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REPETITION IN ILYAS TAPDIQ'S CHILDREN'S POEMS AS A STYLISTIC TOOL

The article examines Ilyas Tapdig's skillful use of repetitions in children's poetry in various forms. The writer purposefully uses repetitions to create stylistic devices and gives fluency, rhythm and playfulness to his children's poems. At the same time, we observe in the article that the poet encounters anphoric and epiphoric repetitions in children's poems. Artistic analysis of the stylistic features of sound repetitions in children's poems by Ilyas Tapdig shows that alliteration and assonance are one of the main tools for the poet in the compilation of literary texts. It is through repetition that we have seen in children's poems that the poet is able to connect harmonious sounds at certain distances to create a harmonious completeness. According to the research conducted in the article, Ilyas Tapdig not only gave a special harmony to the poem through repetitions, but also created conditions for creating a semantic connection between the components of the poem. In the article, the poet's repetition of the same word in children's poems at the end of the verse as a stylistic device not only makes a good impression in the lyrical genre, but also creates conditions for word play, which is acceptable for the language of poetry. In a sense, we also understand the reasons for such repetitions in the work of Ilyas Tapdiq. The article also reflects the views of some linguists on repetition.

This work does not repeat other works dedicated to rabbits in our children's literature, and attracts attention with its originality. The rabbit, who befriends predators and cunning animals, is clever, brave and vigilant. Works on the theme of homeland occupy an important place in the poet's work. The analysis of the artistic style of these poems is relevant in our time. The purpose of writing the article is to analyze the artistic style in the works of the famous poet and writer Ilyas Tapdig and to reveal the literary and artistic richness that repetitions add to these works.

Key words: literary text, stylistic figure, repetition, rhythm, analysis.

Introduction. Ilyas Tapdig is one of the well-known representatives of modern children's literature. An important part of the poet's children's works are works dedicated to the nature and beauty of our country. "Bildirchin" (quail) is one of the works that children love, memorize and recite with enthusiasm. In the poem "Demiragaj" the features of the iron tree, which is a miracle of nature, are described in a poetic language. The poem "Bir evim var…" was written using the riddle genre of oral folk literature. The protagonist of the poem "Brave rabbit" is a rabbit that children love very much. This work does not repeat other works dedicated to rabbits in our children's literature, and attracts attention with its originality. The rabbit, who befriends predators and cunning animals, is clever, brave and vigilant. Works on the theme of homeland occupy an important place in the poet's work. It is impossible not to read his poem "Bir şəhiddir ürəyim" (a martyr is my soul) dedicated to the martyrs of January 20. The analysis of the artistic style of these poems is relevant in our time.

Purpose and tasks of the research. The purpose of writing the article is to analyze the artistic style in the works of the famous poet and writer Ilyas Tapdig and to reveal the literary and artistic richness that repetitions add to these works.

Scientific novelty of research. For the first time, the themes of repetition, epithets, metaphors in the artistic style of Ilyas Tapdig's children's poems were studied, the essence of repetitions and ensuring fluency in poems were studied.

Methods and sources of research. Methods of analysis, synthesis, comparative analysis are used in the research of the topic. Dialectological and modern linguistic dictionaries, the author's collection of works were used as a source.

A review of recent research and publications. When researching the artistic style of Ilyas Tapdig's children's poems, both works written about this outstanding poet and the poet's own works were used. These works include: "Stylistic figures in literary language" by A. Baylarova [3]; "Brave rabbit" by I. Tapdiq [6]; "Stylistics of the Azerbaijani language" by A. Demirchizade [4]; "Complex syntactic units in the Azerbaijani language" by K. Abdullayev, A. Mammadov, M. Musayev and others [2]; "Modern Azerbai-

jani language. Syntax" by G. Kazimov [5]; İ. Tapdiq "Arkhali daglar" [7]; "Theoretical problems of Azerbaijani language syntax" by K. Abdulla [1]; I. Tapdiq "Fairy-tale trees (poems and verse tales)" [8].

