

REPETITION OF WORDS IN THE POETRY OF ABDUVALI QUTBIDDIN

Iminjanov Boburmirzo

Andijan State University Master's Student of Uzbek Literary Studies

Abstract:

This article talks about the creative views of the poet and publicist Abduvali Qutbiddin, the peculiarities of his poems, in particular, how he achieved melodiousness through the repeated use of words. By giving examples of some of the poet's poems, these characteristics are shown in a more open and clear way. The main attention is focused on repeated expressions in the poet's poems.

Keywords. Poem, lover, Shavkat Rahman, Homeland, Osima, signs, grouping, love.

Introduction

Abduvali Qutbiddin's work is distinguished from other works by its variety of colors and themes. How many times do you think a lover has to tell his beloved to stay with him? Abduvali Qutbiddin asked to stay three times in the poem "Taassurot". Such a repetition fully reveals the state of the lover before the eyes of the reader. The poet showed the situation of a person on the verge of separation as follows:

The twists and turns of your curls,
Take my life in your black hole.
Take my blood, you've run out of blood
stay with me
stay with me
stay with me...

We encounter such a repetition in the poem called "Door". The words "There is no one" are repeated in this poem. In a verse above it, the poet says "Hurdi sarosima". And the repeated word has strengthened and emphasized this "barking confusion" even more:

There is a knock at the door, no one is there...
Clouds –
Drink grass, take risks, I got up,
Hurdy confusion, a tooth in the calf,
A knock-knock is the fear of the door...
There is no one...



There is no one...

There is no one...

The poems of Shavkat Rahman, one of the greatest writers of the last century, were and remain dear to everyone. The poem "The Turks" written by this poet ended in a very high climax. "He is not a Muslim who turns away from God!" verse is repeated exactly five times at the end of the poem. Such repetitions are especially attractive in poems written about the Motherland. Abduvali Qutbiddin also wrote a poem on the theme of the Motherland called "Da'vat". In this poem, the sentence "Watan desak" (unlike Shaukat Rahman) is repeated four times:

Uzbekistan, my dear, is the motherland.

Lord, protect him

If we say that our eyes are shining for this country,

Make us dust in its soil.

my mother

Beloved

Let's say homeland!

If we say the country, if we say the country, if we say the country!

Some people complain that they cannot understand some of the sentences used by Abduwali Qutbiddin. But such words do not raise any doubts about the poet's skill. Literary critic Belinsky says: "Poetry is like a peak. It doesn't have to come down to the reader. But if the reader wants to understand it, he must go to the top. And Abduwali Qutbiddin's "peak words" that not everyone could understand were great. One of them occurs repeatedly in the poem that begins "Return, in your heart...":

Protect me with your shield

Trap your hair in my dream,

Cherish your soul, heal your soul,

Don't go back...

Don't go back...

Don't go back...

The last lines of the poet's poem, which begins with "Baliknyng tish-la...", also end in the above style. No one can deny that these emphatic words add additional feelings and passions to the poem's pathos. The poem in question actually consists of five stanzas. At the end of the previous four clauses, the word yaridim acts as a radif. In the fifth paragraph, the word radif is used exactly three times. The last letter of the third letter of the word radif is slightly elongated to give it additional emotionality. It can also be taken as a kind of exclamation:

I left the world, I went on a journey,



I was completely unaware of my feelings.
I gave a wedding for fifteen days
In Darulbako...
I made
I made

Abduvali Qutbiddin skillfully used the art of repeating words in his poems. For example, the poet's series of poems entitled "Imaginary Moments" contains such verses:

Light-blue mountain...
The gado whose feet faded in the ruby stream...
My conscience, faith and taste...
Baby crying
Thief...
Thief...
Thief...

Or, in the twenty-seventh part of this series of poems, there are the following lines, and the repetition of these words also created a special emotionality:

Umbilical cord blood...
Those gathered to quench their thirst...
Silver city beggars...
Children...
Children...
Children...

The exact repetition of one word makes the poem more beautiful. The same word is repeated in the poet's poem called "Love Story":

The girl sings, her palms shine,
Joyful, strange - pimples on the chest.
In the eyes, on the lips and on the chest -
Nice...
Nice...
Nice...

This stanza is the third stanza of the poem. It is at the end of this poem, that is, in the fourth, concluding stanza, that the poet repeats the last word:

Tortured by moving the sands of the dead sea anemone,



A handful of salt and a sip of water -

Lovers are against the rules.

Against...

Against...

In conclusion, it can be said that distinguishing the specific aspects of Abduvali Qutbiddin's poetry is not difficult for readers or literary scholars. There is a special pathos in it, and you feel the glory even when the stage of separation is depicted. The poet does not turn his hero into a "madman wandering in the deserts". Apart from that, Abduvali Qutbiddin can be recognized by the differences in the structure of the poem. A poet often uses one, two or three words in a line at the end of a stanza. That is, the number of stops in the last stanza is completely different from the three stanzas above it. It can be said that he perfectly mastered the art of creating two verses by cutting one verse. We will limit ourselves to quoting only one paragraph from the poem "Breath":

Nothing that stops: moments, moments,
The feeling of trembling in my body,
What is this recitation until I am interested,
my soul
Breathe
On my face
Sleep...

In addition, we have listed several signs that distinguish Abduvali Qutbiddin's work from the poems of other poets. We considered it permissible to mention them once again:

- Using words expressing musicality;
- Wide use of exclamations;
- Creating another word by changing the letters of one word;
- Repetition of a word or phrase at the end of a stanza or clause.

At the same time, the poems addressed to Osima have become a unique signature of Abduvali Qutbiddin. We can also include them among the peculiarities of the poet's work.

In conclusion, Abduvali Qutbiddin is considered one of the poets who has earned his place in the world of new Uzbek poetry and has left his mark in this vast world. Poet's poems invite people to think and reflect. This facade itself shows what kind of personality he is.

References

1. Abduvali Qutbiddin. Allegory of "Yes".
2. Dilmurod Kuronov. "Theory of Literary Studies".
3. "Uzbek folk epics", Volume III.
4. Kazakhboy Yoldoshev. "Burning word".

