



Use of Repeats in Alisher Navoi's Works

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Abstract: *The article explores and analyzes the types of repetition and its types, which skillfully used the means of artistic imagery, syntactic and stylistic means in the work of A. Navoi, enriching the poet's lyrics, increasing the expressiveness and effectiveness of the work, providing harmony and harmony of image, content and form.*

Keywords: *Poetic arts, repetition, inevitable, repetition, anaphora, epiphora, infora, mixed (circular) repetition.*

INTRODUCTION

Repetition is the most widely used syntactic and stylistic figure in the language of poetic and journalistic works.

A number of works on the organization of repetitions in linguistics have been carried out, and Russian monologists I.M.Astafe, K.B.Bochan and M.N.Adilov have carried out special monographic researches. Professor A. Mamajonov, one of the Uzbek linguists, gives a number of information about repetition and its stylistic function in his scientific views. In particular, repetition is mainly one of the methods of syntactic-stylistic expression inherent in artistic speech. By deliberately and precisely repeating the units of language or speech, the author manages to increase the power of his little thought, to express his feelings in an exaggerated way. Repetition is the most common, most ancient type of stylistic tool in fiction, used by word masters to express subjective attitudes toward the object being depicted, to evaluate it, and to draw the listener's or reader's attention.

The function of repetition is to express features such as making the author's speech effective, concretizing the idea, and most importantly, convincing the listener or reader of it.

Repetition of repetitive textual, compositional or thematic units for certain artistic and aesthetic purposes is the common name of such methods inherent in the literary text. are noted in the form of figurative-thematic repetitions. In linguistics, repetition is one of the sources of enrichment of linguistic stylistic means. Repetition is the most widely used syntactic-stylistic figure in the language of poetic and journalistic works.

There are also lexical repetitions, morphological repetitions, syntactic repetitions, which are widely used in the language of folklore, fiction and non-fiction.

When we study the repetitions used in the works of Alisher Navoi, we see that the artistic means used in them are uniquely polished. In particular, the artistic repetitions used in the poet's ghazals not only provided a deeper expression of thought, a balance between the idea and form of the work, but also expressed the figurative image through repetition, providing a melody in the work and a unique musical expression. .

In Alisher Navoi's work we find beautiful examples of repetitions. In this case, lexical-morphological and syntactic repetitions serve to ensure the effectiveness of the work. In Navoi's works, this influence is expressed through anaphora, inevitability, repetition, epiphora, and infora repetition.

So'z durki nishon berur o'lukka jondin,
So'z durki berur jong'a xabar jonondin,
Insonni so'z ayladi judo hayvondin,
Bilkim, guhare sharifroq yo'q andin

In the above rubai found in Navoi's work, he skillfully used the anaphora method of repetition, which was a syntactic and stylistic tool. Using the anaphoric repetition used by the poet, he praises the power of the word, its power, and encourages the reader to use the word correctly and effectively. Through the repetition of the word, it serves to increase the effectiveness of the thought, to attract the attention of the listener. This type of repetition is the repetition of a melodic word at the beginning of a verse, a way of starting with the same grammatical form of the simple sentences that make up the text.

Olloh, Olloh! Bu dag'i inshomu ekin,
Yoruhi quds fayzidin iymomu ekin,
Insho demay, anfosi Masihomu ekin,
Yo qudrati Ollohu taolomu ekin.

In the above-mentioned rubai, the description of Allah, His power, and His attributes are praised and described through repetition. Takrir is derived from the Arabic word for "repetition", which is the repetition of a word in various forms in a poem.

Lahza-lahza chiqdimu, chekdim yo'lida intizor,
Keldi jon og'zimg'ayu, ul sho'xi badxo' kelmadi.

He used the inevitable in the above verses. One of the most common forms of repetition in the arts is repetition. The word mukarrar means "over and over", "over

and over". An inevitable repetition is the repetition of a word in a byte or paragraph. The word "moment by moment" is inevitably created to increase the effectiveness of the meaning.

Shukr ayladi shiddatda rijo izhori,
Har mehnat aro dafi balo izhori,
Mol istasang et shukru sano izhori-
Kim, shukr demak qilur g'ino

In Navoi's rubai mentioned above, we see that the epiphora method of repetition was used. An epiphora is a repetition of a sound, word, or phrase at the end of a verse. The epiphora is a strictly systematic repetition, contradicting the anaphora instead of the verse. Because anaphora is a repetition of a word or phrase at the beginning of a verse, epiphora is a repetition of a language unit at the end of a verse. Epiphora is a method of completing syntactic constructions with exactly the same forms. The word "izhori" in the verses is a repetition of the epiphora, and is used in three places at the end of the verses. This gave the poems a special charm.

In the following rubai we can find a beautiful example of information repetition:

Jahl ahli bila kimgaki ulfat bo'lg'ay,
Ul ulfati ichra yuz ming ofat bo'lg'ay,
Faqr ahli bila angaki suhbat bo'lg'ay,

Shak yo‘qki, ziyoda shuki nemat bo‘lg‘ay

Inforic repetition is the exact method of repetition of the same grammatical form between the components that make up the syntactic construction, and the information used in the speech components serves as the children of the known sentence, distinguishing and emphasizing their meaning.

In Navoi's works we can also find mixed (circular) types of repetition:

Har kimki aning himmati dunroq boldi,

Bilki, gamining naxli nigunroq boldi -

Har kimki, himmati rifati fuzunroq boldi,

Qaygularining tori uzunroq boldi

Mixed (circular) repetition is a method of combining types of repetition in syntactic components, and the presence of both anaphoric and epiphoric parts in a syntactic structure creates a circular repetition phenomenon. In the above verses, the words Harkimki and Boldi serve to enhance the meaning of the work by creating anaphora-epiphora mixed repetitions.

There is no doubt that the words used by Alisher Navoi are a generalized artistic description of the events of the XIV-XV centuries. The idea expressed by the artist is reflected in the socio-political, philosophical-ethical, educational, the nature and scope of the problem, the diversity of lexical repetition, the rationale for the use of artistic symbols, the role and importance in revealing the content of the work. also paid special attention.

In conclusion, A. Navoi is one of the great representatives of Uzbek classical literature. The poet's poetry is rich in repetitions and is widely used in art and methodology. The means of repetition demonstrated the ideological strength of the poet's poetry, his artistic perfection, and his ability to use his own words. In his poems, the poet skillfully used the means of artistic representation, especially artistic repetition, the semantic and stylistic features of which determine the uniqueness of Navoi's work. The artistic repetitions in A. Navoi's work provided harmony. Increased sensitivity, loaded with miraculous meaning. The poet conveys the non-formal meaning of the poem through repetition in his poems, which provides a connection between the lines or verses, enhances the expressiveness of the image, and creates a harmony of content and form.

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