

The Linguopoetic Nature of the Artistic Repetition in the Works of Erkin Azam



Linguistics

Keywords and expressions: linguopoetics, expressive, syntax, expressive-emotional, figurativeness, contact repetitions, distant repetitions, phonetic repetitions, lexical repetitions, morphological repetitions, syntactic repetitions.

Shoira Toshkhojaeva

Researcher of Kokand Pedagogical Institute. City Kokand, Uzbekistan.

Abstract

In the last years on study of Uzbek linguistics the attention to analyze a text and its components is obviously seen in the fields of increasing of text linguistics, pragma linguistics and lingua poetics. As such a new field, on study of Uzbek linguistics the following matters are actual tasks, such as semiotics in the circle of linguistics, pragmatics and connotation, as well, producing theoretical principles of linguapoetics embodied the following concepts affiliated with the literature, for instance, imageness, individuality, thought, literary idea, definitely speaking, to put it in one system, to study and systematize its research methodology, style and means, hierarchical development in the complete plan. On the basis of it, in the works of certain authours, studying the factors of private actuality of common lingua poetic bases on the basis of commonality principles of authour-language-artistic merit are considered central issues of anthropocentric approach. The peculiarity of actuality of language lingual opportunity in the works of a certain writer has been studied by the researchers on different aspects on the basis of various methodological bases. On study of Uzbek linguistics it might be divided into three groups, such as, lexical-grammatical peculiarity of the work language and as the linguastylistic and linguapoetic studies. Writer Erkin A'zamov's prose has been studied from the point of literary studies on some grades, but it hasn't been researched as a source of lingua poetic research. Erkin Azam successfully uses all the types of artistic repetitions as the repetitions in the parts of speech, according to the distance - contact and distant repetitions, according to the manner of expressions phonetic, morphological, lexical and syntactic repetitions, making the language of his works figurative, unique, impressive; and meeting the requirements of the artistic merits. The artistic repetitions in terms of phonetics, morphology, lexis and syntactics serve to increase an artistic value of E.Azam's works. The main task of them is to reinforce a flurry of speculations and the meaning of the astonishment, order, denial, to provide with musicality and clarity of images. The repetition as an expressive-syntactic means turns into the individual style of the author and is used as a linguopoetic means for increasing the artistic features of the works.

The rhetoricians of the antique Greece paid a great attention to the repetitions as a means of word mastery. One of the antique rhetoricians Quintilian defined the repetitions as: "Using a word repeatedly makes a great effect on the listener like shooting an arrow at the enemy" [8, 124-125]

L.M.Lomonosov dealt in classification of the repetition in Russian linguistics. He represented the repetition as the main device of an expressive speech in his work "Oratorical skill" [9, 378.]. The repetition as stylistic device was widely used in prose and poetry. V.M. Jirmunskiy used the repetition as the means of poetic language in the 20 of the last century, regarding it one of the poetic compositions. [6, 76]

The idiostyle of a definite author is an artistic image of the peoples' conscious. Regarding a way to conceptualizing and actualization, an expression is realized through stylistic device of repetition. The Russian linguists Y.M.Galkina-Fedoruk, I.M.Astafyeva, N.T.Golovkina, Y.A.Ivanchikova affirm the repetition as a syntactic expressive means. [4]

The repetition is one of the meaningful-informative part of the language paradigm and an expressive-syntactic means. Being widely used in the works of Erkin Azam, it is a matter of analyses in the given article.

The linguists approached from different point of view to one of the syntactic-stylistic forms of the repetition peculiar to an artistic speech. Mainly, according to I.V.Arnold "the repetitions consider to be a means of purposeful repeating a word in order to realize the aim of the author." [1, 384]

J.Vandries appointed "the repetition is a means coming from an effective language. Its appearance is linked with a person's psychological and spiritual state, or it can appear in the result of a strong emotional excitement." [3, 147] R.Normurodov interprets a means of repetition "repetitions are speech acts which beget a parallel situation in the linguistics; and they must be studied as a linguistic phenomenon in a speech act. Therefore in analyzing the repetitions we should understand how they appear in a speech act. Moreover, the repetitions are figurative means in a speech increasing expressiveness and emotionality." [11, 66]

A. Abdullaev asserts “the repetition is a repeated explanation. This notion is linked with the notions of intensifying and increasing. Therefore, there are emotionality and expressiveness under each repetition.” Indeed, the repetition as an expressive means of syntax greatly impacts on the learner, because it is aimed at revealing the definite idea, assertion and giving emotionality to the speech. The main task of repetitions formed in fictions is to strengthen a topical flight and make a special emphasis. Therefore in creating repetitions the interlocutor repeats several times the parts of speech distinctive for him. Using repetitions with this purpose in the creation of E.Azam is seen in all of his works.

