



ANAPHORA AS A SYNTACTIC-STYLISTIC TOO

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Abstract: This article talks about anaphora, one of the syntactic-stylistic tools, its place in the literary text, and its difference from other stylistic tools as a form of repetition. Anaphora's functions and manifestations in poetic text are analyzed on the example of the poet Rauf Parfi's poetry.

Key words: *anaphora, lexical repetition, syntactic repetition, epiphora.*

Rauf Parfi is one of the poets who is very careful when choosing words for a poem. The use of every word with care shows his poetic skills. We can observe the phenomenon of assonance in the combination of "sleep is sleep, awake sleep" in a passage from the poet's poem "Black Wall". In addition, in the words "in my eyes", "kuzgun", "mudhish", "yohu" in the poem, we can see the harmony of vowels u and o.

In the poems of the poet Rauf Parfi, there are types of repetition from the linguistic point of view: lexical, morphological and syntactic repetition. A. Mamajonov states in his works that there are four types of repetition as follows:

1. Anaphoric repetition is a way of beginning with the same grammatical forms of the components forming a syntactic whole.

2. Epiphoric repetition is a method of completing the components that make up the syntactic construction with exactly the same grammatical forms.

3. Inphoric repetition is a method of exact repetition of the same grammatical form between the components that make up the syntactic construction.

4. Mixed (circular) repetition - the method of beginning and ending the components of the syntactic structure with the same grammatical form [3. 60-61]. Adabiyotshunos T. Boboyev esa takrorlarni quyidagi ko'rinishda tasnif etadi [1. 431]:

a) Phonetic repetitions: alliteration, assonance, consonance, etc.;

b) Lexical repetitions: asyndeton, polysyndeton, radif, anaphora, hajib;

c) Morphological repetitions: word-stem repetition, affix repetition, repetition art, repetition of word groups, repetition of word combinations, tardu aks, musalsal, three-by-three connection (simploka) and others;

g) Syntactic repetitions: parallelism, stanza repetition, stanza repetition (loop, refrain, musaviyat tarafine, tautology, pleonism, etc.)

We will touch on some of these types of repetitions. A common type of repetition in the work of the poet is lexical repetition in the form of anaphora, epiphora and radif. In the work of Rauf Parfi, lexical repetitions in the form of anaphora are especially common:

Balki bulutlarda uchaman, dersan,

Balki maqtanchoqsan xuddi toj-xo'roz,

Balki g'am-alamlar ichra yig'larsan,

Balki sevgilingdan xafasan biroz.

Among the syntactic-stylistic tools in the literary text, the figure that stands out for its expressiveness and effectiveness, convenience and fluency is anaphora [5. 486]. In this regard, in the work of the poet Rauf Parfi, one can find different versions of anaphora. Anaphora means to rise up. In this case, the same repeated constructions are used at the beginning of each verse, paragraph and sentence [6. 64]. Anaphora is also a syntactic figure. Therefore, the place of anaphora in the composition of the poem is incomparable. Anaphora is one of the tools that make speech attractive. Prof. S. Karimov, anaphora should be considered not as a decoration, an external sign of speech, but also as a means of enhancing meaning [2. 58], expresses his thoughts. The beginning of the poem with anaphora may also have some peculiarities. Here too, the poet uses the opening words of the poem as an anaphora, aiming at a certain goal.

Eslaysanmi, izg'irin kecha
Darchaga qor urar besabr.
Yiroq o'ylar edi ketgancha,
Yiroq o'ylar edi bir og'ir.

Darchaga qor urar besabr,
Oyna uzra lojuvard makon.
Oyna uzra shohona qasr,
Oyna uzra sovg'a-sargardon [4.46].

The anaphora in the first stanza is repeated in a separate form in other stanzas of the poem and fills the entire essence and content of the poem. In general, in the poems of Rauf Parfi, there are many cases where the words and sentences used in the anaphora spread to the verses of other stanzas. This shows that the style is unique to the poet Rauf Parfi. Now, if we pay attention to the second stanza of the poem, it will be understood that the artist beautifully describes the miracle of nature, that is, the white snow hitting the window on a cold night. And to make it more effective, the poet uses anaphora. The repetition of the word "mirror" in the poem served to further strengthen the meaning. The artist uses the "mirror" detail to give a clear picture of the dark night and the snow falling in it. The creature of the night, i.e. the "lajuward space" and "royal palace" that Izgir painted on the mirror, are vividly embodied in the reader's eyes by means of anaphora.

