and a certain artistic and aesthetic effect on the reader or listener. Creators actively use this method based on the goal of making the expression effective. This activity, in turn, led to an increase in the number of repetitions. A. Mamajonov in his article entitled "Repetition and its syntactic-stylistic function" noted that there are phonetic, lexical-morphological and syntactic types of repetition, they have a special place in poetic speech; he says that it is one of the rich sources of stylistic resources of the language. and writes that "The function of repetition is to make the author's speech impressive, to make the idea concrete and, most importantly, to express such features as being able to convince the listener and the reader". [3. – P.4]

The poetess Halima Akhmedova, who has a special place in the world of literature with her appropriate repetitions and incomparably attractive melodic verses, used all types of repetition in her poems. Undoubtedly, through this, the poem is provided with an attractive tone and color. The repetitions used by the poetess with their simplicity show the scene that is alive before the eyes of the poet in a clearer and clearer way:

A light burns in the distance,

I don't like it.

In the voice of kalandars

Sadness begins to sing.

A light burns in the distance,

The hand of the night pulls me.

After all, you start to feel sad,

Enchanted path to the kingdom?

A light burns in the distance,

A breathing star is heavy.

Of my seventy two veins

Pain is medicine.

A light burns in the distance,

The wind blows me away.

Until the last cell of the month

A thought excites me.

A light burns in the distance,

I don't like it.

In the voice of kalandars

Sadness begins to sing. [1. – P.93]

In this poem of the poetess, the repetition of the first line at the beginning of each stanza and the complete repetition of the first stanza at the end of the poem are

stylistically syntactic repetition, artistically emphasizing the expression of thought in the poem as well as emphasizing the melody. ridden. The suffering of the lyrical hero in the clutches of suffering, the sadness of his heart left in the darkness of the night, is revealed by the image of his lack of light, even though a lamp is lit in the distance.

I don't envy the rich world.

I couldn't find a cry for my heart,

If I get to the end of the day, that's it

I'm on the mat, I'm on the mat. [1. – P.110]

Syntactic repetition can be used not only as a stylistic tool that enhances the emphasis of thought, but also as a factor determining the compositional basis of the poem. In this case, the separation of verses is determined according to the position of the repeating line or stanza. Undoubtedly, in the process of word repetition, a unique tone and rhythm is formed.

Go away, go away, wind,

Go away, go away, wind,

Don't be afraid of my dark shadow, traveler -

This is the worst fantasy you have ever asked for. [1. – P.195]

Appeals and exclamations occupy a special place in the poet's poetry. The lyrical hero calls out to the grass, the

wind, the sun, the path, the eyes, and even happiness, and describes them with the most tender experiences of his heart. The wind in the experiences of the lyrical hero is, in fact, a passenger. Always revealed the journey of a person on the “way of life” through the image of a traveler moving from one destination to another.

Another unique type of repetition used in Halima Akhmedova's poetry is chiasm. A chiasm is defined in dictionaries as a syntactic parallelism in reverse order, a stylistic figure based on repeating words in a verse in reverse order. [3. – P.5]

This is how I live:

love fire to ice

And the ice to fire ... [1. – P.215]

The combination of ice and fire and fire and ice, used in the passage, unites the basis of the content with its surroundings as a means of clearly creating the main content and idea in the poem through reverse repetition.

I see Shirak every morning

My heart suddenly turned into a light.

I will repeat it like a divine verse...

"Life is Motherland, Motherland is life." [1. – P.6]

Although the similitude of life in the example appears to be a simple comparison of the country to the country, and the country to life, its inverted repetition at the end of the poem, with particular emphasis, lends gloss to the image. provided. Through this, melodiousness, impressiveness of thought and emphasis were achieved.

The analysis shows that in the poetry of Halima Akhmedova, various forms of repetition are appropriate and skillfully used with a specific goal in mind. This, as we mentioned above, gave the poem a special touch as a means of melodiousness, attractiveness, and musical polish. Although repetitions do not create a specific image when used in an artistic work, they are considered one of the phonetic methods that serve to create them, beautify the expression, and express the thought in a resonant and impressive way.

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