



Linguistic Aspects of Repetitions in The Epic “Alpomish”

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Abstract: This article discusses today's current issues – language and culture, their mutual relations, the linguistic and cultural aspects of the repetitions in the English translation of the rare work “Alpomish”, which embodies the national customs and traditions of the Uzbek people. The ability of the translator, who is a bridge between two unrelated languages, as well as suggestions and recommendations on translation difficulties and their elimination, are given. By the word dance, it is meant that the participation of words, phrases, and sentences that come as a means of repeated expression decorates the epic in terms of content and form.

Key words: Linguistics, translation studies, repetition, dance of words, difficulty, judgment.

The essence of repetition as an emotionally enhancing stylistic technique is that it occurs as a result of two or more repetitions, directed to a specific goal through a neutral syntactic norm, in order to increase the logical or emotional impact of the reader on the expression and to give a special feeling. Z.P. Kulikova stated that repetition is such a language unit that it conveys not only spiritual and semantic information, but also covers emotional-expressive content when conveying certain feelings of the speaker in many cases. By the way, in such a view, repetition performs two main functions: reinforcing-differentiating and emotional-expressive¹.

Based on the analysis of existing linguistic studies, it should be noted that repetition is a multifunctional subject of stylistic linguistic phenomenon. Repetition has a special place in poetry as a rhetorical technique. For example, repetition has become the main stylistic factor as a function of increasing the emotional-expressive impact on the recipient, including the functions of aesthetic, topical relevance and attention-grabbing functions of text tone.

The functions of repetition in a literary text can vary depending on the context and the text. Here are some of them:

1. **Emphasis:** Repetition of certain words, phrases or structures can be used to emphasize and confirm an idea or emotional content. It helps to attract the reader's attention and create a unique atmosphere in the text. For example:

Original source: *Sen bormasang, **yoring** qalmoq oladi,*

***Barchin** yig'lab, nima iloj qiladi?*

Translation: *If you don't go – **the fault** is your own.*

*What can poor **Barchin** do alone?*

¹ Куликова З.П. Повтор как средство экспрессивности и гармонизации поэтических текстов: Дисс. ... канд. филол. наук. – Ростов-на-Дону, 2007. – С. 25.



While the original words *yoring*, *Barchin* logically indicate that we are talking about a lover, the English word **the fault**, **Barchin** are also semantically repeated, indicating a skillful translation. In fact, the fault means a mistake. Anyway, in the speech Alpomish's sister Kaldirgoch said to her brother, Alpomish's sister Kaldirgoch meant that if her future daughter did not fight to reach Barchinoy, she would fall into the hands of the Kalmyks and it would be her brother's fault. In the course of events, it is depicted that for some reason, Barchin, his family, and her kin with ten thousand houses went and settled in the land of Kalmakhshah, and Alpomish became indifferent to Barchin.

Until Hakimbek's sister touched his heart and pride and asked, "What is wrong with me?" works in the tribe. These verses attract the reader's attention not only in the original text, but also in the translation and create a unique atmosphere in the text.

2. Reinforcement of meaning: Certain words, ideas, or motifs are repeated to reinforce meaning and convey information more effectively. This helps the reader to better understand and remember the main points of the text. For example:

Original source: ***Bir nechuk nomardga ko'ngil bermagil,***

Lodon ko'ngling har hayolga bo'lmagil,

Ko'p yashagin, ko'p yilgacha o'lmagin,

Yo'lda nomardlarni hamroh qilmagin.

According to the tradition of folklore works, without going directly to the goal, at first, the addressee uses beautiful expressions, images, similes and adjectives in honor of the addressee. This strengthens the meaning and information, makes it easier for the listener (reader) to understand the essence of the ideas in the text, and in some cases (mainly, until the epic is written down) to keep it in mind.

Translation: ***Don't go with a coward: in them don't believe.***

Chatterboxes as friends, do not receive.

Don't lose your soul, in meditating too long,

Be happy, brother, and live, and sing life's song

If we compare the original and the translation, the repetition of the Uzbek text (in the first and fourth lines of the verses) is a simple repetition of the verse in the translation. But the essence has not changed. At this point, it can be said that the translator's efforts were related to the preservation of the rhyme.