Presentation of the main material. Repetition (takrir) plays an important role in the formation of the text, and they also act as an important stylistic tool. As you know, repetitions can take many forms in the text. That is, the poet can make the text more readable and memorable by using phonetic, lexical, morphological and syntactic repetitions. Takrir, which is studied as a repetition in literary criticism, is characterized by being very active as a stylistic figure. "Takrir is a very ancient stylistic figure. The stylistic-semantic functions of repetition and the additional poetic shades it carries are very different. Repetitions are used to strengthen any idea, meaning, to increase expressiveness. Repetition is also used to show the continuity of an action, to convey it in detail, and to focus more on the main idea and content of the text. Poets and writers express certain events, thoughts and feelings more effectively through repetition. This stylistic figure brings rhythmicity, melodicity to the structure of expression in fiction, especially poetry, gives intensity to poetry, increases its dynamics" [3, p. 63].

The repetition element allows you to play the word in the sentence. The beauty of the artistic form created by the repetitive element brings poetic-aesthetic beauty to the poem. This manifests itself in a very interesting way in the children's poems of Ilyas the Finder. The poet skillfully used various forms of repetition in his poems. For example:

Saat yeddi: çıq-çıq, çıq-çıq,
Qalx yataqdan bağçaya çıx
(It`s 7 o`clock/ get out of bed and go to the garden) [6, p. 60].

As can be seen from the example, the poet skillfully used the harmony created by the consonant "ç" to create a beautiful example of sound repetition. Noting that such a purposeful selection of sounds is a feature of skilled wordsmiths, A. Demirchizadeh writes: "The use of semantic nuances of sounds in fiction, especially in poetry, is one of the most important conditions for ensuring harmony between meaning and pronunciation from the stylistic point of view and, as a rule, harmony of sounds in words" [4, p. 55].

One of the main features of poetry is the creation of stylistic devices in poetry with the purposeful use of such phonosemantic units. But not every poet can use this technique properly. Because when it is out of place, it can create excess in poetry. Ilyas Tapdigin is very skillfully used as a stylistic figure in children's poems. As already mentioned, in the poems of Ilyas the Finder, a certain event is brought to life with artistic features. At the same time, repetitions give the poem a fluidity, rhythm and playfulness.

– Dəmirin
Dərmandan
Ürəyi Dayanıb?! (Has Iron's Heart Stopped from Medication)
– Nə Dəmir?! (What iron)
Nə dərman?! (What medication)
Dəyirman
Deyirəm,
Dəyirman!
Dəyirman (i mean mill)
Dayanıb! (has stopped) [6, p. 55].

As you can see, the poem consists of different parts. Each piece logically complements the other. But the same stylistic figure still works.

Anaphoric and epiphoric repetitions are often found in the poet's poems. For example:

Üstü örtüklü	Wooden boxes with
Ağac qutular,	a cover,
Qulaq söykəsən	If you listen, they will
Gurultusundan	listen to your roar.
Qulaq tutular.	
Arı qutusu –	Bee box –
Arı evidir.	It is a bee house.
Duman qaçanda,	When the fog escapes,
Çiçək açanda	When it blooms
Arı kef edir.	The bee is having fun.
Rəngli güllərə	Bees land Colored flowers;
Qonur arılar;	Golden bees;
Qızıl *arılar*;	Brown bees.
Qonur arılar.	To their nests
Yuvalarına	Return bees/
Dönür *arılar* [6, p. 45].	

As can be seen from the poem, the poet creates both anaphoric and epiphoric repetition in a poem by using the same word both at the beginning and at the end of the sentence.

Another noteworthy aspect of the poem is the use of syntactic parallels. "Syntactic parallelism means that the sentences that follow each other directly have the same syntactic and intonation structure, that is, the repetition of the syntactic model as a whole, not the words. Syntactic parallelism takes many forms. Syntactic parallelism, which exists at the level of both the individual sentence and the CSW (complex syntactic whole), differs in its purpose in communication; on the one hand, it has a coordinating role between the components of the CSW, and on the other hand, it exists as a stylistic factor in language. So, paral-

lel constructions have a special place in the system of language" [3, p. 119].

The sentences "Golden Bees" and "Brown Bees" used in the poem can be an example of syntactic parallelism.

Probably, these features attracted the attention of composers and a lot of music was composed for the poet's poems. These poems are collected in the poet's book of poems "Brave Rabbit".