In the poet's poem "Siyovush" dedicated to Ibrahim Haqqul, anaphoric repetition takes the main place. Here are the clauses in the poem with anaphoric repetition:

Nechun yurakda tosh, ko'zlarda huzun,
Nechun?! Xo'rlangan insonlar faryodi?
Nechun?! Nechun yolg'onning umri uzun?
Nechun?! Tirilmasmi o'tkanlar yodi?

Nechun vijdonini sotib yashaydir,
Nechun qulligidan bexabar har qul?
Nechun zulm yashar, zulm oshaydir?!
Haqsiz olomonning tirikligi shul,

Nahot, iymon o'chgan, toptalgan huquq,

Nahot, bu millatning qahramoni yo'q,
Nahot, bu millatning shoiri yo'qdir [4. 103].

The interrogative pronoun "why" based on anaphoric repetition is not only used in the first two paragraphs, but also increases the impact of the feelings and questions that are going on inside the lyrical hero. If you pay attention, the poem is read from the bottom up. In this case, the interrogative pronoun *Nechun*, which is anaphora, is read normally in the first stanza, and continues in the following stanzas with an increasing tone. We can see this in the use of punctuation and also in the repetition of the interrogative pronoun "why" that occurs consecutively in the third stanza of the opening stanza.

The repetition of the personal pronoun can be seen in the following clause:

MENING OTAM ODAM, MOMOM HAVODIR,

Mening Turkistonim yorilgan yerim.

Mening farog'atim ulug' jafodir,

Mening yetim bolam – sevgili she'rim.

The anaphora personal pronoun at the beginning of each stanza emphasizes the poem.

In the following passage, the number of words is used as anaphora:

Ikki askar.

Ikki xil harbiy kiyim.

Ikki rang.

Birining o'q tovushlaridan quloqlari kar.

Yotar, xotinini ko'rar tushida.

Boshqasi jim.

Numbers serve to add clarity and concreteness to the total amount in the sentence. With this feature, they resemble adjectives [7. 113]. In these verses, the number of words clarify the content of the verse and show that there is a difference in the appearance of the two soldiers, as well as in their condition. He emphasized the content of each verse by means of anaphora.

Alvido, dil, agar dunyo g'araz bo'lsa, maraz bo'lsa,

Alvido, til, qani hurlik, qani erkin nafas bo'lsa,

Alvido, el, itoat et, Vatan ramzi qafas bo'lsa,

Itoat et agar sendan vatan rozi emas bo'lsa,

Yoril, chaqmoqqa aylan sen, yoril, mayli, tamom o'lsam.

In Rauf Parfi's poem "Usman Nasir Mukhammas" the word "Alvido" is an anaphora. Characteristically, the word "dil", "til", "el" used as an anaphora in the poem comes together with impulses and gives the poem a unique emotional and expressive meaning.

The use of the participle at the beginning of the sentence also carries a certain stylistic task. Also, the repetition of the clause, and the repetition that we are analyzing in the form of anaphora, makes the speech more effective:

Yondi davr-u **yondi** davron, Allohim,

Yondi jon-u **yondi** jahon, Allohim,

Yondi din-u **yondi** imon, Allohim,

Yondi, Alloh, **yondi** Turon, Allohim,

Sen yolg'iz emassan, oh, Ozarbayjon.

The change of word order is characteristic of poetic speech. In these verses, we see that the order of possessive and participle has changed. Possessive and participle inversion is

especially characteristic of poetry. In this case, the participle often comes before the possessor with the requirement of weight, rhyme, and stop, and serves for artistry, expressiveness of thought, and expressiveness. Bringing the participle before the possessive makes the speech impressive and emotional [7. 176-177]. In the author's poem "Azerbaijan", first of all, the use of the participle at the beginning of the sentence increased the effectiveness, and its repeated use increased the stylistic meaning. Among the types of repetitions listed above, we can see an example of mixed repetition in the poem "Azerbaijan". In this case, the mixed use of the participle "burned" in the form of anaphora and inphora served to reveal the idea of the poem and the details of all the events that took place in Azerbaijan in 1991.

We can observe a common form of anaphoric repetition in the following poem by Rauf Parfi:

Xayolimning ilhom parisi,
Yurakdagi sevgi barisi,
Faqat she'rlar, faqat dildorlar,
Faqat she'rlar, faqat soz, torlar.

In conclusion, it can be said that in the poetry of Rauf Parfi, anaphora is of particular importance as a stylistic figure. As a type of poetic repetition, we can see that anaphora can perform various functions in an artistic text, rather than being a simple repetition, in the example of Rauf Parfi's poems..

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