

## REPETITION AS A SYNTACTIC FIGURE

**Yunusova Jamila Boltaboyevna,**

(PhD) Research Fellow at the Institute of Uzbek Language, Literature  
and Folklore of the Academy of Sciences of the Republic of Uzbekistan

E-mail: [Jamila2020\\_yunusova@mail.ru](mailto:Jamila2020_yunusova@mail.ru)

**Abstract:** Today, anthropocentric linguistics is rapidly developing in world linguistics. Studying language alongside the human factor is opening broad avenues for numerous branches of linguistics. In particular, the field of linguopoetics – which investigates the aesthetic functioning of language in literary text – examines the expressive possibilities of language and the mechanisms by which linguistic units generate emotional-expressive impact in literary texts. Syntactic figures occupy an important place in the syntactic-compositional structure of a text. Repetitions, too, as syntactic figures, perform a linguopoetic function in the construction of a text and in ensuring its emotional-expressive quality. This article examines the use of repetitions in poetic texts and their aesthetic possibilities from a linguopoetic perspective.

**Keywords:** repetition, anaphora, epiphora, acromonogram, linguopoetics, emotional-expressiveness, individualization.

In world linguistics in recent years, there has been a growing tendency to study language not only as a means of communication, but also as a means of influence. Within this framework, poetic discourse occupies a special place as an individually shaped form of speech distinguished by its emotional-expressive quality and its capacity to convey figurative thought. The study of syntactic units in lyrical texts makes it possible to evaluate the process of speech formation, the pictorial means of expressing thought, the stylistic functions of lexical and phraseological units, and the syntactic-stylistic characteristics of speech units. *"In particular, examining the syntactic structure of a work, the possibilities of effectively employing the diverse expressive means of language by the author, and illuminating the charm and individual speech distinctiveness of the work's language is considered one of the central issues of linguopoetics."*

Indeed, one of the most important issues of poetic syntax is the identification of pictorial devices in the construction of a text, and through them, the investigation of the author's artistic world as manifested in the text. Poetic discourse is, first and foremost, a form of speech that is melodious and forms a rhythmic-intonational unity. The role of syntactic figures in bringing this quality to the fore is incomparable.

*"In linguistics, the terms stylistic figures, syntactic figures, and poetic syntax are employed."* A figure (Latin: *figura* — appearance, depiction, image) is the general name for stylistic devices, in which each word or combination used — unlike tropes — is not employed solely in a figurative sense. Their use and functioning to express stylistic meaning is distinctive. They go beyond ordinary usage and appear within special figurative combinations for the purpose of enhancing expressiveness and picturesqueness. *"Syntactic devices actively participate in the emergence of integrative relations in a literary text and, against the backdrop of those very relations, are also able to express a variety of artistic meanings and content. In this sense, their aesthetic weight in literary texts is no less than that of lexical devices."*

The linguist M. Abdupattoyev emphasizes that *"syntactic figures are formed primarily in poetic discourse, and through them the stylistic possibilities of poetic discourse are more fully revealed; in all types of syntactic figures, the meaning of the constituent parts is of primary importance."* He also acknowledges as an important function of syntactic figures that *"they*

*simultaneously serve as devices shaping literary discourse, binding syntactic units around a single theme or stylistic purpose, and ensuring the internal (connective) intonation and rhythm of poetic discourse."*

In linguistics, syntactic figures have been studied under various names, and differing theoretical views exist regarding their classification. Although certain types have been studied separately in Uzbek linguistics, in those works they have been examined under various terms such as "stylistic figures," "stylistic devices," "syntactic-stylistic figures," and "uslubiy figuralar" (stylistic figures). As observed, no consensus has been reached even in naming them. It is therefore appropriate to refer to them as syntactic figures, since all such figures are formed as syntactic units and reveal their stylistic potential within syntactic wholes.

Repetitive units hold a special significance in the compositional-syntactic structure of poetic discourse, playing an important role in ensuring the formation of the poetic text, enhancing the emotional impact of sensory impressions drawn from reality, and achieving the harmonization of musical tone. Repetitions, appearing at clearly defined positions in poetic discourse, perform an important function in reinforcing and emphasizing the content of thought while simultaneously creating compositional unity and expressing expressivity. We set out to examine the linguopoetic characteristics of repetitions as syntactic figures using the poetry of the great poet Shavkat Rahmon as our material.

