



THE ROLE OF REPETITIONS IN PUBLICISTICS OF ERKIN AZAM

Meliboyeva Maftuna

Denau Institute of Entrepreneurship and Pedagogy
Student of primary education and sports educational work

Ubaydullayeva Shohista

Termiz Institute of Agrotechnology and Innovative Development, student of plant and agricultural product quarantine

Article history:	Abstract:
Received: January 26 th 2023 Accepted: February 26 th 2023 Published: March 30 th 2023	This article analyzed the function of syntactic parallelism and repetitions in the journalistic works of Erkin Azam. It has been shown that repetitions in the journalistic genre perform more tasks than in fiction.
Keywords: Publicistics, syntactic parallelism, contact parallelism, distant parallelism, repetitions, speech situation.	

It is known that Erkin A'zam has become a very familiar figure for Uzbek book readers, newspaper readers, magazine readers, and even moviegoers. He reached this level with his unique works. When talking about the writer's works, an element of irony, sarcasm, and sarcasm comes to the mind of an astute linguist, literary critic, and reader. After all, the writer's ideas, the situation he wants to describe in the work, his humor, and his criticism come to the fore with the above-mentioned literary elements. But there are other elements in the artist's works that also serve as an additional detail to each work. As such tools, we can say syntactic parallelism and artistic repetitions. "... Repetitions are one of the tools that make the language of Erkin A'zam's works beautiful and attractive. The use of repetitions in a work of art creates a unique elation and solemnity..." [2:32]. Zafar Umurkulov has analyzed the syntactic parallelism and artistic repetitions in the writer's artistic works to some extent and expressed the necessary comments and analyzes about their function in literary stories and novels. In this article, we will consider the skill of using syntactic parallelism and repetitions in journalistic works of the writer. Syntactic parallelism is syntactically identical sentences in the text. Such sentences perform several functions in the text. "... The main task of such units is to explain the idea, and most importantly, to be able to fully convince the listener of it. Such syntactically identical sentences, together with ensuring the effectiveness of artistic speech, strengthen and express the meaning and expand and enrich the information related to the depicted object..." [2:32]. This definition is only true when used in the context of a work of art. But in the "Morning Thoughts" collection of journalistic works of the creator, there are titles that used repetitions in the title itself, and repetitions were used with a specific purpose. In the first chapter of the collection entitled "Siyosat sayohat " "Ishq boshqa, havas boshqa"; In the second chapter called "Shap-shap deguncha..." "Shoshilmasdan shoshiling", "Meni saylang, meni saylang", "Ko'z-ko'z qilmang – ko'z tegar", "Yalash boshqa, siylash boshqa", "Andishasiz andishalar", "Nega bunday, nega bunaqa?", "Bir xil, bir xil, bir xil...", "O'xshaydi, o'xshaydi, o'xshaydi...", "Farqi bor! Bor!"; The third section called "Yo'l-yo'lakay" contains an article entitled "Hikoya, hikoya", sect and literary notes. The above examples show that repetitions can be skillfully used not only in literary texts, but also in journalistic works. However, repetition does not serve to increase emotional expressiveness in populist genre. Repetitions are also divided into two groups and have a certain difference according to their use. "...Repetitions are structurally divided into two types. 1. Contact (side by side). 2. Distant (remote)" [2:33]. Erkin A'zam used both types of repetition in his works and journalistic work. Listed above are "Shoshilmasdan shoshiling", "Andishasiz andishalar", "Bir xil, bir xil, bir xil...", "O'xshaydi, o'xshaydi, o'xshaydi...", "Farqi bor! Bor!", "Hikoya, hikoya" are examples of contact repetitions. The titles "Meni saylang, meni saylang", "Ko'z-ko'z qilmang – ko'z tegar", "Yalash boshqa, siylash boshqa", "Nega bunday, nega bunaqa?", "Ishq boshqa, havas boshqa" are distant repetitions.

We mentioned above that the repetitions in the title of the journalistic genre are different from the repetitions in the literary text. Let's prove this point. For example, the word *boshqa* in the article "Ishq boshqa, havas boshqa" and "Yalash boshqa, siylash boshqa" served to express the concepts of bias, insincerity, taste, praise.

It has been criticized that there are more and more people who are ready to do anything until their work is finished. Their content can be understood from the repetitions in the names of the articles. "... So who is to be praised? A person who has a job. To finish work. Who is your job? To the official. Yes, does he not feel the poison in the essence of praise? He feels it and cannot stand it. It melts away. In Adam. It was a building made of clay. Let's say that the work in the middle is finished. Both sides seem to agree. You to me, I to you" [1:177]. In the quoted passage, there is another type of repetition, which is more common in fiction, the repetition of the pronouns in the form – *You to me, I to you* used by the method of substitution. Repetitions that come with such substitution are observed mainly in the pronoun group. For example, in the category "Andishasiz andishalar" the repetition given by changing the place occurred in the pronoun

group: "...Why are you throwing stones at the people?" "Our answer to the patriots is this: we are the children of this country, this nation is ours, we are this nation's" [1:184]. The combinatorial repetitions in this passage are formed by means of the pronouns *we* and *this* and the noun phrase *nation*.