The author creates a peculiar grandeur and pomp in using repetitions in his works. The artistic repetitions fulfill emotional-expressive, artistic-esthetic tasks and figurativeness.

All the forms of the repetitions exist in the works of E.Azam, thus he skillfully used them as means to meet the case of artistic merit and make the language of his works figurative, powerful and original. N.T.Golov suggested that the basic essence of the repetitions is their emotional influence. [5, 340] The talented writer widely used the means of repetition to show the grandeur of his heroes’ speech and to provide with emotionality in all the genres of his works: ... Such bids can occur if not every day, but every month in “*Mosfilm*”. *But – in such a place as Uzbekistan! Heroism, heroism, splendid!* (Noise,109); *A strange girl. One can never trust the first impression and that is a true. She would sit and speak enthusiastically and inspiredly, but in a while she could be dead right, and would stay pensively, mournfully, giving a deep sigh. The midget was surprised and did not know what to say. There is a wall – a wall of embarrassment, a wall of estrangement, a wall of discordance... Hope, hope! Patience, patience!* (“Loving heart of Midget”) In the cited examples **Heroism, heroism! Hope, hope! Patience, patience!** the repetitions are characterized with increase of an emotional artistic influence of the message. Moreover, repeating the words the speaker shows an assertion in the first situation and increasing of emotion in the second situation. As it is seen, the repetitions used by the writer serve to increase the artistic spirit, and simultaneously make the author’s message moving and emotional.

E.Azam creatively applied the repetitions of artistic linguistic ways of usage in its own peculiar way. E.g. the repetitions are showed by different parts of speech and the means of repetition serve for creating high spirits, mitigating surcumstances, necessity and actuality:

1. The noun-repetitions: *But was not there the rebellion of discrepancy against the power of separating a loving pair who are longing for each other and tied with gentle ties of love?! It is clear who is a winner in this merciless struggle. Sheik Sanyon, Sheik Sanyon* (“Noise”) In the given example by means of noun-repetition the message is asserted powerfully, in the result of it the pupil’s attention is drawn to a famous story “Sheik Sanyon”.

2. The adjective repetitions: *At last, the chain clanked, the door opened. The robust fellow was seen carrying the slim young bride. The bride was in white: the dress of the sick person on her was white, the shawl was white. Small face of hers was white, thin wrist was white.* (“Year of birth of Otoy”) The adjective **white** shows emotionality and solemnity in gradational way.

3. The pronoun-repetitions: *So, the girl I seek after, I long for lives somewhere for me, to make me happy!* (“The year of birth of Otoy”); *Farkhod was taken aback. How can be people look alike! The height, the way of staring, the voice and the manner of speaking – that is the same, that is the same.* (Noise) In the extracts above the pronoun-repetition **me** shows the emotion of hero. The repetition **that** indicates the meaning of reminding the definite cases.

4. The verb- : *My astonishment began at the doorsill. Can the father-in-law kiss his bride? Is there a son who allows to kiss his own wife to his father? I did not see him, did not see, did not see.* (“Noise”). –

Write, write. *We are the odd people out, - says Ahad Mahsum frustrated.* (Guli-guli) In the given extract the verb-repetitions **did not see** and **write** serve to increase the influencing character of the author's message and intensify it.

5. The adverb-repetition: Afterwards, and only **afterwards** Midget acquired so called art. While meeting a taller person he began to talk leaning back, looking askew (not from below, as usual) – in this way the difference does not strike the eyes. (The loving heart of Midget); Staring at Mastura's disturbing face, feeling sorry for her: "**Later, later...** I shall tell **tomorrow** everything what I see, **tomorrow...**" ("Answer"). In this example the learner's attention is drawn by the repetition expressed by the adverbs of time **afterwards** and **later** through the intonational emotive-expressive means.

