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THE LINGUOPOETIC SIGNIFICANCE OF SYNTACTIC REPETITION IN ESHQABIL SHUKUR'S POEMS

Nigora Erkinova
Senior Lecturer
Oriental University
Tashkent, Uzbekistan

ABOUT ARTICLE

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Abstract: In this article, E. Shukur's poems pay special attention to the repetition of syntactic units based on examples from the poet's poems. By often resorting to syntactic repetition, the poet imposed the meaning of emphasis on them, as a result, they achieved impressiveness. This served to express artistry in his poems.

INTRODUCTION

In Eshkabil Shukur's poems, the linguopoetic nature of language units is also manifested through syntactic repetitions. They serve to increase the impact of the text and increase its linguopoetic value. In the work of the poet, there are a lot of repetitions of a number of word combinations and sentences. By repeating such syntactic units in poems, he emphasizes them, and at the same time creates an emotional impact in the text.

The following situations are characteristic of the repetition of word combinations in Eshqabil Shukur's poems:

1) in the stanza, the word combinations related to adaptation are repeated:

Men seni boladay suysam, netayin,

Ko'yingda bevaday kuysam, netayin,

Suygunchigim mening (4), suygunchigim-ay... (2)

Tilimni tishlab man kuyib kuylaram.

Quvongim kelar-da, nega yig'laram,

Suygunchigim mening, ovunchig'im-ay... ("Mening qo'shig'im")

In this poem, the phrase *suygunchigim mening* is repeated 4 times. Characteristically, this phrase is used as a reference unit in the verse. The poet used the unit *suygunchigim-ay* in the character of caressing and kissing to strengthen his appeal. But in the next stanzas of the poem, he replaced it with the units *ovunchigim-ay*, *suyanchigim-ay*, *kuyunchagim-ay*, creating a unique positive connotation. Only in the last stanza of the poem did he use the unit *suygunchigim-ay* again.

2) in the stanza, the word combinations related to reconciliation are repeated. For example:

Qanotidan qon tomchilab,
Qushim ketdi, chinni qushim.
Chinni qushim. (“Vido”)

In this poem, the phrase “*chinni qushim*” is repeated twice. A repeated phrase formed a new verse. The repetition of the phrase in the verse in this way, especially in a separate verse, increased the emphasis on the meaning of the subject and its symbol, created a playful tone in the poem.

In the poet’s following poem, which begins with “*O’tdan-da, suddan-da...*”, the phrase hundred years is repeated 3 times at the beginning of the verse. As a result, the concept of time became actualized in the poem:

Yuz yilki, sen ma’yus... Tizzangda kashta,
Yuz yilki, cho’milmas hurlar tushimga.
Yuz yilki, har kuni yuz bor qaytaman
Qayg’uli yigirma besh yoshimga... (“O’tdan-da, suvdan-da...”);

In the poem “The measure of happiness”, this phrase of happiness in connection with the agreement is repeated 2 times at the beginning of the line, creating an emphasis:

Bu baxt o’lchanmagan sening ruhingga,
Bu baxt ming gaz katta sening tanangdan. (“Baxtning o’lchovi”);

In the poet’s poem “Tilla baliqcha”, the phrase *yetmish farishta* formed in relation to reconciliation is repeated both at the beginning of the verse (three times) and at the end of the verse (once):

Yetmish farishtangga tillo zubarjad,
Yetmish farishtangga oltin jo’malak.
Yetmish farishtangga yetmish muhabbat,
Baxtiyor qurbonlik – yetmishta erkak...

Mangu xizimatingda yetmish farishta,
Bitta tanbal devni o’z erkiga qo’y... (“Tilla baliqcha”)

It is known that the words 7 and 70 are considered sacred numbers in our nation. In Islam, it is said that *yetmish farishta* bless a person who does good deeds. Based on this view, Eshkabil Shukur effectively used the phrase seventy angels in his poem. The word seventy here also means “many.” The use of the number seventy in the sense of “many” is also recorded in historical sources. For example, A.Navoi writes that *to'bi, tubo* (Ar.) means the name of a tree in paradise, and Ibn Abbas writes that a horseman must walk for seventy years day and night to get out of the shadow of one branch of tobi. Here again the number seventy means “many times.” We pay attention to another quote from A. Navoi: “Muqanna”, Abu Shu'ayb - Sufism sheikh mentioned in “Nasayim ul Muhabbat”. He lived in Egypt. A contemporary of Abu Said Harroz. He performed Hajj seventy times...”[1] The number seventy used in this sentence expresses the meaning of “many times”;

3) the word combinations related to management are repeated in the stanza. For example, in Eshkabil Shukur's poem beginning with “O, meni...”, the combination “*meni yig'latma*” in relation to management is repeated 3 times and serves to increase the impact of the poem:

O, meni yig'latma...