In Shavkat Rahmon's poetry as well, repetitions perform an important linguopoetic function as units that shape the text, enhance expressive impact, connect stanzas through shared meaning, and create rhythmic wholeness.

The device of repetition is used for the purpose of particularly emphasizing, affirming, and more fully expressing the thought being conveyed. Through repetition, the expressiveness of speech is heightened. Repetition has several forms, each of which also performs a stylistic function in text formation: phonetic repetition, lexical-semantic repetition, and grammatical repetition. Phonetic repetition refers to the purposeful repetition of sounds within a text, while grammatical repetition refers to the repetition of phrases and sentences.

Repetitions are horizontal or vertical according to their position of use. Such repetitions, especially in poetic texts, give rise to a distinctive musicality. Furthermore, according to the grammatical category of the repeated unit, they are divided into noun repetition, adjective repetition, pronoun repetition, verb repetition, and the like. According to their syntactic nature, phrase repetition and sentence repetition are also distinguished. According to the position of these units and the distance between them, they are classified as contact (immediate, closely positioned) and distant (spaced, remotely positioned) repetitions.

Repeated units may appear at various positions within poetic discourse, and accordingly its types — anaphora, epiphora, and infora — are distinguished. These have been studied extensively and in depth in Uzbek linguistics as devices of artistic depiction.

Shavkat Rahmon also employs repetition as a syntactic device in his poetry.

Anaphora (Greek: *ἀναφορά* — lifting upward; repetition), or uniform beginning, is a stylistic device consisting of the repetition of similar sounds, words, or syntactic or rhythmic structures at the beginning of adjacent verses or stanzas. The poet has made effective use of anaphora both as a text-forming device and in ensuring the full and impactful comprehension of the meaning of the sentence element toward which thought is directed.

*Sezaman – poyonsiz qorong'ilikda  
Chinqirib o'sadi ho'rangan maysa.*

*Sezaman – bevaqt kesilgan daraxt  
battar ko'karishni o'ylab shaylanar.*

*Sezaman – ne yildir zahardan karaxt  
zamin o'z uyida dashtga aylanar. ("Shabi xayol")*

Through the repetition of the verb *sezaman* ("I sense/feel"), the poet expresses his artistic intent with heightened emphasis. One of the principles of linguopoetic analysis of a literary text is the principle of unity of time and place, according to which any work emerges in connection with its era and setting, and the logical coherence and relevance of its content and theme are determined by the period in which it was written. The poem "Shabi xayol" ("Night of Imagination") depicts an ecological problem. In an era when the poet lived under conditions that made open expression of such problems impossible, the poem artistically images the poisoning of plants and water due to cotton policy, the drying of the Aral Sea, and the suffering of nature in general — all leading to catastrophic consequences. The placement of the repeated unit at the beginning of each line performs an important linguopoetic function in drawing the reader's attention to this ecological problem and in enhancing the pictorial expression of each couplet's meaning conveyed through each repetition. The repetition actively participates in ensuring the poem's distinctive rhythmic wholeness. In particular, the selection of the predicate as the repeated unit is a significant element in emphasizing the artistic content — the predicate being the center of the sentence among its parts and the bearer of its principal thought. This allows the repeated unit to express distinct propositions within the micro-text and to unite them under a shared semantic common denominator within the macro-text. As a result, the ecological tragedy being wrought by human hands is depicted in its fundamental essence, and the device of repetition ensures the text's powerful expressiveness.

The linguist R. Qo'ng'urov identifies the following as an important characteristic of repetitions: "A poet or writer, in order to draw the reader's attention to a particular aspect of the event or phenomenon being depicted, to bring it into sharper relief, or with the intention of enumerating certain things, deliberately places special emphasis on and repeats individual sounds, sound combinations, or sentences — more frequently in poetic works, and sometimes in prose works as well."

The analyses demonstrate that repeated units are among the devices that shape the text and enhance expressive impact, actively participating in the realization of the aesthetic function of artistic content. Shavkat Rahmon employs several types of repetition in his poetry. The principal characteristic of repetitions is the creation of poetic emphasis.

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