3. Symbolism: The repetition of certain images, symbols or motifs in fiction can perform a special symbolic function. It adds depth and dimension to the work and helps reveal its main themes and ideas. For example:

Originality: *Qozonda qaynagan shirboz go'shmidi,*

Shu qizingning agar boshi bo'shmidi?

Bo'shi bo'shmi, deyin sendan so'rayin,

Kelin qilib biror ro'mol o'rayin.

The question about whether Barchin is "single" (*boshi bo'sh*), and if that is the case, the motive of the betrothal, that Surkhayil should betroth her to the son of Maston Korajon, and then take her as his bride, is repeatedly told by the old women who went to Boybicha as suitors, these part attracts attention. However, this part of the original, that is, the appeal addressed to Barchinoy's mother



with Karajan's mother and accompanying old women, remained untranslated into English. Below the translation of the research author of these four verses is given.

Translation: *Is it juicy meat in the pot that's being cooked?*

Is this daughter of yours single or hooked?

If she is single, let me ask for her hand,

Let's us be kins to each other to the end. (Translation is ours).

In fact, the word "go'sh" in the first line is written according to the rules of orthography (from the orthographic point of view, it is the word "go'sht"), given that the epic has been passed from mouth to mouth since ancient times, it was performed in the language of the Bakhshis' and written in this way by the scribes. So, the motif of betrothal takes place in almost 3 pages of the epic, and this very content is repeated in many places. In this case, the dynamics of the epic rises from stanza to stanza, that is, the proposal of the maston, which started softly at first, becomes stricter and rougher depending on Boybicha's response consisting of facial and mental expression.

The end of this plot ends unsuccessfully (the old woman was attacked by 9 dogs, after her clothes were dirty, torn, Barchin's mother put new clothes on her, and finally the proposal of marriage was rejected).

4. Structural unity: Repetition of certain phrases, structures or motifs can be used to create structural unity in a text. It helps to organize and connect different parts of the work, to emphasize their connections and to ensure the harmony of the work. For example:

Originality: *Men ketarman yorim izlab,*

Bu jarohat bag'rim tuzlab,

Yolg'izman, bo'taday bo'zlab,

Bobom Qultoy xush qol endi.

Structures describing the state of the lover in the verses, such as looking for a half, bagrim salting, bozlab as a bush, are found in several places of the work and serve to ensure the integrity of the events.

Translation: *He said goodbye to his granddad, and Qaldirg'och,*

And told them he was off to make a match.

Like a young camel, my pain now roars.

Is it easy, with no loved one nigh?

Do not miss me, granddad Qultoy!

These are examples of the functions of repetition in a literary text. Different authors create unique effects and styles by using repetition in different ways and for different purposes. Semantic according to the quantum meaning of the repetition in use; pragmatic in terms of presenting the text to the reader; we note the presence of cognitive and other functions from the point of view of understanding and perception of the literary and artistic text. In our opinion, the stylistic function individualizes the author's literary and artistic work.

In fact, the stylistic function of repetition directs the artist to describe his unique style features in a clear image, fully reveal its content, and includes tasks such as pictorial-expressive, melodic, informative, expressive, and compositional. As a stylistic technique, the properties of repetition refer to the feelings and mood of the reader, intensifying and strengthening the thoughts in his mind. Therefore, in our opinion, the main stylistic aspect of repetition is the existence of a function that



instills strong emotions and sophistication in the reader or listener. The essence of such an effect is the manifestation of repeated units with sound and lexical content, which is explained by the relational and remote repetition of one or another language unit used several times in a specific text. Therefore, as a means of repetition, not only modern linguistics and literary studies, but also examples of folk oral creativity were very beautifully decorated, and word, phrase, and sentence repetitions were actively involved. In "Alpomish" not only words, but also entire verses were able to enter the word game, and each repetition was able to perfectly fulfill the tasks assigned to it in the development of events. The reason why we took this work as the basis of our scientific work is the fertility and abundance of repetitions in it.

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