

ARTISTIC SERVICE OF REPETITIONS IN THE LYRICS OF M. JUMANAZAROVA AND P. MIRZABAEVA

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Summary: In this article the issue of the role of repetitions in the creation of the lyrical heroic character is studied on the example of the poets M.Jumanazarova and P. Mirzabaeva.

Gilt words: poetic, literary language, literary style, tropes, stylistic figures, lyrical hero, lyrical hero symbol, antithesis, etc.

Repetition plays a significant role in providing the inner world of the lyrical hero's character, the beauty of the characters, the beauty of the form. In this article, we aim to compare the repetitions used in the work of the poetess M.Jumanazarova and P. Mirzabaeva with the work of the poetess F. Afruz, who has a special place in Uzbek literature.

Repetition is one of the ways to enhance the effectiveness of content in works of art. "Repetition is a syntactic method used in a work of art to increase its effectiveness, to sharpen the idea, to reveal the inner world of the characters" [2.160]. Scientist A. Dosymbetova on repetitions in her work entitled "Instruments of Enhancement in Literature": There are two differences in the repetition of words or phrases:

1. Equal repetition, equal repetition (in the press, in the middle, or at the end) of single words, word sequences in a new text (anaphora, epiphora)
2. Non-dimensional repetition, repetition of words, word sequences in separate places in places of new text, in places where the weight is loaded. Such repetition is more common in free song and prose songs "[1.54].

Repetitions were used in the work of the poetess M. Jumanazarova, and these repetitions served to preserve the emotionality of thought.

Without you, my days and months,
I am orphan without you ,
I love the king of my heart,
My Spring , why you go ? ... [3.16]

Poet M. Jumanazarova «*Eglendiñ nege?*» In these trains, taken from the so-called compound, the form of anaphora is repeated. At the beginning of the train, using the anaphora "Without You", the feelings of the lyrical protagonist, who is waiting for his beloved on the way to love, are given.

Also, in the following trains of the poet F. Afruz, we have the following thoughts:

Come, you said, oh, the demand for love,
I got lost in your garden,
Summer, you said, amen,
I got lost in your friend [7].

In the line of the poet, in this the excitement of the lyrical protagonist is embellished by the repetition of "said" in the middle of the line . We can clearly feel Soul's feelings through the lines of the medium, alasapıranlı halat "*Shu, deding, ey, Farid, dunyo uzi charxipalak*". After all, the lyrical protagonist, not only expresses his feelings, but also participates in the work of philosophical views and lies about the world.

Also, in the poems of the poet M. Jumanazarova, written in a journalistic context, repetitions are skillfully used:

When a man's heart is broken,
When the sun is pressed,
At the time of the blessing,
Finding bread seemed doubtful.
In the last days of love,
The battle of evil is in full swing
It was a dream come true [3.17]

In these series, gradation is also achieved through the use of the epiphora "in time". The lyrical hero's role in the actions of people in the community is given. The first verses of the Qur'an speak of good and evil, honor, conscience and humanity. He speaks of the consequences of this, and of the fact that love, which has remained unchanged for centuries, is also a victim of evil and dies.

Poet M. Jumanazarova's comments were well received, and we find them in Uzbek literature in the works of F. Afruz:

Do not seek evil, do not find evil,
Do not cover the sunny face with clouds,
He is God, do not sin,
The face of a smiling man.
The face of a smiling man.

This combination of the poet F. Afruz was a five-line addition, and the last fourth and fifth rows of each band were repeated together. While the beginning of the first syllable is called "The Man with the Smiling Face", the repetitions in the following verses are graded in the form of "The Man with the Smiling Face", "The Man with the Smiling Words", and "The Man with the Smiling Footsteps". In this case, the lyrical protagonist's views on society, the environment, the world are embellished by naming and tracing each of the human qualities.

We also meet the poet M. Jumanazarova in the following trains of thoughts about the world:

*Died, beautiful wishes died,
Died, covenants died,
Died faith and conscience
I did not know who buried where.
Died kindness,
Love is dead, love is dead,
He died patiently,
I did not know who buried him. [3.25]*

The use of the word "dead" in these lines of the poet in the form of both anaphora and epiphora, greatly enhances the influence of the poem. The word "dead" is not only used in the anaphora patch, but also in the animation of the word. The words "wishes", "conscience", "faith", "love", "patience-contentment" are used interchangeably with the words "death" and "death" to refer to them. the participation of the lyrical hero was given.

*In my eyes, I smile, with tears
I love tears in my eyes,
In my eyes I die with tears
Why?*

The only reason I know... [3.26]

In the repetitions of these series, both gradation, antithesis, rhetorical interrogation and default methods were used in parallel. Consisting of only five lines, this song contains the lyrical

protagonist's feelings of joy and sadness, as well as his joys and sorrows. Through the line "I only know the reason...", the feeling in the mind and the events of the breath are conveyed through the method which is known only to itself.

I don't understand myself,
Sometimes king , sometimes poor,
I have a thousand bullets in my soul,
I have a thousand feelings in my soul. [3.48]

Along with the repetitions in these lines, we encounter both polysyndeton and antithesis. We meet the lyrical hero's upheavals and changes in his own world in the lines of " Sometimes king , sometimes poor". Through these trains, the contrasting ropes in the Soul world give mastery through the polysyndeton method. In the spirit of the lyrical protagonist, through the flower of death and extinction, he deepens the confusion in the world of feelings.

The repetitions used in the composition of the poetess P. Mirzabaeva also served to convey the lyrical heroism, the changes in their inner world.

*It seemed as far away as the stars,
Countless Dreams like stars,
I don't know why he was so upset,
My heart is full of love?! [6]*

The lyrical protagonist's feelings of being separated from his beloved one evening, for a lifetime, are given to the infinity of the stars in the sky, to the abundance of his dreams. The eternity of the lyrical protagonist's love for the beloved, the impossibility of being together, is revealed through a rhetorical question.

*So far, so far left,
Time without you,
I couldn't find it:
Look at the rules!
So short, so sweet, [6]*

The repetitions on these lines provided insights into the lyrical protagonist's philosophy of life. The lyrical protagonist's quirky remarks about the irreversibility of the past life, the passing of the youthful epoch, were clarified through a rhetorical question.

The flowers of hope were broken
They were free to dance.
Hands – stranger for you,
dirty hands
Relax with plenty of water,
Heartbreaking bells,
Unbreakable glass fracture ... [5]

These lines were taken from the compound "My Daughter", through which the word "arms" was used to express the didactic views of the child of the lyrical hero. The word "hand" is used to convey the meaning of how many different people have a place in their lives and how they affect their destiny.

Truth - bitter,
Your share is even higher,
Our soil is bitter
Your destiny is even better ... [4]



The poet uses the word "bitter" in parallel to create a great philosophical thought. If the first line tells the sharpness of the truth, the second line gives the fate of a man who is suffering in the twist of fate, and the next line raises a huge environmental issue. In the next row, the mine is repeated in the same three rows. In this way, the continuity of various difficulties in a person's life, their resilience in various situations, can be understood with the help of umolchanie.

In summary, we stopped at the repetitions, which are artistic depictions used in the works of poets M. Jumanazarova and P. Mirzabaeva. These repetitions served to convey the mental state and character of the lyrical hero, ensuring the unity of content and form of the work. Ensures the beauty of the idea.

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