

## SOME COMMENTS ON THE STYLISTIC REPETITION

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### ABSTRACT:

This article analyzes the repetitive stylistic device, its types and function in speech on the example of English and Uzbek prose and poetry.

**Keywords:** Repetition, phonetic repetition, repetition of vowels, repetition of consonant, repetition of syllables, anaphora, epiphora, ring repetition, finding repetition, string repetition, stem repetition, synonymous repetition.

### INTRODUCTION:

Repetition is the most commonly used syntactic-stylistic figure in the language of poetic and journalistic works, a word that expresses meanings such as continuity, is a repetitive form of a word. When thinking about repetition the first thing to consider is the issue of phonetic repetition. Phonetic repetition is reflected in stylistic figures based on inter-line repetition of individual sounds like anaphora, epiphora, alliteration, assonances. The term “**sound repetition**” was originally coined by O. Brick and was used only for consonant sounds. Later the term was also applied to vowels and consonants in poetic speech. Repetition of vowels, repetition of consonant sounds and repetition of syllables are often found in examples of folklore, in poetic speech. **Phonetic repetition** is mainly characterizes the style of artistic speech. By deliberately repeating the phonetic elements the author manages to increase the power of the artistic image and to express his feelings. **Sound repetition** is especially used to draw the listener's or reader's more attention to the object of the image. The main function of repetition is to make the speech effective,

concretize the idea and draw the listener's attention.

Linguists I.M. Astafyeva and M.N. Adilov conducted special monographic research on the syntactic and stylistic features of repetition.

Repetition is a syntactic-stylistic means based on the nature of the oral form of speech which is used to express an emotional state. The use of the repetitive stylistic tool should be natural and the repetition of certain words serves to create a word game in the sentence.

**For example:** For that was it? **Ignorant** of the long and steally march of passion and of the state to which it had reduced Fleur, **ignorant** of how Soams had watched her, **ignorant** of Fleur's reckless desperation ... **ignorant** of all this everybody felt aggrieved. (J. Golthworthy)

In the small text above, the repetition of the word **ignorant** is used by the author as a stylistic figure to capture the reader's attention. Reflecting the repetition and its stylistic function Professor A. Mamajonov said that its phonetic, lexical, morphological, syntactic repetitions have such repetition types that are widely used in folklore in the language of fiction. According to the scientist "this situation is a rich material for the analysis of syntactic and stylistic figures as well as an opportunity to conduct separate and important research on repetition to draw appropriate conclusions."

Linguist M. Saidova, thinking about the repeated stylistic figure, notes that it has the following types in English. We agree with her about these types of repetitions.

1. A verse is a repetition of an anaphora at the beginning of a passage. Writers use anaphora to create emotional and uplifting forms of speech.

**For example: For want** of a shoe, the horse was lost,

**For want** of a horse, the ride was lost.

**For want** of a rider, the battle was lost.

**Always** in Rome,

**Always** with the girls

**Always** with the carabinieri.

In Uzbek poetry, anaphora is also used in the following Uygun's poem.

**Qaniqizlar, qanio'rtoqlar? Qaniko'klam, qanigo' zalyor?**

**Qanigullar, qanibulbullar? Qanishodlik, qanikul gusoz?**

2. In poems, some vowels or consonants are repeated at the end of a word or phrase to enhance expressiveness. This is called the end of the sound or epiphora.

**For example:** When I go into the beach I get **rattled**.

She clerks **rattle** me

She wickets **rattle** me

The sight of money **rattles** me

Everything **rattles** me. (Lexset)

The priest was good but **dull**.

The officers were not good but **dull**.

The king was good but **dull**.

The wine was bad but not **dull**. (E.

Hemingway)

In Uzbek literature, we see that the following epiphora is used in the following verses of H. Olimjon:

**Uydaoilada dalada qirda** Oppoqpaxtabitganseru numyerda ,

**Ozodmehnatzo'rjadal bilan Insonniqaytadanko'k artirganda,**

**Harminutseno'zing biz bilan birga.**

3. Words can be repeated both at the beginning and at the end of the speech. Such kind of repetition creates special circle and called frame repetition or ring repetition. The following passages from English and Uzbek poetry are included in this type of repetition:

1. **Our hands** have met but not our hearts,

**Our hands** will never meet again

**Friends**, if we have ever been,

**Friends**, we cannot now remain

**If** only know I loved you once,

**If** only know I loved you in rain. (Thomas Hood)

**Poor** doll's dressmaker. How often so dragged down by hands that should have raised her up; how often so misdirected when losing her way on the eternal road and asking guidance. Poor little dressmaker; (Ch. Dickens)

