



The Syntactic Figure of "Repetition" In Iqbal Mirza's Idiostyle

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Abstract: This article analyzes the syntactic figure “repeat” in the work of Iqbal Mirzo, a bright representative of Uzbek poetry, as an important sign of his idiostyle. In the poems of Iqbal Mirzo, repetitions are manifested not only as an artistic method, but also as a means of expressing the poet's own unique worldview, feelings and thoughts. The article outlines the role of repetition in the style of the poet, the influence of his poems on musicality, rhythmic structure and emotionality through examples. This study serves a deeper understanding of the linguistic and stylistic features of Iqbal Mirzo's poetry.

Keywords: Stylistics, Poetic Figure, Individual Style (Idiostyle), Repetition, Epiphora, Anaphora.

Introduction

In poetic discourse, the author's idiostyle, i.e., their individual style, is a significant issue in both linguistics and literary criticism. This is because, in linguopoetic research, it is precisely the author's originality that can provide several new insights.

Repetition is the use of the same word as a syntactic unit in two or more instances (Ҳожиёв, 2002), which creators use in their works to enhance the expressiveness of artistic speech and to convey the emotional experiences of a character.

The function and scope of application of repetition in artistic style are seriously expanding because, in artistic style, the function of repetition is not limited only to isolating and emphasizing a particular object, event, or situation. In an artistic work, as with all stylistic devices, repetition is assigned the task of giving emotional color, a special tone, and charm to language units. If possible, it should also convey the author's or the character's subjective attitude to reality.

Methodology

"Repetition is a widespread and ancient stylistic device in fiction, used by masters of words to express their subjective attitudes toward the depicted object, to evaluate it, and to attract the attention of the listener or reader. The function of repetition is to make the author's speech expressive, to concretize the idea, and, most importantly, to convince the listener or reader" (Мамажонов, 1990).

A text can be formed through the repeated use of certain affixes, words, word combinations, and sentences used in the first sentence, within the components of subsequent sentences. If repetition is used, the expressiveness of speech increases. "The connection formed through lexical repetitions, pronouns, and synonyms is called chain connection, and the connection formed from a collection of components starting and ending with the same grammatical forms is called parallel connection."

"The existence of about thirty types of repetition, such as alliteration, anaphora, acromonogram (epanalipsis, epanafora, anadiplosis), antistrophe, antanaclasis, antonomasia, antimetabole, metabola, refrain, monorhyme, pleonasm, rhyme, tautology, commentary, epiphora, epistrophe, epanod, epanasgrofa, encirclement, reiteration, ring, bond, indicates how wide the range of expression and imagery is in artistic style. Not all of the listed stylistic figures are productive in our Uzbek artistic style. Moreover, many of them have so far been studied only in our literary studies as verbal arts, which are precisely the same descriptive means" (Каримов, 1994).

Many of the above-mentioned devices are not typical of our modern literary language and are already outdated. They are typical only of the language of classical works and are hardly used in modern Uzbek poetry. Below, we will analyze some of their more active forms.

Epiphora is the repetition of sounds, words, or word combinations at the end of a sentence. Epiphora is a method of ending syntactic constructions with exactly the same forms. Epiphora serves to strengthen the meaning of the repeated part of speech. [2, 23]

Qayg'udan gapirsammi,
G'ubor va hovur bosgan
Ko'zgudan gapirsammi,
Ertakchini qo'rqitgan
Mavzudan gapirsammi,
Ochlikdan gapirsammi,
Uyqudan gapirsammi,
(I.Mirzo. "So'roq")

"The repeated words at the end of the lines in poems become a means of enhancing artistry, helping to reveal the psyche of the lyrical hero more deeply.

In the method of anaphora, a word or phrase at the beginning of lines is repeated in a poetic work. Linguist A. Hojiyev gives the following definition of anaphora in his "Explanatory Dictionary of Linguistic Terms": "Anaphora (Greek: anafora - raising up). A stylistic application consisting of the repetition of exactly the same element at the beginning of parallel-structured speech segments (e.g., lines). Antonym: Epiphora".

Qaydan kelayotir uyur-uyur g'am,
 Qaydan ko'chayotir palaxsa hasrat?
 Qaydan yog'ayotir shirg'oqdek alam,
 Qaydan sizayotir laxta-laxta dard?

Result and Discussion

"Regardless of the form and appearance of the repetitions introduced into the poetic text by the creator, they served to enhance the melody of poetic texts and the expressiveness of the ideas expressed.

Syntactic repetition is also essential for the complete and comprehensive expression of figures about events and phenomena existing in the objective world, and it is impossible to omit any component of the syntactic constructions that are completed with its help. We can study repetitions according to their syntactic nature by dividing them into lexical-grammatical and syntactic repetitions.

Lexical-grammatical repetition. In the formation of texts, the repeated use of a word expressing the meaning of the subject to which the thought is directed in the first component, in subsequent components, while the lexical material is unchanged but the grammatical form may change, is of particular importance. In other words, in texts formed in this way, the repeated use of one lexeme in one grammatical form or another is observed in each of the components. As researcher Y.A. Referovskaya noted, repetition occupies an important place among the means of connecting (forming) text parts."

Bir bandiman, senki hursan, nima qilay?
 Ko'kda bo'lsang, yerda yursam, nima qilay?
 Shu holimga yaxshi ko'rsam, nima qilay?
 O'xshashingni topolmasam, nima qilay?
 (I.Mirzo. "Nima qilay?")

In lexical repetition, poets are strongly described in their emotion. Meanwhile, the use of repetition as an exclamation vividly expresses the mood of the hero. Syntactic repetition as a semantic, grammatical, stylistic category is a phenomenon in the broad sense, which includes the following types of repeated phenomena in the narrow – singular sense:

1. Sentence loop repeat-loop repeat;
2. Verbal conjugation repetition-compound repetition; 3. Sentence repetition-predicative repetition[2,19].

As a text-forming tool, the following two manifestations of syntactic repetition can be shown: Verbal repetition. In this form of syntactic repetition, the textual vocabulary is repeated and organizes relatively independent statements, ensuring their interconnection. As a result, a new text is formed, which is strong in terms of expressiveness:

Istaysizmi-yo'qmi, gardun aylana,
 Istaysizmi-yo'qmi, qaytib kelaman.
 Sog'inmagan ko'zingizdan aylanay,
 Istaysizmi-yo'qmi, sizni sevaman.
 (I.Mirzo. "Istaysizmi-yo'qmi")

As can be seen from the examples given, the repeated combinations of “three days” and “whether you want” in the text acted as poetic devices, while also serving to increase speech impressiveness, tonality.

Sentence loop repetition. In this view of syntactic repetition, however, the sentence within the text is repeated, resulting in a poetic text that is new in terms of expressiveness:

Bir bandiman, senki hursan, nima qilay?

Ko'kda bo'lsang, yerda yursam, nima qilay?

Shu holimga yaxshi ko'rsam, nima qilay?

O'xshashingni topolmasam, nima qilay?

(I.Mirzo. “Nima qilay”)

The role of interrogative sentences, especially rhetorical interrogative sentences, in increasing the emotional-expressiveness of a work of art is incomparable.

Conclusion

Rhetorical interrogations have helped to express the inner experiences of the lyrical hero-his joy, anguish; his attitude to some situation-dissatisfaction, regret, admiration.

So, we can say that the difference of repetition from other figures lies in the fact that, connecting sentences on the basis of juxtaposition, they form an artistic text and emphasize, affirm, articulate a thought in a broader and more detailed way. Sentence repetition, on the other hand, is an active tool in generating compound sentences.

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