



LINGUOPOIETIC POSSIBILITIES OF REPETITIONS IN THE EPIC "ORZIGUL"

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ABSTRACT

This article describes the linguopoetic possibilities of repetitions used in the Islam poet's epic "Orzigul".

KEYWORDS

Linguopoetics, trop, stylistic figure, repetition, sound repetition, word repetition, speech repetition.

INTRODUCTION

One of the tools that ensure the linguopoetic specificity of the language of epics is the means of expression-image. Linguist scientist N.Mahmudov indicates: "in speech there are various manifestations of the use of words in a portable sense, which are summarized by the name of the loops (or tropes). On the basis of the migrations lies the comparison of two things or concepts, that is, the name of one of them is transferred to

the other with the aim of strengthening the image, expressiveness, accuracy on the basis of a certain relationship (such as similarity, generality, connection) between two things or concepts. That is why migrations, as a kind of pictorial means, occupy a special place in ensuring the expressiveness of speech"[1]. These thoughts of the scientist are the artistic style of the Uzbek language, in which the applied expression-image was specially studied by the means linguist



S. Continued more consistently by Karimov: "their so – called tropes are directly involved in the creation of an image, while the second part-stylistic figures-although they do not create an image, contribute to the formation of these images, being harmonious, ripe, the reader's correct and quick understanding of the text. Although not at the level of the language units that are used in a portable sense, creating an image, they represent additional meaning depending on the situation, give the object of the image a creative assessment, create high emotionality. Performs the role of an accelerator in the arrival of emotions in the reader or listener to the junbush – a catalyst, becomes an assistant to the writer. The difficulty of artistic creation is also that the writer seeks a unit of language that can express emotions to the extent that he is satisfied. Makes them reach each other, puts them opposite, applies them side by side, uses them repeatedly, etc. After all, the tropes themselves are the result of the desire to apply words in a more portable sense than their original meaning"[2]. The speaker or writer always strives to make his thoughts perfect, beautiful, concise, logical, clear, touching and understandable. To do this, in order to achieve its goal in the expression of thoughts, the reader or listener tries to apply silent, touching words and sentences that affect his psyche. If it refers to other means that have coloring and expressiveness, while retaining this content in itself, instead of simple units in the content of Information, Message, call, when transmitting something, character, feature to the person to whom the speech is directed. There is a

group of tools that have arisen due to this need that reflect both expressiveness and imagery in themselves. In the science of philology, when the means of expression–image are called, the same means are meant. In linguistics, the means of expression-image are divided into two parts as tropes and figures. In their Tropic part, pictorial means such as epithet (adjective), analogy, metaphor (metaphor), metonymy, synecdoche, exaggeration, litota (diminutive), irony (irony), allegory, revitalization, periphrase are spoken, while in the figure part of the work, information is given about the means of repetition, antithesis, gradation, Ellipsis, silence, rhetorical questioning, rhetorical excitation, multiple connectedness and binding-type poetic syntax. [3].

The study of the linguistic features of the text of epic epics is not only about the thoughtful historical roots of our native language, but also helps to identify its linguocultural concepts, the Tropic system and the linguopoietic possibilities of stylistic figures. Since the second aspect of the issue is the study of the individual-artistic skills of each epic singer, in this place these two aspects combine in their own way. Taking into account these aspects of the issue, we set in our article the goal of showing the preserved traditionalism in the singing of the epic "Orzigul" and the skill of the Islamic poet in the process of expropriation – performing without expropriation or any preparation-using stylistic syntax or other means of artistic image, that is, repetition.

The manifestations of the art of repetition, which is found in the Islamic poet's epic, such as sound repetition and word repetition, are examples of



loyalty to traditionalism. A vivid example of the style of the Islamic poet is the repetition of a sentence and the repetition of this statement always in one place – at the end of the four. Olloyor, who has fallen into the oath of taking orzigul as his own, gets into the trust of the Sultan, The Ruler of Oqtosh. Taking advantage of the fact that they are not in the city, he arranges slander on Orzigul. The three-year-old leaves her child wounded and thrown into the depths. The moan of the three-year-old Dilmurod lying there is given by the poet in this way: ena eding was kind to me, came from my garden and took the enemy blood, abandoned, my father left me alone in Suwon Khan, trench, nanny. You would not leave me alone, you would not leave me alone, saying lamb, you would not be full of my faces, you would not leave me alone. I was left alone in the trench, nanny. When you come to consciousness, and then you know me, and you cry and find my body, and you kiss my flower Beth, and I was left alone in a ditch, a nanny.

