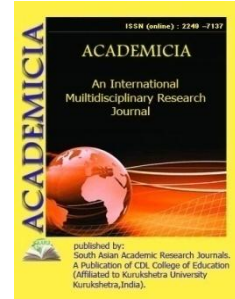




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## ANAPHORA, EPIPHORA AND THEIR LINGVOPOETIC FEATURES IN HALIMA AHMEDOVA'S POETRY

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### ABSTRACT

*This article explores these features of anaphora and epiphora, which are types of repetition. The meanings that emerge from them, the types of repetitions according to their place of use, are analyzed. Anaphora and epiphora are considered as stylistic devices and are said to serve as an emotional color and poetic tone to the language units that make up oral and written speech. These ideas are proved by the example of anaphora and epiphora types of repetition used in the poems of the poet Halima Ahmedova.*

**KEYWORDS:** *Repetition, Anaphora, Assonance, Consonance, Rhyme, Tautology, Imagery.*

### INTRODUCTION

It is important to clarify the meaning of the word used in each style of our language in the eyes of the listener or reader. This can be achieved by emphasizing the meaning, highlighting it, and re-applying it where necessary. In this sense, repetition is one of the most actively used stylistic methods in art. "The function of repetition in artistic style is not limited to distinguishing and emphasizing a particular event or situation. In art, as in all stylistic devices, repetition is the task of giving emotional units, special tones, and charms to language units. If possible, in addition to carrying out these tasks, he should be able to give the author or the protagonist a subjective attitude to reality. " [3, 55-56] There are several types of repetition, depending on where the language units, especially the word, sometimes the phrase, are repeated, and in total they number about thirty. There are different forms of repetition in the scientific literature, such as alliteration, anaphora, epiphora, rhyme, assonance, consonance, tautology.

Accordingly, the word, phrase, or sentence that appears at the beginning of a poem or verse is repeated at the beginning of each verse or verse. The poetess Halima Ahmedova, who has a

special place in the world of literature with her appropriate repetitions and uniquely attractive verses, has often used this type of repetition - anaphora in her poems. Undoubtedly, this provides the poem with an attractive tone and color. The simplicity of the anaphoras used by the poet makes the scene that comes to life in the poet's eyes more vivid and clear:

There is forty-six springs I like

This is a monument to my enemy

A chorus growing right in front of my eyes

There is silence in this...

There is hope in that.

Still struggling to give up

There is a lot of grass in the pot

It's hard not to say something.

There is debate between light and dark is heated

They live without each other for days... [1, 102]

The repetition of the word in these verses of the poet was methodologically anaphora, and artistically, it emphasized the expression of the idea in the poem, as well as provided melody.

Clean...

Remained in the transparent heart of childhood

With the wings of an elegant butterfly

The mountains wept with longing

With the song of the cuckoo in the cage.

Clean -

The chain of insults is broken

In the heat of the moment

In the eyes of a beggar who comforts hunger

In the bliss of the shining light

Clean -

It is easy to clean

In contrast to the moon playing in the shadows...

The wind blew the silk curtain

From the bright window of the dark night

Clean... [1, 98]

From the above examples, it can be seen that anaphora is used not only as a stylistic tool to reinforce the idea, but also as a factor that determines the compositional basis of the poem. For example, the idea expressed in the poet's poem "Clean" is that the author's address is reflected in the word "clean" repeated in the first verse of each verse, and only this word itself clarifies what the author means. The following lines complete the first verse and explain it. And, of course, in the process of repeating the word, a unique tone and rhythm is formed. Another type of artistic repetition is the epiphora, in which an epiphora is formed by the repetition of vowels or consonants at the end of words, and by the repetition of a particular word, phrase, or sentence at the end of a line. Literally, the epiphora is the opposite of anaphora. "Anaphora is used in oral and written speech, and the epiphora is mainly used in written speech." [4, 64] In this sense, the epiphora is the most frequently used repetition in poetry.

I wish I could one day my dream *end*  
 My tongue doesn't say what's in my heart at the *end*  
 My life my guest left at the *end*  
 Bury me in the rose petals[2, 8]

The epiphora in this quartet is formed by the use of the last word repeated at the end of each line.

*The longing* that gnawed at the heart of the night,  
*The longing* to drink the sunshine,  
*The longing* that has ruined my life,  
 I know your longing.  
 Do you know that I am a soil?  
*You are* always burning in the dark,  
*You are* bleeding in my heart,  
*You are* the one who denies me out of love.  
 I know your longing  
 Do you know that I am a soil?[1, 11]

In this example, at the end of the verse, miss, no, and repeat the words you

In this example, the epiphora is formed at the end of the verses with the words nostalgia, no, and you repeated. It is used to create melody, thoughtfulness and emphasis. At first glance, the word repeated at the end of the paragraph reminds me of a radif. In many cases, it is difficult to separate the two concepts. Because a radif is also a word or a combination of words that is repeated at the end of a poem. But for a repeated word to be a radif, the word before it must be rhymed, and one radif must be repeated from the beginning to the end of the poem. Epiphora has no such requirement. It does not require rhyming the word that comes before it. That is, it can be used after non-synonymous words and can be observed during a paragraph.

*Are you* the one who made my soul miserable?

*Are you* the one who turned my heart to stone

*Are you* the one who erased the word happiness from forehead?!

The color of the water of lies

The foot of life crushed by my shoulders. [1, 40]

Analyses show that in Halima Ahmedova's poetry, various forms of repetition are appropriate, skillfully used for a specific purpose. This, as mentioned above, gave the poem a special charm as a means of melody, charm, and musical refinement. In short, while repetition does not create a specific image when used in a work of art, it is a means to their creation, to the refinement of expression, to the expressive and effective expression of thought.

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