**Nafischayqaladibirtupna'matak,**

Yuksakdashamolning belanchagida,

Quyoshgako'taribirsavatoqgul,

Viqor-la o'shshaygan qoyalabida,

**Nafischayqaladibirtupna'matak**

4. The fact that a certain word at the end of the first verse is repeated at the beginning of the second verse is called linking repetition or reduplication. For example: Freedom and slave. **Slave...** carried on an uninterrupted now hidden now open **fight**, a **fight** that each time ended. (D. Cusack)

**Living** is the art of **loving** **Loving** is the art of **caring** **Caring** is the art of **sharing** **Sharing** is the art of **living** (W.A. Davies)

5. In Uzbek: The cradle shakes **the child**, **the child** shakes the world. There are also repetitions in the language that increase the meaning of repetitive words, which is called chain repetition. **For example:**

**A smile** would come into Mr. Pickwick's face: **the smile** intended into **a laugh**, the **laugh** into **a roar** and **the roar** become general (Ch. Dickens)

Example for linking repetition: And a great desire for peace, peace of no matter, what kind, swept through her. (A. Benkett)

In Uzbek language: Soatlar **kunlarni**, **kunlarhaftani**,

**haftalar** oylarnitug'dirganideka'lochinomiasl obo'shatma. (G'.G'ulom)

There are also repetitions that do not have a definite place in the sentence, they are

used in different situations, to express both meaning and emotional states. Such repetitions are called ordinary repetition. **For example:** “Why can’t we be friends now?” said the other, holding him affectionately.” It’s what I **want**. It’s what you **want**.” But the horses didn’t **want** it-they ran apart; the earth didn’t **want** it, sending up rocks through which riders must pass single file: the temples, the tanks, the jail, the palace, the birds, the Guest House, that came into view: they didn’t **want** it, they said in their hundred voices,” No, not yet “and the shy said “No, not there”. (E.M. Forster)

There are also synonymous repetitions that exist in the language. Synonymous repetition adds, expands and details the main content of an idea in the expression of a single meaning.

**For example:** The poetry of earth is never dead,

The poetry of earth is ceasing never. (I.Keats)

**Down with the English anyhow.** That’s certain **clear out** you fellows, double quick, I say. You may hate one other, but we hate you most. If I don’t **make you go**, Ahmed will, Karim will, if it’s fifty-five hundred years we shall **get rid of you**. Yes, we shall **drive every Englishman into the sea** and then” – he rode against him furiously –“and then” – he concluded half kissing him;” you and I shall be friends”.

There is also a repetition of words consisting of the same stem, which is called half repetition in English. **For example:**

It is my love that keeps mine eyes **awake**,  
My own true love that doth my rest defeat,  
To play the **watchman ever for my sake**:For  
the **watch** I whilst thou dost **wake**elsewhere,  
From me far off, with others all to  
near.(W.Shakespeare)

In Uzbek Language:

**Insonqalbibilano’ynashma,**

**Insonqalbilansenqilmahazil, Insonqalbi-**

oftobaksetganchashma, Gohbulutdayyengil,  
gohtog’dayzil.

When thinking about synonymous repetition, it is important to think about pleonasm. In pleonasm, not only is the word or tool repeated, but the content is also repeated. It’s like an exaggeration but it doesn’t add any meaning to the acknowledged idea. Pleonasm is a lack of speech. Pleonasms are synonymous repetitions that are not based on artistic aesthetics. The phenomenon of pleonasm is almost non-existent in the language, especially in Uzbek, but it is transmitted in English.

**For example:** And the books –they stood on the shelf,

The wound –it seemed both sore and sad.

In both cases, the words pleonasm are replaced by rhymes.

The books- they

The wound- it

The most common type of word-based art is tasdir. The essence of this art is that the word that begins the verse of the poem is repeated at the end of it. In language, speech consists of phonetic units of different sizes. These phonetic units consist of a phrase (sentence), a phonetic word, a word (morpheme), a syllable, and a sound. The above units form a speech chain. A phrase (sentence) is often equivalent to a sentence and the intonational unity between the pauses of speech.

Observations show that the use of repetitive stylistic means in the poetic work of poets plays an important role in ensuring the melody and attractiveness of works.

In conclusion repetition especially phonetic repetition gives the work a deep emotional and emotional meaning. It evokes delicate feelings in the heart of the reader and the listenerthe works of art show the maturity of euphonicity and serve as the main phonostylisticmeans in the creation of beautiful examples of literary language.

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