This repetition, coming on the basis of a certain rhythm, as a powerful poetic tool, The Epic has a strong spiritual effect on the listener. This effect let me know about this situation in the next four, nanny! Tell the stranger, come down! (348-349) becomes more intense with repetitions.

In the process of searching for dilmurod, the repetition used in this way in the word spoken by the mother-in-law to Orzigul is also a bright illustrative tool that expresses her mental anguish: tell me, daughter, did you nullify Dilmurod? The power of my tongue, you nailed the soul? He sniffed a cocky reinforcer? (350).

The repetition of the word naylading, which after rhyme became a radif, caused the birth of cast verses, naturally, the interrogative consistency and rigor arising from this. Meanwhile, the expressiveness in the verses and their emotional impact also arise in such a way that the poetic function of repetition in this place is precisely that. Let the swindler be the God juvonmark in the language of Olloyor, Orzigul! as long as your sentence is about someone, as long as this verb is from an early age, while there is forty playing in Kushanot, be it juvonmark, God, Orzigul! During the statement in the style of (352-353), the saga will continue to gradually intensify the listener's hatred for this vile one.

Sometimes the use of a self-pleasing verse repeatedly, as if in the form of a narration, in the process in which the poet sang fervently, appears as a confirmation of this fervor. This method gives strength and inspiration to the creator. The listener, impressed by the inspiration of Bakhshi, also enjoys the efforts of Suwon Khan Batir and his young men on the way to the rescue of Orzigul and his child: see the castle, the Princes, unknowingly high and low, see forty shogolmas, left the Swan, left, the Princes left (362). The replacement of the relay to the departure option of Suwon also served for this sensitivity.

Are there high places in the suwonhan language that have not seen a given eye, high mountains with snow above them, where is my light? (363). Or said Orzigul: the field that made the ovals, the Stone, the collar wet chalk to the age of the eyes, did not fit us to the Eli of the Swan, do not go, to the eyebrow of my child unfaithful! (366) has my



light passed through this land in its fragments?, Don't go, baby, to the eyebrow of the unfaithful! the repetition of sentences in the style of Epic also sounds attractive to the listener of the saga in an ideological way.

The role of organized fragments in the system of poetic syntax of the epic "Orzigul" is also significant. This is the result of the fact that Islam recognized the serial application of the poet's fragments of speech as one of the influential methods in expression.

Several cases are observed when organizing and applying sentence fragments. Including: determinants, or rather, poetic determinants – epithets are organized: when they look out on the top, indeed, cancer is starry, sharp-eyed, with a tiger forearm, a lion's heart, and on the head a green swoon appeared (309). Momasi was seen with Moon-faced, sharp-eyed, stern, cancer-Star, sweet-eyed, Tiger-wrist, Tiger-hearted Dilmurod (378). In both sentences, epithelial compounds obtained separately can be directly linked to Suwonkhon or Dilmurod. But the sequential application of these compounds differs from this bond in its expressiveness. With the provision of each description, the characteristic of the image is supplemented and expanded. As a result, the perfect picture of the image is manifested. If this aspect of the issue is considered to be an expansion of the semantic scope of the image definition, then a positive trait in the image, firstly, is emphasized at the time of the transition from one description to another, and secondly, the subjective attitude of the creator towards it is expressed. Here in the process of application in

this way, the poetic function of organized fragments in an artistic text as a grammatical tool is determined;

– metaphorized fragments come in a row, the grammatical form of other fragments in the sentence is also adapted to them: Father: - let the norm in the row, the zarim in the Treasury, my leaning garden and bust be yours Oktosh shahrim, - gave his son to school (288). Then the King said to his son: - my double cock, when I lean on my waist, my norim in the row, my Suwon Khan Dragon, is yours like this city (292);

- the exclamations were organized and some fragments of the sentence adapted to them: Orzigul's mother: - my child, my daughter, my eye I saw, I had no children other than you myself, the only one I took in the place of my son, my face like a moon that turns yellow like laughter, in this world I am a leaning child, - cried. His parents followed Orzigul (281). When metaphorized fragments and exclamations are organized, it becomes possible to understand the mental state of the addressee in combination with his subjective attitude;

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The Association of these fragments that connect to the participle of the sentence is that in the sources it is a poetic art called rhythmic proza or saj, and its beautiful examples are in the literature of Turkic peoples, especially the folk oral it is said to have existed in his work since time immemorial[7]. The presence of this method in folk epic works is associated with the desire of the lucky ones for fluency, musicality and melodiousness in the process of singing an epic.

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