Yomon tushlar ko'rib, namozshomgulim,

meni yig'latma...

Отингдан айланай, og'rima, gulim,

meni yig'latma... (“Hamal ayvoni”)

The poet sometimes makes certain changes to the parts of the phrase and repeats it. Bunday holatda qisman takror yuzaga keladi. For example, in his poem “Mangu ayroliq asrlarida”, it is observed that the complex phrase *meni Oybotarga olib ket* related to management is repeated based on a partial change in the composition of the next verses. The poet created a unique artistic image by repeating the subordinate part of the compound in the style of *kunbotarga, Oybodomga, muhabbatga*. In the poem, the part of the phrase *olib ket* served as a radif. Usually, the leading word in the poem has a leading meaning. Based on this, the meaning expressed by the unit *olib ket* served to reflect the main goal of the lyrical hero in the poem.:

Shamol, meni Oybotarga olib ket,

Quyun, meni kunbotarga olib ket,

Hayot, meni Oybodomga olib ket,

Olloh, meni muhabbatga olib ket. (“Mangu ayroliq asrlarida”)

At the same time, rhyming words in the poetic passage provided the rhythmic tone of the poem;

4) in the stanza, word combinations related to negotiation and management are repeated.

For example, the poet's poem "Aruz" is characterized by the repetition of the popular phrase *Temir halajidan ters o'tgan momo*. This common combination consists of two word combinations that are connected by the method of conjugation: *temir halajidan + ters o'tgan momo*. These word combinations are combined in the method of mutual control and function as a unit of reference as a whole. The repeated use of this unit of reference in a complex structure 3 times in the poem served to increase the effectiveness even more:

Temir halajidan

Ters o'tgan momo,

Qurbaqaning butiga shardozi boylab ber endi,

Yig'layapman... Yog'li-yog'li ilik chaqib ber endi...

Temir halajidan

Ters o'tgan momo,

Qurbaqaning sol butiga ko'k tomirim boylandi,

Ko'r qurbaqa meni sudrab zindon bo'ylab aylandi. ("Aruz")

Temir halajidan

Ters o'tgan momo... ("Aruz")

The following situations are characteristic for the repetition of sentences that make up verses in Eshqabil Shukur's poems:

In this poem of the poet, the phrase *Nelar bo'ldi* repeated twice in the stanza. By repeating this sentence, the poet emphasized the question expressed in it and strictly demanded an answer to the question. The strict nature of the question is mentioned again through the word *aytgini*;

2) in the poem, a certain sentence is repeated forming separate lines. In the poems of Eshqabil Shukur, there is a lot of repetition of the sentences that make up the verse. In the following poem, such a sentence is repeated 4 times.

Daraxtim, men yana qoshingga keldim.

Qaytmas kunlarimning xotiri uchun,

Umrinning aytilmas bor siri uchun.

Daraxtim, men yana qoshingga keldim.

Yaproqlar yuzida oy nuri o'ynar

Atrofda bo'g'ilib sukunat yig'lar.

Daraxtim, men yana qoshingga keldim.

Umrin ertalarga bo'y cho'zayotir,

O'tmish kunlarimdan oldim xavotir,

Daraxtim, men yana qoshingga keldim. (“Daraxtim...”)

Or, in the following poem taken from “Hamal ayvoni”, the emphasis of the information expressed in it was created as a result of the repetition of the sentence “*Dard bilan suyana boshlaysiz menga*”, which forms a separate verse, throughout the poem:

Jimgina ishona boshlaysiz menga,

Dard bilan suyana boshlaysiz menga.

Qaro ko'zingizda oppoq bir gunoh,

Boshingiz ustida bo'layin panoh.

Baxtni asragayman o'zimdanda, bir kun

Siz to'kar baxtdan zo'r ko'z yoshlar uchun.

Jimgina ishona boshlaysiz menga,

Dard bilan suyana boshlaysiz menga.

Mayin yomg'irlarga yoyib sochlarni,

Kutasiz qaytajak qaldirg'ochlarni.

Siz ma'yus, iymanib yaqinlashar chog',

Yelkam yelka emas, yetmish ikki tog'.

