

	<h2 style="color: #8B4513;">Stylistics of Repeats in Navoi Poetry</h2>
<p style="text-align: center;">Umarova Nargizaxon Rustamovna,</p>	<p style="text-align: center;">Associate Professor of Fergana State University, Doctor of Philology (DSc)</p>
<p style="text-align: center;">Abdukhalilova Ezozkhon Abdumalik qizi,</p>	<p style="text-align: center;">Fergana State University, Faculty of Philology, Linguistics: Uzbek direction 21.02 group master Abdukhalilova Ezozkhon</p>
<p style="text-align: center;">Umarova Hilolakhon Ilkhom qizi</p>	<p style="text-align: center;">Teacher of Uzbek language of the 1st school of Quva district +998911265955 Hilolaxonu@gmail.com</p>
ABSTRACT	<p>The article deals with the means of artistic imagery, syntactic and stylistic means, their emotional and expressive functions in the artistic text, skillfully used in the work of A. Navoi.</p>
<p>Keywords:</p>	<p>poetic arts, repetition, inevitable, repetition, anaphora, epiphora, infora, mixed (circular) repetition.</p>

Repetition is the most widely used syntactic-stylistic figure in the language of poetic and journalistic works.

A number of works on the study of repetitions in linguistics have been carried out, and Russian monologists I.M.Astafev, K.B.Bochan and M.N.Adilov conducted special monographic researches [1]. Professor A. Mamajonov, one of the Uzbek linguists, gives a number of information about repetition and its stylistic function in his scientific views. In particular, repetition is one of the methods of syntactic and stylistic expression, which is mainly characteristic of artistic speech. By deliberately and precisely repeating the units of language or speech, the author manages to increase the power of his thought, to exaggerate his feelings. Repetition is the most common, most ancient

stylistic tool in fiction, and word masters have used it to express subjective attitudes toward the object being depicted, to evaluate it, and to attract the attention of the listener or reader.

The function of repetition is to express the author's speech in an effective way, to concretize the idea and, most importantly, to convince the listener or reader of it [2, 18].

Repetition is the repetition of textual, compositional or thematic units for specific artistic and aesthetic purposes. is noted in the form of figurative-thematic repetitions [4]. In linguistics, the phenomenon of repetition is described as one of the sources of enrichment of the stylistic means of language. Repetition is the most widely used syntactic-stylistic figure in the language of poetic and journalistic works.

In addition, there are lexical repetitions, morphological repetitions, syntactic repetitions, such types of repetition are widely used in the language of folklore materials, works of art and journalism [5, 60].

When we study the repetitions used in the works of Alisher Navoi, we see that the means of artistic imagery used in them are also diverse in terms of their specific expression, their ballet function. In this case, lexical-morphological and syntactic repetitions serve to ensure the effectiveness of the work. Such influence was manifested in Navoi's works through anaphora, inevitability, repetition, epiphora and infora repetitions.

So'z durki ko'rsatib berur ulukka jondin,

So'z durki beradi jonga xabar jo'ndin,

Insonni so'z ayladi judayam,

Bilkim, guhare sharifroq yo'q va [6,3].

In this rubai the anaphora method of repetition was used as a syntactic-stylistic tool. In this case, the power of speech is expressed using anaphoric repetition. Through the repetition of the word at the beginning of the verses, the effectiveness of the thought is achieved. In this type of repetition, poetic verses are initially a repetition of a melodic word, a way of starting the same grammatical form of the simple sentences that make up the text [7,47].

Olloh, Olloh! Bu dag'i inshomu ekin,

Yoruhi quds fayzidin iymomu ekin,

Insho demay, anfosi Masihomu ekin,

Yo qudrati Ollohu taolomu ekin.

In the above-mentioned rubai, the description of Allah, his power, and beauty are expressed through taqdir, and takrir is derived from the Arabic word for "repetition," which consists of the repetition of the word in various forms in a poetic work [8,160].

Lahza-lahza chiqdimu, chekdim yo'lida intizor,

Keldi jon og'zim'ayu, ul sho'xi badxo' kelmadi

The above verses use the inevitable art of classical literature. The word mukarrar means "over and over", "over and over". The inevitable form is the repetition of a repeating word in a verse byte or band. The word "moment-by-moment" is inevitably formed to increase the effectiveness of the meaning.

Shukr ayladi shiddatda rijo izhori,

Har mehnat aro daf'i balo izhori,

Mol istasang yet shukru sano izhori-

Kim, shukr demak qilur g'ino

In this rubai, the poet gained intellectual influence through the use of the epiphora method of repetition. Here the epiphora consists of the repetition of a sound, word, or phrase at the end of a verse. "The epiphora is a strictly systematic repetition, contrary to the anaphora rather than the verse. Because anaphora is a repetition of a word or phrase at the beginning of a verse, epiphora is a repetition of a linguistic unit at the end of a verse. Epiphora is a method of completing syntactic constructions with exactly the same forms "[9, 49]. The word "izhori" in the verses caused an epiphoric repetition, which was used at the end of the verses. This served to emphasize the verdict of affirmation in the opinions expressed.