Erkin Azam uses repetitions very skillfully. He even uses repetition as an oxymoron. This idea is reinforced by oxymoronic contact repetitions such as "Shoshilmasdan shoshiling", "Andishasiz andishalar". Oxymoronic contact repetitions are created by using the same word side-by-side in an affirmative and negative sense.

Although the contact repetition in the "O'xshaydi, o'xshaydi, o'xshaydi..." group of the creator is grammatically affirmative, it has fulfilled the function of expressing negative meaning, criticizing, rejecting. This can be seen through a small context in the sect. "...A person who presses a book with effort is like a writer, someone who knows how to dance in front of a microphone is like a singer, another one who presses his feet, not his head, is like a scientist; it is similar, it is similar, it is similar... Where is it that is not similar? Is that enough?" [1:213]. The fact that the *similar* in the context actually expresses the content that it is not similar is further realized through the context. "Farqi bor! Bor!" faction and the repetitions in the title of his literary note "Hikoya, hikoya" provided emphasis and reinforcement, as in fiction. The reason for this is that they are devoted to the problem of the literary genre. "Farqi bor! Bor!" there is a strong emphasis on syntactic parallelism in sect. "... Is there no difference between yesterday and today? Is there no difference between good and bad? Is there no difference between nobility and inferiority? Has the Haram mixed with the Haram? Is there no difference between the rich and the poor? What about big and small? What about the oppressor and the oppressed? What do you mean by truth and lies? What about truth and unrighteousness? Is there a difference between summer and winter?! Is there a difference between day and night?! The difference between a man and a woman... A chicken from a chicken... A dangle from a head... An indifferent world that has lost its difference..."[1:214]. At this point, it is worth saying that publicism is a field that requires immediate attention. It is one of the first areas to respond to society's problems. Therefore, it is natural that the genres of this field have such tools as criticism, analysis, rejection, emphasis.

Another peculiarity of the author's repetitions is that he used repetitions in an intertextual way. Examples of such repetitions are "Meni saylang, meni saylang", "Bir xil, bir xil, bir xil...". The distant repetition in the form of "Meni saylang, meni saylang" was the name born after reading the works of Hamza Hakimzad Niyazi about the election. "Bir xil, bir xil, bir xil..." is the interpretation of Abdulhamid Cholpan. Erkin A'zam referred to the works and articles of the above two creators at the same time through this repeated title and section. Since the analyzed repetitions mainly consist of verbs or sentences formed as participles, we evaluate them as syntactic parallelism. The type of syntactic parallelism in the form of a combination can also be found. For example, in the title "Ko'z-ko'z qilmang – ko'z tegar" the combination of *ko'z-ko'z qilmoq* va *ko'z tegmoq* can be an example of syntactic parallelism in the form of a phrase.

Based on this argument and our analysis, we believe that syntactic parallelism can also be divided into two groups. 1. Syntactic parallelism in the form of a sentence. 2. Syntactic parallelism in the form of a phrase or phrase. Repetitions are observed within different word groups. In particular, Z. Umurkulov also noted that in the works of Erkin A'zam, repetitions are found in noun, adjective, pronoun, verb, and adverbial word groups and provided evidence for them through the context. The repetitions we mentioned above are also within the verb, adjective, and noun categories. Evaluating repetitions as a speech concept is a traditional phenomenon. "... Repetition is a speech concept that creates a parallel situation in linguistics, and it is necessary to study it as a linguistic phenomenon that occurs in the speech process. Therefore, when checking repetitions, it is necessary to understand the way in which it occurs in the speech process" [3:66]. R. Normurodov rightly noted that repetitions are a speech phenomenon. Because repetitions come into speech as a result of a certain situation and perform different functions. Syntactic parallelism is a form of artistic repetition, which comes in the form of syntactic units, that is, in the form of a sentence or a combination of words.

REFERENCES

1. Azam E. Morning thoughts. - T.: Uzbekistan, 2015. 582 p.
2. Umurkulov Z. Erkin A'zam's word skills. - T.: Turon zamin ziya, 2015. 55 p.
3. Normurodov R. Shukur Kholmiraev artistic skills. - T., 2003. 66 p.
4. Umurkulov B. Word in fiction. - T.: Science, 1993.
5. Bakhodir T., Amonturdiyev N. R. LEXICO-SEMANTIC FEATURES OF TRADER SPEECH //Web of Scientist: International Scientific Research Journal. – 2022. – T. 3. – №. 5. – C. 2122-2125.
6. Rakhimova Z. S. ARGO AS A SOCIALLY LIMITED LEXICAL UNIT //CURRENT RESEARCH JOURNAL OF PHILOLOGICAL SCIENCES (2767-3758). – 2021. – T. 2. – №. 12. – C. 146-150.
7. Rashidovich, Amonturdiyev Nurali. "LINGUISTIC STUDY OF MERCHANT SPEECH." (2022).