6. The modal words-repetition: *The history of the marriage of Midget is an epos, no, comedy, oh, no, exactly – tragicomedy.* ("The loving heart of Midget"); "**We have a son, have a daughter...** Yes, we have, have! One of them as a small crumb, bravely defending the honour of the father! It is enough, he has a deserving offspring who can defend his honour. That is enough for Elchiev!" ("Answer") The lexical repetitions shown through different parts of speech reveal the peculiar features of E.Azam's manner of writing. The author approached creatively through these peculiarities and devoting the national and folk spirit, he properly expressed them from the point of artistic style.

Usually, repetitions can be divided into two types:

1. Contact – the repetitions used side by side.
2. Distant – the repetitions used in the distance.

The author skilfully uses both of these types of repetition in order to increase the expressiveness of the text: *The four sides of the estate near Ilmen lake, where we stayed was covered with snow, snow, snow. If the black ghost is seen, everything is white, white, white!* ("Noise") The words **snow** and **white** were used as contact repetitions and formed surprise, high mood, strong emotion to the event, thus increasing the influence of the text. In the example below the distant repetition is cited: No, the tooth is good, no pain left in it. **And that's it, I say to myself, let me have a headache and that's it, let me have a stomachache, I shall endure, but the tooth – damn it, the tooth!** ("Toothache") In these examples of lexical repetition **that's it, let me have, tooth** are used as distant repetitions. According to V.A.Maltsev the repetition can form parallelism in any language. [10] In the given extracts such repetitions as **let me have a headache, let me have a stomachache** can form a syntactic parallelism of compositional content. The similarity and sameness of the segments are shown, in addition to it the repetition **tooth** is used emotionally in a strong gradation. Consequently, the author shows his artistic competence through this example by using such expressive syntactic means as syntactic parallelism, repetition, gradation and exclamatory sentences.

As it is known, according to the manner of expression the repetitions can be divided into the following groups:

1. Phonetic repetitions.
2. Morphological repetitions.
3. Lexical repetitions.
4. Syntactic repetitions.

The phonetic repetitions can occur due to the repetition of the sounds of the speech. They are considered to be the main descriptive means in folklore and Uzbek classical poetry.

This very feature becomes the basis of developing the poetic phonetic units. According to the meaning of the sounds and specifications of the style in artistic speech this kind of repetition can be of different shape, and develops with a change of the pronunciation.

This change can provide with artistic effect, charm and necessary tone of speech. In the result of it the repetition of the sounds, the phonetic means serve to the prose. The phonetic means, providing this kind of sound repetition is alliteration. It can appear through repetitions of a sound in the speech, the complete assonance of a sound in the paragraph, close using of a concordant words.

The author uses this means in the following examples: **Today to be a bad buddy.** (“Answer”); *leaving Dilbar’s troubles on this good-looking maiden, Bakir devoted himself to his burden. The world is not without troubles.* (The other days but holidays) in the examples cite above the writer uses repetition of the sonorants –**b** and –**d**, in the result of it the figurativeness and effect of the artistic speech was exaggerated, then a style fluency and accordance of the sounds appeared.

By **morphological repetition** in belles-lettres text is a purposeful repeating of some affixes or endings by an author. Having a shade of meaning this kind of repetition fulfills different stylistic function. E.g. They say, he left this world, **scratching** his face, **crying** and **shrieking**. (“The year of birth of Otoyı”) As it is seen in the given example the repetition of the endings of the participle make the language of the story effectual and striking.

The expression of words means in **lexical repetitions** are shown in its own way. In the belles-lettres style, mainly in the works of E.Azam, being widely used, the lexical repetitions appear in different forms and fulfill different tasks according to the requirement of the message. The types of lexical repetition, such as anaphora and epiphora, are used widely in the works of the author. In the different sources anaphora is defined by the definite expressions which do not contradict to each other: “Anaphora (greek. anaphora – ascending) is a stylistic device which is used for repeating a word at the beginning of parallel constructed speech. The opposite of it is epiphora” [12,14]

M.Yuldoshev defines anaphora as following: “Anaphora is the repetition of the sound, word and phrases at the beginning of the poetic lines or of the sentences in a prose.” [7, 97]. O.S.Akhmanova gives the definition to anaphora: “Anaphora is a figure of speech, which consists of parallel repetition of the word at the beginning of the text and line. [2, 47] Thus, anaphora is a repetition of words at the beginning of the poetic lines and phrases in the prose.