The artistic analysis of the stylistic features of sound repetitions in children's poems by Ilyas Tapdig shows that alliteration and assonance are one of the main tools for the poet in the compilation of literary texts. It is through repetitions that the poet is able to create a harmonious completeness of sound by connecting homogeneous sounds at certain distances.

As already mentioned, repetitions apply to all levels of language, and the repetition element also has text-generating properties. In particular, the role of repetitions in the work on text syntax, which has recently become widespread in our country, is being studied. Examples of this type are often found in children's poems by Ilyas Tapdig. Speaking about the role of repetitions in text creation, K. Abdullayev writes: "First of all, it is necessary to mention repetitions as text-creating factors in the structural plan. Repetitions in the Azerbaijani Turkic language are one of the main language-speech means in text creation" [2, p. 142].

Then the author writes: "Repetitions in the text create a specific system. Thus, it is possible to find different structural types of repetitions here, and regardless of its structural complexity or simplicity, repetition appears as a very strong cementing method that serves the integrity of the text" [2, p. 142].

Kamal Abdullayev believes that the text completes the text of the first sentence at the end. These types of texts are called periods in linguistic literature. Speaking about this, G. Kazimov writes: "Syntactic units are sometimes equated with period (Greek periodos – circular rotation). There is also a similarity between the period and the syntactic units. A syntax can be expressed as a whole period. The difference is that the syntactic units remain open on the right side, but the period is closed on the right side with the initial sentence (or the corresponding word, expression and sentence)" [5, p. 437].

Some linguists approach the text through the prism of a sentence and note that the text is completed as it is in a sentence. In this sense, predicative is no exception. Although there is no doubt that the main feature of a sentence is predicative, there is disagreement among linguists as to what the main feature of predicative is. Scientists have different views on this. According to K. Abdullah, "this event, which takes place with the ideas of predicative, i. e. modality, time and person, which return to the direct nature of the sentence, also arises from the combination of verb and noun form with the principle and the person representing the idea of a common subject. This necessarily creates a moment of repetition. The essence of the repetitive moment in this case manifests itself in the fact that in the principle, which represents the idea of the subject in the initial position, the verb or action in the last position necessarily repeats with the ending of the person in the message, thus closing the system in a sense. The first component of the repetitive moment, in other words, the idea of the subject, is the person ending (sign, suffix) of the second component. This case has found its grammatical manifestation in Turkish languages very clearly" [1, p. 12].

For this reason, the emergence of repetitive moments and the occurrence of syntactic closure as a result of the division of the idea of the subject between the subject and the end of the person is considered as a syntactic manifestation of predicative in the Azerbaijani language. Scholars who think that this closure also applies to the text, note that this situation is still characteristic of ancient Azerbaijani texts.

Repetitions that frame the structure of the text are also Tapdiq in classical poetic forms, such as ghazals.

Thus, the poetic appeal in the last line of a ghazal by Hasanoglu, a representative of 13th century Azerbaijani literature, actually repeats the poetic structure used in the previous line of the ghazal, that is, at the beginning of the text. Let's pay attention to the beginning and the last stage of the ghazal:

Beginning: Necəsən gəl, **ey üzü ağum bənüm**,
Sən əritdün odlara yağum bənüm.
Last stage: Bu Həsənoğlu sənun bəndən durur,
Ani rədd etmə, **yüzü ağum bənüm.**

All other syntactic structures located in the beginning and end of the ghazal become easily connected components due to this repetition, this framing point [1, p. 254].

