

TAKRORNING STILISTIK XUSUSIYATLARI

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Annotatsiya. Badiiy asar o'ziga xos vosita bo'lib, unda xalq tilidagi barcha imkoniyatlar namoyon bo'ladi va yozuvchining iste'dod darajasiga qarab, bu imkoniyatdan to'liq yoki qisman foydalanish mumkin. Bu variantlar cheksizdir va ularni berilgan asarda amalga oshirish bilan bog'liq muammolarni o'rganish yozuvchining ijodiy tildagi mahoratini hamda xalq tilidagi ifoda variantlari xilma-xilligini ko'rsatish uchun asos bo'ladi. Badiiy asar odatda so'zlardan iborat bo'lib, so'z til quroli bo'lgani uchun muallifning bu vositalardan unumli foydalanishi asarni chinakam san'at darajasiga ko'taradi. Zamonaviy mualliflarning nasriy asarlari bo'yicha olib borilayotgan ilmiy izlanishlar tabiati, birinchi navbatda, adabiy tahlil doirasiga kirgani va badiiy asarlar tilini lingvistik nuqtai nazardan tahlil qilish zarurati kuchayganligi sababli lingvistik tahlilga e'tibor keyingi yillarda, ayniqsa, kuchaydi. Ushbu maqolada takrorning stilistikada qo'llanilishi va uning turlari, o'zbek va ingliz tilshunosligidagi vazifasi haqida so'z boradi.

Kalit so'zlar: anafora, epifora, anadiploz, xalq tili.

ОСОБЕННОСТИ ПОВТОРЕНИЯ В СТИЛИСТИКЕ

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Аннотация: Художественное произведение представляет собой особую среду, в которой народный язык может проявить весь свой потенциал, и в зависимости от уровня таланта писателя этот потенциал может быть использован в полной мере. Эти варианты бесконечны, и изучение проблем с их реализацией в данной работе является основой для демонстрации авторского мастерства творческого языка, а также разнообразия вариантов народного выражения. Художественное произведение обычно состоит из слов, а поскольку слова являются средствами языка, мастерство автора в этих средствах возводит произведение письма в статус подлинного искусства. Акцент на лингвистическом анализе возрос в связи с тем, что характер научных исследований прозаических произведений современных авторов лежит прежде всего в сфере литературоведческого анализа и усилилась необходимость анализа языка художественных произведений с лингвистической точки зрения. в данной статье речь идет об использовании повтора в стилистике и его видах, функциях в узбекском и английском языкознании.

Ключевые слова: анафора, эпифора, анадиплозис, просторечие.

CHARACTERISTICS OF REPETITION IN STYLISTICS

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Annotation: A work of art is a singular medium where the vernacular language

can exhibit all of its potential, and depending on the writer's level of talent, this potential can be utilized to the fullest. These options are endless, and examining the problems with their implementation in a given work is the foundation for showcasing the writer's mastery of creative language as well as the variety of vernacular expression options. A work of art generally consists of words, and as words are tools of language, an author's mastery of these tools is what elevates a work of writing to the status of genuine art. The focus on linguistic analysis has grown due to the fact that the nature of scientific research on the prose works of contemporary authors is primarily within the purview of literary analysis and the need to analyze the language of artistic works from a linguistic point of view has intensified. This article deals with the use of repetition in stylistics and its types, function in Uzbek and English linguistics.

Keywords: anaphora, epiphora, anadiplosis, vernacular language.

Although the language of each nation is unique, it has many features that are common to all. Also, the grammatical, syntactic, morphological and stylistic features are reflected in each language in a similar way.

