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**Gulmira Bayniyazovna Tleuniyazova**

Karakalpakstan Department of the Academy of Sciences of Uzbekistan  
Doctor of Philosophy (PhD) in philological sciences,  
senior researcher of the Karakalpak Humanities Research Institute

## POETIC REPETITIONS IN THE POET CREATION

**Abstract:** In this article, the artistic functions of the detail, motif or image that is often repeated by the poet in the lyrical poem is revealed. During the discussion of images and details reused in several works of B. Genjemuratov's poetry, it was determined that there are images and details in resin poetry that were realized as a result of folklore images and individual research. Such poetic repetitions are marked as an artistic search of the poet.

**Key words:** repetitions, detail, image, motif, poet, creative laboratory.

**Language:** English

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### Introduction

"One of the characteristics of writers' creative laboratory is the productive use of similar plots and images in some of their works" [1, p. 90]. As it is known from the literary experience, the problem of repetition of motif, image or detail in the aesthetic nature of the composition is also a type of poetic repetitions, in which the repeated detail, motif or image in the lyrical work becomes the leitmotif of the full work. When we discuss the images and details reused in several works of B. Genjemuratov's poetry, we see that the images and details realized as a result of folkloric images and individual research in resin poetry are reworked in his creative laboratory and used for various artistic purposes.

The distinctiveness of repeated use of the images realized in relation to poet's own individual researches, are especially often found in his poems to the theme of love. The poet's collection of poems "Saylandi shigarmalar (Selected works)" includes the parts "Limonni, almani hám qardni iysi (Smell of lemon, apple and snow)", «Jüregimde sayraw baslandı (My heart began to sing)», «Ayli tünge qaytaman endi (I return in the moonlit night)». In most of these parts the images Apple, Cherry, Peach, Grape, Lemon, winter, August, Butterfly, autumn, Rain, Cloud, fog, Garden, Marble, Storm and other images are used repeatedly. For example, the image of the garden is used repeatedly in «Jáne jawın jawdı (Again

it rained)», «Lábiñdi sağıntar dámi júzimniñ (Lips miss the grape taste)», «Bayağı bağıardıñ gülleri özge (The flowers of the same gardens are different)», «Jáne muñ, sağımish... jáne eski dart (Again sadness, longing... again old passion)», «Qırıq mıñ jilwası qırıq nashardıñ (Forty thousand flirts of forty women)» and other several poems. At first glance, the repeated use of one image or detail by the poet in most poems makes it seem as if he could not find words, as if his thinking was limited, or as if no art was sought. But when we read the lyrics of the resin as a whole and discuss the repeated artistic units used in it, it becomes clear that everything is the opposite. For example, in the sonnet "Again it rained..." he talks about the cherry orchard:

*Biz jáne oturmız shiye bağında,  
ishqı-muhabbatniñ altın tağında.  
Qadaq sinsın, biraq, ıqlas sinbasın,*

#### (Interlinear translation)

We are sitting again in cherry orchard,  
On the golden throne of love.  
May the glass breaks, but not the will... [2, p. 70].

And in the poem which begins "Lips miss taste of grapes" he uses the detail of "the same garden" to give the images of grapes and peaches:

*«Bayağı bağıardıñ» gülleri – özge,  
«bayağı bağılarda» - özge shiyeler,  
... Bayağı bağılardan tappadım seni, ...*

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*seni sağındırar jas shiye, mına...*

### (Interlinear translation)

Flowers of the "same gardens" are different,  
"in the same gardens" - other cherries,  
I didn't find you in the same garden,  
Young cherry that you miss, here... [2, p. 72].

Similar word-images, repeated in similar lines as if in a pattern, are presented in the following poem that consists of four endings beginning with "Again sadness, longing... again old passion":

*... Seni sharshattı ma janım, jekkelik?!*

*Meni adastır sen bağımanı joq Bağ...*

### (Interlinear translation)

... Did you get tired of loneliness?!

Let me astray, garden that doesn't have its gardener... [2, p. 74].

And after this poem, there is one poem in the middle and after it in the poem that has two windings the poet appeals to the "ownerless garden":

*Juldızlı tünlerdi sağıntar jáne –*

*bul iyesiz Bağıdıñ sırları – jumbağ.*

*Kewlime pinhamı bir shiyrin táme,*

*hám ashkóz qasqırday jawızlıq sıylap,*

*meni háwlırtedi bul iyesiz Bağ.*

### (Interlinear translation)

Missing starry nights again –

Secrets of this ownerless garden are mystery.

My heart has secret sweet taste,

and giving malice like ravenous wolf,

This ownerless garden inspired me [2, p. 74].