Jimgina ishona boshlaysiz menga,

Dard bilan suyana boshlaysiz menga. (“Hamal ayvoni”);

3) different sentences that make up the verses in the poem are repeated several times. For example, in the poet's poem “Hayotga qasida”, the sentence *...lahzani ushlab qol, yashab o't lahzani...* is repeated 9 times. The fact that multiple dots are placed at the beginning and end of the verse means that the information expressed in the sentence has a beginning and an end, and the reader should understand it mentally. The characteristic point is that the poet repeated this sentence as a separate verse at the end of the poem. This situation means that the speech act of advice that a person should make good use of every moment and spend it meaningfully expressed in this sentence is important, and the poet is urging his readers to follow this advice.

In the poem, *Qara, qanday moviy shamol yollari...* is repeated twice. The repetition of the above and this verse in the form of a sentence ensured the attractiveness of the poem and served to enrich it in terms of content:

...lahzani ushlab qol, yashab o't lahzani... (9)

Qara, qanday moviy shamol yollari... (2) ("Hayotga qasida");

4) in the poem, the lines consisting of different sentences that make up the couplet (verse) are repeated several times. For example, in the poet's poem "Xalq ohangida" the stanza "Oybulutning orasidan oyday kelinlar kelar, Kunbulutning orasidan kunday kelinlar kelar" is repeated 3 times. As a result, a playful tone reminiscent of folk songs emerges in the poem:

*Oybulutning orasidan oyday kelinlar kelar,
Kunbulutning orasidan kunday kelinlar kelar.*

*Taram-taram sochlar, mana, boylar ko'ngilni,
Qalam-qalam qoshlar yana naylar ko'ngilni.*

*Tog'larimning toshlarida tonglar yorildi,
Ohlarimning yoshlaridan tunlar tirildi.*

*Oybulutning orasidan oyday kelinlar kelar,
Kunbulutning orasidan kunday kelinlar kelar.*

*Darbozada daraxshona olovlar yonsin,
Sochlar sirin sulb, mastona kuyovlar olsin.*

*Oydin oy ham bag'ringga jim botar biram-yey,
Gulchambarday bo'yningga qo'l osar jo'ram-yey.*

*Oybulutning orasidan oyday kelinlar kelar,
Kunbulutning orasidan kunday kelinlar kelar. ("Xalq ohangida");*

5) in the poem, a certain part of the sentences that make up the verse is repeated in the following verses. In the poems of Eshkabil Shukur, certain parts of the sentences that make up the verse are sometimes repeated. For example, the predicative component of the sentence consisting of possessive + participle is repeated:

*Bu yerlarga yulduz tilab keldim men,
O'z poyimga o'tin qalab keldim men... (2) ("Hamal ayvoni")*

Or:

Mening qo'lim ochiq, qo'llarim ochiq,

Kaptarlar don terib yedilar undan.

Mening qo‘lim ochiq, qo‘llarim ochiq,

Yulduzlar qon so‘rib edilar undan. (“Hamal ayvoni”);

6) in the poem, a certain part of the sentences that make up the verse is repeated and forms a new verse. Sometimes it is observed that the unit of a certain sentence in the relation of possessive + participle forms an independent verse in the next line. In such a case, the emphasis of this sentence is realized, the descriptive color in the poem is impressively expressed. For example:

Qanotidan qon tomchilab

Qushim ketdi, chinni qushim.

Yuragimdan mix tortqilab,

*Sug‘uro olmay **sindi tishim...***

***Sindi tishim.** (“Vido”)*

In another stanza of the poem “Vido”, the syntactic unit *to‘ldi tushim* reflecting the relation of possessive + participle in the stanza is repeated in the next stanza. This syntactic unit was used in an inverted manner and ensured the musicality of the poem.

*...Bulutlarga **to‘ldi tushim.***

***To‘ldi tushim.** (“Vido”)*

In some of the poet’s poems, it is observed that the syntactic unit reflecting the relationship of possessive + participle in the first verse is repeated in the last verse. For example:

*Muz tiqildi – **so‘z tiqildi,***

Yulduzchalar “qult-qult” etib,

Qaynab yotgan ko‘z tiqildi.

So‘z tiqildi.

Syntactically, the sentences used repeatedly in Eshqabil Shukur’s poems are noun, verb and compound sentences, and they can be classified as follows:

1. Repetition of compound or loose sentences based on a noun. The phrase “*Men yo‘q edim*” repeated in the poet’s poem “Nomukammallik” is a compound sentence based on a noun, and it appears in four places in the poem. In the fifth repetition, this sentence is changed to *Bari bir yo‘q edim* style. In this case, the information expressed in the sentence has a strong emphasis, and the poem is impressive:

Chorlading...