We can find such obvious repetitions in the children's poems of Ilyas Tapdig. For example, let's look at the poet's poem "Chinarli Goychay". The poem consists of three parts:

Çinar çinardan uca,	The plane tree is taller than the plane tree,
Çinar çinardan qoca,	Older than a plane tree,
Hərəsi bir pəhləvan,	Each wrestler,
Budaqlar onun qolu,	The branches of its arm,
Kölgəli asfalt küçə	Shady asphalt street
Elə bil meşə yolu…	It's like a forest road…
[7, p. 14]	

This is where the second part of the text ends. Apparently, there is no connection between these two parts of the text. These texts give the impression of being completely free and unrelated. However, in this case, the poet uses a completely different method to connect the text. This method is repeated. In addition to completing the text by repeating the text, the poet also connects the text, and the text is completed as follows:

Çinar çinardan qoca,	Older than a plane tree,
Çinar çinardan uca –	The plane tree is taller than the plane tree –
Köksünə dirək olmuş	There was a pole in his chest
Çinarlar asimanın.	The plane trees are in the sky.
Çinarlı bir parkıdır	It is a plane park
Göyçay Azərbaycanın!	Goychay of Azerbaijan!
[7, p. 14]	

As can be seen from the example, it has a repetitive stylistic character and complements the text in some way. This period can be considered a beautiful example. Here, all other sentences between the beginning and the end are framed by this repetition and easily become an integral part of the text.

Such texts are rare in modern times. According to K. Abdullah, there are more implist, i. e. hidden repetitive components that frame the modern text. Sometimes, during the implist repetition, the last component of the repetition does not give the beginning of the text as it is. You can simply point to any element in the initial stage. But this sign is enough to keep the syntactic framework strong. Thus, in this case, implist repetitions manifest themselves more in a logical semantic plan [1, p. 255].

We find similar hidden repetitions in Ilyas's poems. For example, let's pay attention to the poet's poem "Ər dağı". In the first verse of this five-verse poem, the poet mentions that the white clouds of "Ər dağı" are broken:

Üzərində ağ buludlar yarılar,	White clouds split over,
Yel vuranda gülün-gülə sarılır,	When the wind blows, it embraces flowers,
Çiçəyinə nəğmə deyir arılar –	Bees sing a song to a flower -
Şirə çəkir çəmənlərin tər çağı,	Juice sucks in the sweat of the meadows,
Sinən üstə səpələnir,	Scattered on your chest,
Ər dağı! [7, p. 17]	Mount Er!

The other three verses of the poem describe and glorify other features of Mount Er. In the last fifth verse, the poet again points to the clouds. True, in this case the first sentence is not repeated, but is indicated in the cloud. "When repetition is informal and secret, it is difficult to identify it," he said. Naturally, it is not easy to define the boundaries of the text in such implicit repetitions. Repeated components that signal the boundaries of the text, in our opinion, must comply with the minimum logical-semantic parameters. Any logical idea should be the basis of this repetition [1, p. 255]. In the poem we are considering, such an implist is again the word "cloud". In the last verse of the poem, the poet again recalls the cloud, as if the word "cloud" plays the role of keywords that connect the text.

Yağış yağan buludlara dirəksən,	You stand on rainy clouds,
Bir anasan – öz oğluna gərəksən!	You are a mother – you need your son!
İki xalqı birləşdirən ürəksən,	You are the heart that unites two peoples,
Qoy şən olsun elin-günün hər çağı,	Let there be joy in every age,
Ər oğullar yetirmisən,	You have brought up sons and daughters, Mount Er!
Ər dağı! [7, p. 17]	

As can be seen from the poem, the poet is able to close the first and last verses of the poem in one word and recreate the implist. This, as it were, completes the text.

It occurs again in the structure of the text due to such a situation. Ideally, every text strives or should strive for structural closure, completion. In terms of systematization, the syntactic part will remain an open structure if it does not have a repetitive moment in any sequence. This contradicts both the internal nature of the text and the psychology of speech exchange, as well as communicative integrity.

The text can be divided into beginning, middle and end stages as well as sentences. The beginning of the text seems to become the main, thematic knot of the whole text structure, in other words, this beginning performs the function of the principle in the sentence structure, that is, the idea of the subject. The beginning of a text is usually characterized by a general introduction, which is also gradually concretized throughout the text construction process. Concretization is related to the inclusion of a repetitive component in the text, either explicitly or implicitly, in other words, in the Azerbaijani language, some logical-syntactic operations can be used to identify specific correspondences between the initial and final stages of the text. These operations allow you to restore the beginning of the text to its end. It is safe to

say that the beginning of the text in the Azerbaijani language is the initial component of the repetition. It should be noted here that the explicit expression is more pronounced in historical language monuments. The hidden-implist is manifested in the process of live speech in a more modern literary language. Explicit expressions are, on the one hand, whole sentences and, on the other hand, a lexical complex capable of replacing them.