Therefore, anaphora is considered to be rigorously systematic repetition. In the works of the author anaphora is expressed as in the following sentences: *But the feelings!.. Oh, it is another world. When you fall in love... **Feeling is a king! Feeling is a treasure! Feeling is sorrow!*** (“The loving heart of Midget”) In the examples given in these sentences the lexical repetition of the word **feeling** shows the emotions of the person and the feeling is associated with a king, treasure and sorrow, showing the inner world and state of the person.

According to O.S.Akhmanova, “epiphora is a figure of speech which is used at the end of the phrases and reinforces the expressiveness of the poetic speech. [2, 528]By the epiphoric usage of the words the author emphasizes the message in the given sentence: *What the merit this ill-fated has so that the girls and women cling to him like a leech, **cling and cling!*** (“The loving heart of Midget”)

The expressiveness in the phrase or sentence is conveyed in its own way in **syntactic repetitions**. The author widely uses syntactic repetitions and they are used in different forms, fulfilling various functions in the messages.

The syntactic repetition used in the form of anaphora adds a peculiar shade in the given extract: The man in love engaged himself. He made a pipe from the paper and blew it through the day. **If somebody saw him**, he would take him for a crazy. **If somebody saw him**, he would say he pretended to be a mad Majnun. **If somebody saw him**, he would laugh at him, mock him. (“The loving heart of Midget”) In the example given here the anaphoric usage of the syntactic repetition **if somebody saw him** increases the impressiveness of the description and creates the harmonious combination of the shape and meaning.

Furthermore, the writer gives the repetition in isolated and extended way. The repetitions used in extended way are the main forms where some endings are added to the first or second part of the repetition in the text and intensify them. This type of repetition is observed several times in the works of the writer: *Who is good - Pasha is good, Pashavoy is good! What does Midget need then!* (“The loving heart of Midget”) The size of the repetition is increased by adding the ending “voy”.

The works of E.Azam are rich in phonetic, lexical, morphological and syntactic artistic repetitions, which serve to increase the aesthetic value of the stories. The repetitions reinforce the meaning of assertion, astonishment and order, making the description profound and musical. The artistic repetition as one of the expressive-syntactic means is regarded the author’s individual manner and is used as linguopoetic means with complete and excellent mastery to increase the artistic features of his works.

References

1. Arnold I.V. Stilistika. Sovremenniy angliyskiy yazik. M.: Nauka, 2006.
2. Axmanova O. Slovar lingvisticheskix terminov. – M.: Nauka, 1969.
3. Vandriyes J. Yazik. – M.: Sotsekgiz, 1937.
4. Galkina-Fedoruk Ye.M. Ob ekspressivnosti i emotsionalnosti v yazike // Sb. st. po yazikoznaniyu. M.: IzdvoMGU, 1958.; Astafeva I.M. Vidi sintaksicheskix povtorov, ix priroda i stilisticheskoye ispolzovaniye v proizvedeniyax Ch.Dikkensa: Avtoref. dis. kand. filolog.nauk. M., 1962.; Golovkina N.T. Povtor kak stilisticheskoye sredstvo v razlichnyx vidax i janrax rechi (na materiale sovremennogo nemetskogo yazyka): Dis. .kand. filol. nauk. - M.: 1-yy MGPIIYa, 1964. 340 s.; Ivanchikova Ye.A.Leksicheskiy povtor kak ekspressivniy priyem sintaksicheskogo rasprostraneniya // Misli o sovremennom yazike. M., 1969.
5. Golovkina N.T. Povtor kak stilisticheskoye sredstvo v razlichnix vidax i janrax rechi (na materiale sovremennogo nemetskogo yazyka): Dis. .kand. filol. Nauk - M.: 1-yy MGPIIYa, 1964. Jirmunskiy V. M. Teoriya literatury. Poetika. Stilistika. – L., 1977.
6. Yo‘ldoshev M. Badiiy matn va uning lingvopoetik tahlili asoslari. – T., Fan, 2007.
7. Kvintilian M.F. 12 knig ritoricheskix nastavleniy. 1834.
8. Lomonosov M.V. Ob oratorskom iskusstve.- Poln.sobr.soch. T. 7 - M., 1957.
9. Malsev V.A. Stilistika angliyskogo yazika. M., 1984.
10. Normurodov R. Shukur Xolmirzayev asarlarining til xususiyatlari: Filol. fanlari nomzodi...diss. –T., 2000.
11. Hojiyev A. Tilshunoslik terminlarining izohli lug‘ati. – T., O‘zME, 2002.