*Ovozsiz oqqanda yo‘llar,
Chorlading – hilpirab
Bayroqqa aylandi qo‘llar.
Men yo‘q edim..*

*Olamning yaqini va olisidan,
Sen ko‘p deb jahonning aholisidan...
Men yo‘q edim... (“Nomukammallik”)*

In the poet’s poem “Sehr” there is a repetition of common noun phrases. In each quatrain of this poem, the sentence “*Eshqobil emasman endi men*” is repeated in the form of a noun based sentence:

*Kecha dildan qoldi, qoldi-ya, tildan...
Hilol etagida yig‘layotgan sen.
Qadimiy oyatlar bitilgan yo‘lda,
Eshqobil emasman endi men ...*

*Dengizlar ko‘karib tortadi chilim,
Baxmal bulutlarni kiyayotgan sen.
Oltin baliqchaga aylandi tilim,
Eshqobil emasman endi men. (“Sehr”)*

2. Repetition of verb-based colloquial speech or loose speech. In the lyrics of Eshqabil Shukur, it is observed that participle sentences expressed through different forms of the verb are repeatedly used. In the following poem, the simple catchphrase “*Chanqovuz chanqab qoldi*” is repeated three times:

*Chanqovuz chanqab qoldi –
Ko‘z yoshga chayqab oldim...*

*Chanqovuz chanqab qoldi –
Dardimga chayqab oldim...*

*Chanqovuz chanqab qoldi –
Olovga chayqab oldim... (“Chanqovuz”)*

In the following poem of the poet, there is a repetition of common verb-based loose speech:

*Duolarga to‘la hayron hovuchim,
Harir kapalakday halak tovushim,
Bir o‘tinch o‘tida kuyib-sovushim:
...Insonni xor ko‘rsatma, tangrim...
...Insonni xor ko‘rsatma, tangrim... (“Iltijo”)*

In the poem, these verb-based sentences served to further strengthen and conclude the repeated thought. This verse is in the nature of an aphorism and means to glorify a person.

Or:

*Daraxtim, men yana
qoshingga keldim.
Qaytmas kunlarimning xotiri uchun,
Umrinning aytilmas bor siri uchun.
Daraxtim, men
yana qoshingga keldim... (“Hamal ayvoni”)*

It is noteworthy that in the first stanza, the poet *yana* brought his burden in the first line, and in the next sentence, this burden was lowered. As a result, in the first case, the logical emphasis fell on the word *men* and it had a special emphasis. In the second case, the logical emphasis falls on the phrase *qoshingga keldim* and its meaning is emphasized.

In Eshqabil Shukur’s poems, the sentences that make up the verses are structured in the form of a sign, interrogative or command sentence according to the purpose of expression. For example, in the poet’s poem, which begins with “Darichang poyda...” the sentence “*Mening yoshligimni olib o‘tdilar*” is a metaphor and is repeated five times in the poem. Characteristically, this sentence formed a separate clause of the poem each time:

*Darichang poyida o‘lganda gullar,
Adashgan darakchi qushlarni kutib...
Umrinni xomtalosh qilganda yo‘llar,
To‘rt milliard odam yelkada tutib,
Mening yoshligimni olib o‘tdilar.*

Mening yoshligimni olib o‘tdilar... (“Hamal ayvoni”)

In the poet's poem "Koshg'ariy yodi" "*Siz nega notinchsiz, Mahmud Koshg'ariy?*" the interrogative sentence was repeated five times. As a result, the charm and impressiveness of the poem increased:

Siz nega notinchsiz, Mahmud Koshg'ariy?

Toshni yorib chiqar ulug' yo'lchilar

Toshlar to'lg'og'iga doya bo'lmasmi

O'zbekistondagi tilchilar?

Siz nega notinchsiz, Mahmud Koshg'ariy?...("Koshg'ariy yodi").

In the following poem, a unique type of repetition is created with the help of interrogative sentences, and poetic expressiveness is achieved:

Otolmagan toshlarim...

Kimga otay? Kimga otay?

Ko'zlarim yoshga to'la

To'kolmagan yoshlarim...

Kimga sotay? Kimga sotay?

Kiftlarim boshga to'la

Do'stdan qolgan boshlarim..

Qayga ketay? Qayga ketay?

Ko'nglim quyoshga to'la,

Zanjirband quyoshlarim...

Endi netay? Endi netay? ("O'ttizinchi yillar")

CONCLUSION

So, it is not for nothing that the poet pays special attention to the repetition of syntactic units. By often resorting to syntactic repetition, the poet imposed the meaning of emphasis on them as a result, they achieved impressiveness. This served to express artistry in his poems.

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