It is not easy to identify a hidden-imlist repetition. Sometimes it is not easy to identify such a recurrence. But we often come across such repetitions in the poems of Ilyas Tapdik. Although Ilyas Tapdig's children's poems are like a short story. The poet does not just write poetry, most of his poems are explanations of events. In this sense, the work of Ilyas Tapdik requires special research.

It should be noted that not all texts end with repetition. Speaking about this, G. Kazimov writes: "Syntactic units are sometimes equated with period (Greek reriodos – circular rotation). There is also a similarity between the period and the syntactic units. A syntax can be expressed as a whole period. The difference is that the syntactic units remain open on the right side, but the period is closed on the right side with the initial sentence (or the corresponding word, expression and sentence)" [5, p. 437]. As can be seen, the scholar does not point out that it is not true that all texts are closed repeatedly, and he calls the repeatedly closed text a period. Periods are usually large, and the circle closes after combining several syntactic units. As can be seen, the role of repetitions in the formation of the period is greater. Not only independent lexical units, word combinations, expressions and sentences, but also intermediate words, speeches, exclamations cause circular closure [5, p. 437].

We also believe that not all texts can be closed again. Undoubtedly, this is reflected in the work of Ilyas Tapdig, which we have studied, especially in his children's poems.

Conclusions. Indeed, if we look at the children's poems of Ilyas Tapdig, we see that the poet is very free to use repetitions. In other words, these repetitions are chaotic and can be Tapdiq anywhere in the poem. But at the same time, with epiphoric repetitions, the poet gives the poem an order and frames it. This is due to Ilyas's deep knowledge of the subtleties of children's poetry.

As can be seen, repetitions in Ilyas Tapdig's children's poems are of special importance and bring richness not only to the form of the poem, but also to its content.

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Гусейнова Г. Ш. ПОВТОРЕННЯ В ДИТЯЧИХ ВІРШАХ ІЛЛЯСА ТАПДІГА ЯК СТИЛІСТИЧНИЙ ІНСТРУМЕНТ

У статті розглядається вміле використання Іллясом Тапдігом повторень у дитячій поезії в різних формах. Письменник цілеспрямовано використовує повтори для створення стилістичних прийомів та надає своїм дитячим віршам плавності, ритмічності і грайливості. Водночас у статті ми спостерігаємо, що поет у дитячих віршах стикається з анфоричними та епіфоричними повтореннями. Художній аналіз стилістичних особливостей звукових повторень у дитячих віршахІлляса Тапдіга показує, що алітерація та асонанс є одними з основних інструментів для поета під час складання літературних текстів. Саме через повторення ми бачимо в дитячих віршах, що поет здатний пов'язувати гармонійні звуки на певній відстані, створюючи гармонійну завершеність. Згідно з дослідженням, проведеним у статті, Ілляс Тапдіг не тільки надав поезії особливої гармонії шляхом повторень, а й створив умови для виникнення смислового зв'язку між компонентами вірша. У статті зазначено, що повторення поетом у дитячих віршах одного й того ж слова наприкінці вірша як стилістичний засіб не лише справляє гарне враження в ліричному жанрі, а й створює умови для гри слів, що є прийнятною для мови поезії. У певному сенсі ми також розуміємо причини таких повторень у поезіях Ілляса Тапдіка. У статті також відображаються думки деяких лінгвістів щодо явища повторення.

Вірші автора не повторюють інші твори, присвячені кроликам, у нашій дитячій літературі, а привертають увагу своєю оригінальністю. Кролик, який дружить із хижаками та хитрими тваринами, є кмітливим, сміливим і пильним. У творчості поета вагоме місце посідають також твори про батьківщину. Аналіз художнього стилю цих віршів є актуальним і в наш час. Метою написання статті є аналіз художнього стилю у творах відомого поета та письменника Ілляса Тапдіга, а також виявлення літературного й художнього багатства цих творів, яке набувається завдяки повторенням.

Ключові слова: *літературний текст, стилістична фігура, повторення, ритм, аналіз.*