

## EXPRESSIVE SERVICE OF REPETITIONS USED IN THE WORKS OF SH. SEITOV

Sadenova Gulbanu  
Karakalpak state university

### Summary

The article discusses the role of repetition in the work of Sh.Seitov and his linguo-poetic analysis. Types of repetition are studied by examples.

Repetitions are considered to be one of the descriptive tools of language that have been used in our language since early times and are met in the literature examples of early times in the language. In several scientific works dedicated to the study of the language of literary works, several scientific concluding opinions have been expressed about this method of artistic description. Based on these scientific opinions, we can meet several types of repetitions in the works of the writer Sh. Seitov. Differences in the use of repetitions in literary texts are mostly related to the skill and personal style of the writer. It is well known that the expressive function of repetitions is performed by the speech units of the language. The reason is that sounds are the smallest units that have meaning in speech, and they undoubtedly serve main organizational service in the literary text. That is why the smallest type of repetitions are sound (phonetic) repetitions.

We can show scientific works of the first scientists L. V. Shcherba, V. V. Vinogradov, and Y. T. Lotman who researched in the Russian linguistics about phonetic repetitions, the importance of phonemes in changing the meaning of words, and their stylistic function in literary works. V. I. Jurminsky about the importance of sounds in a literary work: "...звуки языка не безразличны для поэта. Это не пустое места в художественном произведении, не беспорядочные шумы, сопровождающие течение поэтических образов, а существенные средства художественной выразительности»[2,28] (...the sounds of the language are not indifferent to the poet. These are not empty spaces in a literary work, not the random noises accompanying the flow of poetic images, but essential means of artistic expression)." Based on the phonostylistic research in language education, repetitions in literary texts were divided into the following types and analyzed with the help of examples taken from Sh. Seitov's works.



The novels of Sh. Seitov, who had high writing skills, are read as a poem. His language is full of phonetic rhythm and rhyme phenomena. In his works, the types of phonetic repetitions such as assonance, alliteration, paronymic attraction, rhyme, and rhythm – all are meet.

*Qayıǵımnıń qawıshqan quwanışı (Shirashılar,95), jangán jayınıń gúdisiniń jalını, qara aspandı qara ala qızıl shayıǵa uqsatıp (Shirashılar,174), qaraqlarım, qarsıldaǵan oqqa qarsı juwiradı (Atlanshap, 456), sırttaǵı qara tallardıń samal menen shayqalǵan sıırlısı (Sharbuzıw,136), jeńilip qaytqan jawday jawrasıp(Atlanshap, 459), jedelli jigitlik jılları jelip ótip (Shirashılar, 24), jansız jáziyra da jim-jirt (Qashqın,21), jeńilip qaytqan jawday jawrasıp (Atlanshap,459)* are presented in alliteration method while *aydıń aq qaǵazday appaq nurlarına (Shirashılar,13), ayıp ózlerińizde- dedi awlaǵına alıp (Jamanshıǵanaqtaǵı Aqtuba,184)* are built in direct assonance. In some cases, in artistic prose, in the result of the continuation of phonetic harmony and rhythm senselessly, inconsistency of thought appears. That's why, together with phonetic harmony, the combination (harmony) of word meaning and content is considered a conditional phenomenon.

Words with similar roots create paronymic attraction in linguistics. Paronymy (Greek. Para - close, onuma - name) is a phonetic (full or partial) harmony of words (paronyms) with semantic differences. [3,62] Paronymy serves as a stylistic tool to enhance the effectiveness of speech and draw attention to the thought to be expressed. *Bizdi duslastırǵan da, doslastırǵan da áne usı nárse... (Qashqın, p 42); - Sen óytpe, bay qurdas, biz bir awız sóz sorap keldik, bóz sorap kelgen joqpız, quday xorlaǵan bendeni óytip xorlama sen! (Xalqabad birinshi kitabı, p 242).* In these examples, when saying the words *doslasıw – duslasıw, bóz – sóz* – the phonetic rhyme to each other has made a special contribution to the image and effectiveness of the literary work.

Also, several types of lexical repetitions occur in the author's works. The components of the repetitions have the following types according to the order of their location.

**Contact (direct) repetition.** *Qashtıń, qashtıń úyge kel, bes eshkisi tólenner edi, tólenbese bir ashıwı dayısınan soralar edi! Juwabınan qorqsań jinayattı isleme-dá, islediń, islediń, juwabın oylanıp isle!» (Shirashılar,10)* When this type of repetition



is used in monologues, it is skillfully used to convey the character's inner thoughts, mood, and various psychological and emotional states.

*Kelinshektiñ ishi uwday ashıdı. Hár nápesi suw, suw, suw dep sırlıdaydı. Házir ógan bárinen beter bir jutım suw kerek edi, tek bir gána jutım! Nóser, nóser, nóser... Dizesi qalt-qalt etip qashqın ornınan turdı. Ele nóser, nóser, nóser(p 83); Qum, qum, qum ushı-qıyırı joq bir shólistan (p 98).* The writer creates a unique artistic style of art by connecting the natural phenomena he describes with the psychology of the hero and by repeatedly using words, parts of speech, and even the words themselves. The repeated use of the words "nóser" and "qum" in the above examples, on the one hand, is a strong and effective reflection of natural events in a landscape character, and on the other hand, it also expresses the continuity of action and phenomenon.

**Remote (distant) repetitions.** «Ómir ótip ketti-á! Ómir qaytıp keler me edi urnıgıp jasar edim, órtenip jasar edim!»(Shirashılar,24). In this case, distant repetition is presented in an anaphoric way.

*Teñiz, teñiz, kógala kók teñiz, eskeksiz qayıq qaylarğa áketpek onı. Teñiz, teñiz, kógala kók teñiz ushı-qıyırı joq teñiz... Bas ushında Tazagúl sıñsıydı. Tazagúl, men keldim. Tazagúl, toñıp baratırman, Tazagúl...(p 82).* In the work, it is clearly felt that the psychological state of Nesibeli, the motive of dreaming, and the vivid language of the author, the imagery of the meaning, the impact of the thought, are doubled due to the direct and distant repetition of the addresses (*teñiz, Tazagúl*).

**Giving distant repetitions in an epiphoric way.** *Ákeñniñ ulı bolsañ, onı górinde tınısh jatsın deseñ, birishiden bul dúnyada jalğan sóylewshi bolma, ekinshiden, dushpanıñnan albirap qorqıwshi bolma, úshinshiden, óle-ólgeniñshe uwayımnan sarsılıp, jılawshi bolma... (Shirashılar, p 206).*

In general, the repetitions which is a tool of artistic expression of poetics, has a lot of tasks to perform in speech and text. It performs a special poetic and stylistic service in distinguishing the most important part of the speech, illuminating the emotional state of the speaker, showing the emotional-expressive relationship and attitude of the speaker.

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