



 Research Article

THE ROLE OF SYNTACTIC REPETITION IN PROVIDING ARTISTRY IN POETRY

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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.

KEYWORDS

Syntactic units, word combinations, adaptation, management, agreement, sentence, art, lexical units.

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")

If I love you like a child, what can I do?
If I burn like a widow in your chest, what should I
do?
My lover is mine (4), my lover is... (2)

I bite my tongue and sing.
I want to be happy, why do I cry?
My love, my love...

In this poem, the phrase *suygunchigim mening* is repeated 4 times. Characteristically, this phrase is used as a unit of reference in the structure of the verse. The poet used the unit *suygunchigim-ay* 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")
Blood dripping from his wings,
My bird is gone, my porcelain bird.
Porcelain bird

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, suvdan-da...", the phrase hundred years is repeated 3 times at the beginning of the verse. As a result, the concept of time has become 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...");

A hundred years old, you are sad... Embroidery on
your knee,
Hundred-year-old, unwashable hooves in my
dream
For a hundred years, I return a hundred times
every day
To my sad twenty-five years old...

In the poem "Baxtning o'lchovi", this phrase "happiness" in connection with the relationship 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");

This happiness is unmeasured to your soul,
This happiness is a thousand times greater than
your body

In the poet's poem "Tilla baliqcha", the phrase "Seventy Angels" 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”)

I gave gold to seventy angels,
 A golden wreath for seventy angels.
 Seventy loves for seventy angels,
 Happy sacrifice - seventy men...

Seventy angels at your service,
 Leave one lazy giant to his own devices...
 It is known that the words 7 and 70 are considered sacred numbers in our nation. In Islam, it is said that seventy thousand angels 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's tobi, tubo (ar.) means the name of a tree in paradise, and Ibn Abbas writes that a horseman has to walk for seventy years day and night to get out of the shadow of one branch of the 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 Eshqabil Shukur's poem beginning with “O, meni...”, the combination of making me cry 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”)

Oh don't make me cry...
 Having bad dreams, my flower of prayer,
 Don't make me cry...

I will turn from you, my flower, my pain,
 Don't make me cry...

The poet sometimes makes certain changes to the parts of the phrase and repeats it. In this case, partial repetition occurs. For example, in his poem “Mangu in the ages of the air”, it is observed that the complex phrase “Take me to Oybotar” 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 kunbotar, Oybodom, and love. In the poem, the part of the phrase, “take away” served as a radif. Usually, the leading word in the poem has a



leading meaning. Based on this, the meaning expressed by the unit “take” 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 Oybodonga olib ket,
 Oloh, meni muhabbatga olib ket. (“Mangu ayroliq asrlarida”)

Wind, take me to Oybotar,
 The wind, take me to the sun
 Life, take me to Oybodom,
 God, take me to love

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 repetition of a common phrase used in the poet’s poem “Aruz” (Temir halajidan ters o’tgan momo) is characteristic. This common combination consists of two word combinations that are connected by conjunction: 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 “What happened” “Nelar bo’ldi” is 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 say;

2) in the poem, a certain sentence is repeated forming separate verses. 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.

My tree, I came to you again.
 For the sake of my never-returning days,
 For the unspeakable secret of my life.
 My tree, I came to you again
 Yaproqlar yuzida oy nuri o’ynar
 Atrofdan 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...”)

My tree, I came to you again.
My life stretches to tomorrow,
I'm worried about my past days,
My tree, I came to you again

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‘zimdan, 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”);
You start to believe me quietly
You lean on me with pain.
A white sin in your black eyes,
May the shelter be above your head.

I will keep happiness from myself, for one day
You shed tears of happiness.
You start to believe me quietly
You lean on me with pain.
Spread your hair in soft rains,
You can't wait for the swallows to come back.
When you are sad and trusting,
My shoulder is not a shoulder, but seventy-two mountains.
You start to believe me quietly
You lean on me with pain

3) various sentences that make up the verses in the poem are repeated several times. For example, in the poet’s poem “Ode to Life”, the phrase “seize the moment, live the moment” 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 use every moment productively 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 poem's appeal and served to enrich it with content:

...lahzani ushlab qol, yashab o‘t lahzani... (9)



Qara, qanday moviy shamol yollari... (2)

(“Hayotga qasida”);

Seize the moment, live the moment... (9)

Look at the blue wind roads

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, the poem has a playful tone reminiscent of folk songs:

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

Brides come like the moon from among the moon clouds,

Brides come like the sun through the clouds

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

Wavy hair, here, the rich heart,
The pencil-penciled eyebrows once again cheered the heart

Tog’larimning toshlarida tonglar yorildi,
Ohlarimning yoshlaridan tunlar tirildi.