The above-mentioned cherry orchard, the same garden, and the ownerless garden are only repeated images of the part "The smell of lemon, apple, and snow" in the poet lyric. If we consider each poem of the part separately, we have the opinion that B. Genzhemuratov's lyrics is shallow, have been used in the same content, without perfecting each line, image or detail from an artistic point of view. However, before coming to such a conclusion, it is necessary to read his works included in one collection as a whole, and even when analyzing them, it is necessary to go beyond the limits of the artistic integrity of only one piece, and one part, even from the point of view of the artistic integrity of the lyrical collection, there is a need to analyze it. The reason is that B. Genzhemuratov does not look in publishing lyrical collections lightly. He pays great attention to the composition of the lyrical collection. In addition, in his lyrical collections, the tradition of making his songs parting is striking. This difference is especially evident in the collection of "Selected Works" (2) last published by the poet.

Although the poems included in each part are not the same in terms of the number of rows, syllables, that is, the general form, they are considered to be a continuation of each other in terms of content and logic. It is not possible to analyze each poem

separately, otherwise the artistic integrity of that poem will not be complete. First of all, the poet poems have a content-logical unity with the name of the lyrical part. Secondly, the poems in one part are interconnected, and one is a continuation of the other. The poet pays great attention to their continuation in the part. The images of the Garden in the above examples are also presented in a lyrical part. In the poem at the beginning of the part, there is a cherry orchard, in the middle "the same gardens" that reflect the lyrical hero's reminiscences, and in the last couplet lines of the part, the images of "the ownerless garden" appear. "Gardens" in the whole part are considered to be a chronotope that is important in the life of the lyrical hero. The reason is that the "garden" in itself includes a certain time and place. The chronotope of the garden at the intersection of these two played the role of a bridge in illuminating the efforts and feelings of the lyrical hero to his lover. Cherries, grapes, peaches, apples are a metaphorical representation of the image of a girl, while the image of a garden is a place of meeting between these images (girls) and the lyrical hero themselves or their feelings, and at the same time, it is also a time of meeting. Therefore, the repeated image of "Garden", given in this part, played a chronotopic role in the work. The poet achieves brevity and artistry by putting the word "garden" next to various epithets (no owner, cherry, same) suitable for the lyrical hero's feelings and regrets at that time, without drawing his memories for a long time.

In the basis of B. Genzhemuratov's lyrical collections, if the features of the use of the image of "garden" are highlighted, this image is given in the second collection, collection of poems «Oq qadalğan ay (Bulleted moon)» published in 1997. However, the above-mentioned example lines "the night that cherry orchards blossomed" and "Oh, seventeen years of me" are presented in a mixed condition with other poems in the lyrical parts. In the collection of poems "Selected Works" published in 2012 it was reworked and the poems of the previous two parts has been summarized in the terms of content, and supplemented with the poems which content is close in the other parts, and it is presented in the section "Smell of lemon, apple and snow".. However, despite the fact that the names of the sections in the collections have changed and the position of the poems in them has changed, the text of the poem is almost the same as in the previous collections.

In addition, after studying the collections and manuscripts of B. Genzhemuratov, it became clear that the reuse of the same image or detail is noticeable in the compositions made in the same era and in the compositions included in the same lyrical section. For example, when we compare the repeated images in the poet poems on the theme of love, in the lyrical sections "Shiye bağlar güllegen aqsham (The night cherry orchards blossomed)" and "Oh, on jetti jaslam meniñ (Oh, my seventeen years old)" of the collection «Oq

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qadalğan ay (Bulleated moon)», the images of Apple, Grapes, Peaches, Cherry, Garden are repeated in several poems. And in the first published collection "Saratan (Heat)", the images of Swan, Flower, Autumn, Cloud, Leaf, Crane are repeated, that is, the evolution of the lyrical hero's feelings of love from collection to collection is depicted in relation to these images. If the most original collection of resin includes his compositions from the 1980s, which were matured in the form of resin, then the images of Swan, Flower, Autumn, Cloud, Leaf, and Crane were sufficient to convey the love feelings of the lyrical hero of this era. And, in the poems included in the

collection "Bulleated Moon" published in 1997, because of the adulthood of the lyrical hero, and now his love feelings in his heart turn to remembering the past and longing is exchanged with the Apples, Grapes, Peaches, Cherries and the "same Gardens" where they grow.

In the poetry of B.Genzhemuratov, the images that pass from one work to another are reworked in the resin laboratory and used after having new artistic features. Such poetic repetitions make it possible to fully learn the evolution of the growth of the lyrical character in resin poetry, and this method can be appreciated as a poetic research of the poet.

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