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Repetition of Words in Abduvali Qutbiddin's Poetry

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A B S T R A C T
This article discusses the creative views of the poet and publicist Abduvali Qutbiddin, the peculiarities of his poems, and in particular, how he achieved melodiousness through the repeated use of words. By providing examples from some of his poems, these peculiarities are shown more clearly and vividly. The main attention is directed toward the repetitive expressions in the poet's works.

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Abduvali Qutbiddin's creativity stands out from other literary examples with its diversity and variety of themes. How many times, do you think, must a lover say "stay" to his beloved to make her remain by his side? In Abduvali Qutbiddin's poem "Taassurot" (Impression), the poet asks her to stay three times. Such repetition fully reveals the state of the lover before the reader's eyes. The poet depicts the condition of a person standing on the edge of separation exactly as it is.

The curls of your twisted hair,

Take my soul from around your black mole.

Take my blood, your mascara has faded,

Stay with me

Stay with me –

Stay with me…

In the poem titled "Eshik" (The Door), we also come across such repetition. In this poem, the words "Hech kim yo'q" (There is no one) are repeated several times. In the line above, the poet says "Hurdi sarosima" (Panic flared up). The repeated phrase intensifies and emphasizes exactly this "rising panic."

The door is knocking, there is no one...

The clouds –

Amid fire, I stood, trusting in fate,

Panic flared, with teeth in its shin,

Knock-knock – the fear of the door trembles...

There is no one...

There is no one...

There is no one...

The poems of Shavkat Rahman, one of the great writers of the last century, have been and continue to be equally dear to everyone. His poem titled “Turkiylar” (The Turks) ends at a very high emotional pitch. The line “Yovga ters qaragan musulmon emas!” (The one who turns his back to the enemy is not a Muslim!) is repeated exactly five times at the end of the poem. Especially in poems written about the homeland, such repetition adds even more charm and expressiveness.

Abduvali Qutbiddin also named one of his poems on the theme of homeland “Da’vat” (The Call). In this poem, the phrase “Vatan desak” (If we say homeland) is repeated four times (unlike Shavkat Rahman’s fivefold repetition).

If we say homeland – O Uzbekistan, my dearest,

O Lord, we ask You to protect it,

For this land, let our eyes shine bright,

Let us become soil for its soil.

My dear mother,

Beloved more than life,

If we say homeland!

Homeland we say, homeland we say, homeland we say!

Some people complain that they cannot understand certain phrases used by Abduvali Qutbiddin. However, such expressions do not raise any doubts about the poet’s mastery. The literary critic Belinsky said: “Poetry is like a peak. It does not have to descend to the reader. But if the reader wants to understand it, he must climb the peak.” Abduvali Qutbiddin also had many “words on the peak” that not everyone could comprehend. One of these appears in his poem beginning with “Qayt, ichingdagi…” (Return, from within you...), where repetition once again serves to express emotional depth:

Always, I long for your union, make your shield your presence,

Turn your hair into a trap for yearning,

Make your soul a gazelle, your life a tiger,

Return or do not return…

Return or do not return…

Return or do not return…

The final lines of the poet’s poem that begins with “Baliqning tishi-la…” (With the fish’s tooth...) also end in the same style as above. No one can deny that such repeated words add extra feelings and emotions to the pathos of the poem. The poem consists of five stanzas. At the end of the first four stanzas, the word “yayradim” (I rejoiced) serves as a refrain. In the fifth stanza, this refrain word is used three times. To add further emotionality, the final letter of the third repetition is slightly prolonged. It can also be taken as a kind of cry.

I left the world, I made a free journey,

I went unaware of my beloved’s feelings.

For fifteen days I held a feast

In the Eternal Abode...

I rejoiced,

I rejoiced,

I rejoice-eed!

Abduvali Qutbiddin also skillfully used the art of word repetition in his poetic cycles. For example, in the poet's cycle titled "Tasavvur lahzalari" (Moments of Imagination), the following lines can be found:

Yellowish-bluish mountain...

A beggar who has dipped his feet in a ruby stream...

A conscience, faith, and greed like a handful...

A child asking for his rattle

Thief...

Thief...

Thief...

Or in the twenty-seventh part of this series, there are such lines, where the repetition of words again creates a unique emotional effect:

Blood of the navel...

Those gathered to quench thirst...

Silver city beggars...

Children...

Children...

Children...

The repetition of the same word makes the poem even more beautiful. In the poet's poem titled "Sevgi qissasi" (The Tale of Love), a single word is also repeated several times:

A girl sings a song, her palms shining,

She rejoices, strangely – her chest throbs.

In her eyes, on her lips, and on her bosom – like a grain of salt,

Pleasant...

Pleasant...

Pleasant...

This stanza is the third stanza of the poem. At the very end of the poem, that is, in the fourth and final stanza, the poet again repeats the last word:

In torment, the Dead Sea groaned, moving its sands,

A handful of salt and a sip of water –

They loved against the rule.

Against...

Against...

In conclusion, it can be said that identifying the distinctive aspects of Abduvali Qutbiddin's poetry does not pose much difficulty for readers or literary scholars. There is a unique pathos that dominates his works — even when he depicts moments of separation, one can still feel a sense of grandeur. The poet does not turn his character into a "Majnun wandering in the deserts." Moreover, Abduvali Qutbiddin can be recognized by the structural differences within his poems as well. He often uses one, two, or three words in the last line of a stanza. That is, the number of syllables in the final line is completely different from the three preceding lines. In other words, he had mastered the art of creating two lines by breaking one line apart. To illustrate our point, let us cite only one stanza from the poem "Nafas" (Breath):

Nothing stops: naked, the moments,

A calm that has trembled in my body,

What kind of recitation is this, up to my senses,

My soul

Your breath

On my face

Let it sleep...

In addition, we have mentioned several features that distinguish Abduvali Qutbiddin's creativity from other poets' works. We consider it appropriate to recall them once more:

- Use of words expressing musicality;
- Broad use of interjections;
- Creating new words by changing the letters of a word;
- Repetition of a word or phrase at the end of a line or stanza.

At the same time, the poems dedicated to Osima have become the poet's unique signature. They too can be included among the peculiarities characteristic of his work.

To conclude, Abduvali Qutbiddin is one of the poets who has gained his own place in the world of modern Uzbek poetry and has been able to leave his mark on this vast world. His poems invite a person to think, to reflect. This very aspect alone shows what kind of personality he possessed.

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