Dawns broke on the stones of my mountains,
Nights rose from the tears of my sighs

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

Brides come like the moon from among the clouds,

Brides come like the sun through the clouds

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

Let the wood fires burn at the gate,
May the hair be smooth, and the grooms should be handsome

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

The moon and the moon fall quietly on your lap,
I put my hands on your neck like a garland
Oybulutning orasidan oyday kelinlar kelar,
Kunbulutning orasidan kunday kelinlar kelar.
(“Xalq ohangida”);

Brides come like the moon from among the clouds,

Brides come like the sun through the clouds.

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”)



I came here wishing for a star,
I came to my house with firewood
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”);

My hands are open, my hands are open
Pigeons gathered grain and ate it.
My hands are open, my hands are open
The stars were sucking blood from him

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 noun + 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‘urolmay sindi tishim...
Sindi tishim. (“Vido”)

Blood dripping from his wing
My bird is gone, my porcelain bird.
Pulling a nail from my heart
I broke my tooth without watering...
Cindy my tooth

In another stanza of the poem “Farewell”, the syntactic unit of the possessive + participle 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”)

My dream is full of clouds.
My dream is fulfilled

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.
The ice is stuck - the word is stuck,
The stars are “climbing”
The burning eye was closed.
The word stuck

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..

You called...

Silently flowing roads,

You called - swinging

Hands turned into flags.

I wasn't there

Olamning yaqini va olisidan,

Sen ko'p deb jahonning aholisidan...

Men yo'q edim... (“Nomukammallik”)

Near and far from the world,

You are more than the population of the world...

I wasn't there

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...

Yesterday was lost from the heart, left from the tongue...

You are crying at the foot of the crescent moon.

On the road where ancient verses were written,
Eshkabil, not me now

Dengizlar ko'karib tortadi chilim,
Baxmal bulutlarni kiyayotgan sen.

Oltin baliqchaga aylandi tilim,

Eshqobil emasman endi men. (“Sehr”)

The seas turn blue,

You who wear velvet clouds

My tongue turned into a goldfish,

Eshkabil, not me now

2. Repetition of verb-based sentences. 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 sentences:

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")

My surprised fist full of prayers,
I'm dying like a butterfly,
I burn and cool on firewood
...Do not despise man, my God...

...Do not despise man, my God

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,
Umrinmning aytilmas bor siri uchun.

Daraxtim, men

yana qoshingga keldim... ("Hamal ayvoni")

My tree, I again

I came to you.

For the sake of my never-returning days,

For the unspeakable secret of my life

My tree, me

I came to you again

It is noteworthy that in the first stanza, the poet again 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 "I" and it had a special emphasis. In the second case, the logical emphasis is placed on the participle, 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 phrase "They took away my youth" is a metaphor and is repeated five times in the poem. Characteristically, this sentence formed a separate clause of the poem:

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")

When the flowers die on the stem of the tree,
Waiting for lost woodpecker birds...

Ways when I'm wasting my life

Holding four billion people on his shoulders,

They took away my youth.

They took away my youth.

In the poet's poem "Koshg'ariy yodi" "Why are you restless, Mahmud Koshgari?" 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")

Why are you restless, Mahmud Koshgari?

Great road workers who break the stone

Couldn't the stones be a midwife for the pregnant woman?



Linguists in Uzbekistan

Why are you restless, Mahmud Koshgari?

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")

Unable stones...

To whom To whom

My eyes are full of tears

My unspoiled youth...

Who do I sell to? Who do I sell to?

My hands are full

My heads left by a friend.

Where do I go? Where do I go?

My heart is full of sunshine

My chained suns...

Now what? Now what?

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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