In English language in a speech or written work, repetition refers to the purposeful use of a word or phrase two or more times in order to add emphasis and stress for impact. The recurrence of the words or phrases must occur close to one another in order to be noticeable. It is possible to clarify an idea, make it remember for the reader, and build style, tone, and rhythm by using the same words or phrases repeatedly in a literary work of poetry or prose, across all genres and forms of literature, as well as in oral tradition. Similarly, in Uzbek linguistics repetition is considered to be a figure of speech that conveys the essential logical emphasis to draw the reader's attention to a significant concept or phrase in the text. In order to emphasize a point, it entails repeating certain sounds, phrases, expressions, and clauses in a specific order or even without paying attention to word arrangement. Use of repetition is not constrained; however excessive repetition can become monotonous and even lose its artistic impact. Repetition is not a stylistic device, in the perspective of some linguists, if it conveys an animated mental state in the speaker.

According to Sean Clatch who carried out research on stylistics, 'Repetition is an instance where a word or phrase is repeated to provide clarity and emphasis, highlighting deeper meanings in the text'. Since the beginning of literature, repetition literary devices have been used frequently; they were particularly prevalent in both Ancient Greece and Rome. Because literature was frequently retold orally, repetition aided storytellers in remembering «what follows next» when they recited their work. The names of the following tools are all in Greek. This makes remembering each device a little bit difficult for a modern English speaker—how am I expected to distinguish between my antistrophe and my antanaclasis? He differentiates ten types of repetition as follows: Anadiplosis, Anaphora, Antanaclasis, Antimetabole, Antistrophe, Chiasmus, Epimone, Epizeuxis, Polyphton, Symploce.

While, Professor Nino Kemertelidze and PhD student Tamar Manjavidze from Grigol Robakidze University, classify eight set types according to compositional patterns, such as Anaphora, Epiphora, Anadiplosis, Framing, Root repetition, Chain repetition, Synonymous and Scattered repetition.

Yen Cabag defines the stylistic tool as follows "Repetition signals to readers, "Hey, listen, this is important!" In a way, you are calling attention to the importance of the line and giving it emphasis. Still, you don't always want this to be obvious to readers, as it may diminish the reading experience if not done effectively". The

scientist divides them 9 types as to his theoretical background: Anadiplosis, Anaphora, Diacope, Epimone, Epiphora, Epistrophe, Gradatio, Mesodiplosis, Negative-Positive Restatement.

Here some examples of repetition in the literature of two languages:

Ayt, mendan ne istar bu odam,

Tikilar, sinarmi irodam?

Tikilar bir yomon, bir yomon,

Men seni sevaman, sevaman!..

Meni yov etmish bor mardum-la,

Labimdan uchmagan bir jumla.

Endi kech, endi ne qilaman,

Men seni sevaman, sevaman! (Muhammad Yusuf)

The repeated word «tikilar» is used in this poem as an example of anaphoric repetition, which is when a word or phrase appears more than once at the start of two or more sentences that are related to one another. Moreover, in the opposite way, sentences ‘ bir yomon, bir yomon’ and ‘sevaman, sevaman! are producing epiphoric repetition, when two sentences are followed by the same word or phrase.

“I wanted to take him fishing but I was too timid to ask him. Then I asked you to ask him and you were too timid.” “I know. It was a great mistake” the old man said. Hemingway creates very impressive phrases by adding anadiplosis and chain repetition above where logical reasoning evolves effortlessly. It is made up of a string of subsequent anadiplosis. Anadiplosis is a figure of speech that involves using the same word both at the beginning and conclusion of subsequent clauses and sentences.

Additionally, a lot of publications point to the following well-known English folk tune «For want of a nail» as the example of repetition that occurs the most as it demonstrates all types of repetition; anaphora, epiphora, chain repetition, framing, anadiplosis.

For want of a nail the shoe was lost.

For want of a shoe the horse was lost.

For want of a horse the rider was lost.

For want of a rider the message was lost.

For want of a message the battle was lost.

For want of a battle the kingdom was lost.

And all for the want of a horseshoe nail.

The saying has been passed down through the generations in a variety of ways. It describes a scenario in which a little issue that was not anticipated or handled appropriately worsens and compounds into a large one.

In conclusion, repeated words, which are a decorative element in all languages, serve similar functions in English and Uzbek stylistics and enhance the impact and expressiveness of speech in both languages.

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