The following rubai is an example of an informative repetition:

Jahl ahli bila kimgaki ulfat bo'lg'ay,

Ul ulfati ichra yuz ming ofat bo'lg'ay,

Faqr ahli bila angaki suhbat bo'lg'ay,

Shak yo'qki, ziyoda shuki ne'mat bo'lg'ay [10,67].

Inforic repetition is an exact method of repetition of the same grammatical form between the components that make up the syntactic construction, and the information used in the sentence components comes as a function of certain parts of speech and serves to distinguish and emphasize their meaning [11,24].

Mixed (circular) types of repetition can also be found in Navoi's works

Har kimki aning himmati dunroq bo'ldi,

Bilki, g'amining naxli nigunroq bo'ldi -

Har kimki, himmati rif'ati fuzunroq bo'ldi,

Qayg'ularining tori uzunroq bo'ldi [12,44].

Mixed (circular) repetition is a method of combining types of repetition in the components of syntactic construction, the presence of both anaphoric and epiphoric parts in a syntactic structure creates a circular repetition. In the above verses, the words "everyone" and "was" formed mixed repetitions in the form of anaphora-epiphora, which increased the effectiveness of thought and served to strengthen the content.

In conclusion, it can be said that the poet's poetry is rich in repetitions, characterized by the widespread use of art and methodological tools. The means of repetition ensured the artistic perfection of the poet's poems and demonstrated the artist's skill in artistic design of the word. Navoi effectively used artistic means in his poems. The semantic and stylistic features of artistic repetitions also determine the specificity of the poet's work. Through artistic repetitions, melody and expressiveness are achieved in poetic speech. It also ensures a semantic and formal connection between the verse or clauses, achieving a strong expressiveness of the image, harmony of content and form.

References:

1. Астафьева И.М. Виды синтаксических повторов, их природа и стилическое использования (на материале современного английского языка) – М., 1964; Бочан К.Б. О повторяемости слов и лексических синонимов. – Иркутск, 1965.
2. Mamajonov A. Qo'shma gap stilistikasi. – Toshkent, 1990. 18-b.
3. Quronov D va b. Adabiyotshunoslik lug'ati. T., 2010. 305-b.
4. Umarova N. Shavkat Rahmon she'riyatida shakliy parallelizmning uslubiy xususiyatlari//Til va adabiyot ta'limi. 2015.
5. Mamajonov A. Takror va uning sintaktik-stilistik funksiyasi//O'zbek tili va adabiyoti. 1978. №3. 60-b.
6. Navoiy. Nazm ul-javohir. – Toshkent, 1967. 3-b.
7. Mamajonov A. Tekst lingvistikasi. – Toshkent, 1989. 47-b.
8. Hojiahmedov A. She'riy san'atlar va mumtoz qofiya. – T.: Sharq, 1998. 160-b.
9. Mamajonov A. Tekst lingvistikasi. – Toshkent, 1989. 49-b.
10. Alisher Navoiy . Nazm ul-javohir. – Toshkent, 1967. 67-b
11. Mamajonov A. Qo'shma gap stilistikasi. – Toshkent, 1990. 24-b.
12. Alisher Navoiy. Nazm ul-javohir. – Toshkent, 1967. 44-b
13. Umarova N.R. Expression of cause and effect relationship in Alisher Navoi's poems: NDA.– Fergana, 2005.
14. Umarova N.R. (2020). The concept "word" in the works of Alisher Navoi. *Scientific Bulletin of Namangan State University*, 2(11), 256-262.
15. Umarova N.R. (2020). The interpretations of the nation "concept". *ERPA international journal of multidisciplinary research (IJMR)*, 6, 437-439.
16. Umarova N.R. (2021). The use of artistic anthroponyms in the poems of Alisher Navoi. *Theoretical & Applied Science*, (5), 419-421.
17. Rustamovna U.N., & Alisherovna A.N. (2021). Mention of plant names in the poems of Alisher Navoi. *ResearchJet Journal of Analysis and Inventions*, 2(06), 371-375.
18. Rustamovna U.N., & Turdalievich Z.M. (2020). Frame Structure of The Concept "gold" in Navoi's Poem "Iskander's wall". *Iranian Journal of Language Teaching Research*, 9(16), 346-357.
19. Qizi, G.S., & Umarova N.R. (2021). The use of anthroponyms and pseudonyms in alisher Navoi's gazelles. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(9), 349353.
20. Umarova N.R., & Yigitaliyeva S.I. A.Q. (2021). Concept as a basic unit of cognitive linguistics. *Theoretical & applied science Учредители: Теоретическая и прикладная наука*, (9), 701-704.
21. Fattohov, K. K., & Umarova, N. R. (2021). The use of arabicism in the works of navoi. *Theoretical & Applied Science*, (4), 426-428.
22. Umarova N.R. (2021). A linguistic approach to conceptual research. *ASIAN JOURNAL OF MULTIDIMENSIONAL RESEARCH*, (4), 62-66.
23. N.Umarova & N.Abduvaliyeva (2020). ALisher Navoiy G'azallarida maqol va iboralarning ma'noviy xususiyatlari. *Oriental Art and Culture* (3), 105-111.

24. Umarova N.R., & Maxmudova O.T. (2022). [Polysemy-Semantic Universal](#). *International Journal of Culture and Modernity*, (14), 11-15.