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INTERNATIONAL CONFERENCE ON MULTIDISCIPLINARY STUDIES AND EDUCATION: a collection scientific works of the International scientific conference – London, England, 2026. Issue 3

Languages of publication: Uzbek, English, Russian, German, Italian, Spanish

The collection consists of scientific research of scientists, graduate students and students who took part in the International Scientific online conference «**INTERNATIONAL CONFERENCE ON MULTIDISCIPLINARY STUDIES AND EDUCATION**». Which took place in London 2026.

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Analysis of Repetition and Its Forms in the Works of Rauf Parfi

Begamova Dilafruz Kholmuzayevna

Researcher at Termez State University

Abstract. This article explores the role and various forms of artistic repetition in the poetry of Rauf Parfi. In classical poetics, repetition (takrir) is regarded as a fundamental stylistic device that enhances the musicality, rhythm, and emotional intensity of poetic expression. The study examines phonetic, lexical, morphological, and syntactic types of repetition and their functions within poetic structure. Special attention is given to selected works such as “Cho‘li Iroq” and “Adashgan ruh”, where repetition contributes to symbolic meaning and aesthetic depth. The analysis demonstrates that repetition in Rauf Parfi’s poetry functions not merely as an ornamental feature but as a meaningful artistic tool that conveys complex philosophical ideas and strengthens the expressive power of the text.

Keywords: repetition, takrir, poetic devices, alliteration, assonance, Uzbek poetry, poetic structure, symbolism, artistic expression

Introduction. Repetition has historically occupied an essential place in the composition of lyrical works across both World and Eastern classical poetics. In classical Eastern literary studies, the concept of repetition is denoted by the term takrir, which encompasses both the exact repetition of words and the reiteration of meanings or ideas. Prominent literary scholars such as Sheikh Ahmad Tarazi and Atoulloh Husayni emphasized the theoretical and methodological importance of takrir in structuring poetic discourse. According to Atoulloh Mahmud Husayni in his treatise *Badoyi’u-s-sanoyi* (“Innovations of Art”), repetition is categorized into two main types: the first involves literal repetition of a word, and the second involves repetition of meaning, where the general is followed by the particular.

Artistic repetition plays a pivotal role in establishing rhythm, musicality, and meter, as well as in enhancing the aesthetic and emotional impact of poetry. Repetition in poetic texts does not merely serve a decorative function; it strengthens the semantic content, evokes deep feelings in the reader, and enhances the unity and coherence of the text. In the context of Uzbek literature, repetition has been a central device, particularly in modern poetry, where it reflects both philosophical reflection and symbolic richness.

The works of Rauf Parfi exemplify the sophisticated use of repetition as a stylistic and semantic device. His poetry demonstrates how repetition can interact with other literary tools such as metaphor, imagery, and sound patterns to create a rich, multilayered artistic structure. Notably, in the poem *Cho‘li Iroq*, repetition evokes the musicality of the famous Uzbek melody *Iroq*, illustrating the interplay between sound, rhythm, and meaning in Rauf Parfi’s poetry. Through the careful application of repetition, the poet not only enhances the formal and phonetic aspects of the text but also conveys symbolic and philosophical dimensions.

Methodology. This study employs a qualitative literary-analytical methodology to examine the use and functions of repetition in the poetry of Rauf





Parfi. The research is based on the systematic analysis of selected poems, including Cho‘li Iroq, Adashgan Ruh, and Abdullajon Marsiyasi. The methodology involves:

Textual Analysis: Close reading of the texts to identify instances of phonetic, lexical, morphological, and syntactic repetition.

Categorization: Classification of repetition types according to classical poetics and contemporary literary theory:

Phonetic repetition: Alliteration, assonance, and repetition of consonant/vowel sounds.

Lexical repetition: Recurrent use of words or phrases with semantic emphasis.

Morphological repetition: Repetition involving grammatical forms, endings, or word structures.

Syntactic repetition: Repetition of sentence structures, lines, or stanzas for rhythmic and thematic effect.

Functional Analysis: Examination of the aesthetic, symbolic, and emotional functions of repetition, including its role in creating musicality, reinforcing meaning, and enhancing reader engagement.

Comparative Approach: Where relevant, the study contrasts Rauf Parfi’s techniques with other Uzbek poets such as A. Oripov to highlight unique stylistic features.

This approach allows for a holistic understanding of how repetition functions both as a structural device and as a medium for semantic and emotional expression in modern Uzbek poetry.

Analysis

1. Phonetic Repetition. Phonetic repetition in Rauf Parfi’s poetry involves the deliberate recurrence of sounds or syllables, contributing to musicality and rhythm. Two main phonetic devices are prominent:

1.1 Alliteration. Alliteration is the repetition of consonant sounds at the beginning of words, which reinforces expressiveness. For example:

Bormi bahorim, bormi?

Bormisan, sevimli yor.

Qani, qo‘llaringni qo‘limga qo‘y-chi,

Mening yuragingma ketaylik birga.

In Adashgan Ruh, alliterative patterns such as the repetition of “l” and “t” create internal harmony:

Daraxtlar egilgan, bukilgan,

Yer tishlab yotibdir yaproqlar.

Turkiston tug‘lari tikilgan,

Vatansiz kaslarning yo‘li berk.

This repetition enhances musicality, strengthens visual imagery, and maintains cohesion across stanzas.

1.2 Assonance. Assonance involves the repetition of vowel sounds, creating harmony and resonance:





Oq sutingni oqlay, oh, ona,
Oltin sochay boshingga,
Arzimasman iliq tabassum,
Tomchi qaynoq yosishingizda,
Uxla, alla aytay qoshingda.

The repetition of the vowel “o” produces a strong assonant effect, contributing to the poem’s melodious quality.

2. Lexical and Morphological Repetition. Lexical repetition in Parfi’s poetry emphasizes key words, themes, and emotions. Examples include:

Ufq yonar, Ufq. Uf-f!
Karvon borar qumlikda. Qum. Qum...
Cho‘li Iroq, Cho‘li Iroq
Tun...Kun...Tun...

Morphological repetition, such as the recurrence of word endings or grammatical forms, contributes to syntactic rhythm and stylistic harmony. In some epic sequences, lines from earlier quatrains recur in subsequent stanzas, creating musical continuity and thematic coherence.

3. Syntactic Repetition. Syntactic repetition appears as repeated sentence structures, clauses, or entire lines to reinforce meaning and emotional impact.

Example from **Cho‘li Iroq**:

Tun...Kun...Tun...
Qum. Qum...

Here, repetition mirrors the rhythmic progression of journey and struggle, symbolizing persistence and hope. Syntactic repetition interacts with phonetic devices to create multilayered musical and semantic effects.

4. Repetition as a Stylistic and Symbolic Tool

In Parfi’s poetry, repetition is never random. It serves as a conscious artistic strategy, conveying philosophical reflections, emotional intensity, and symbolic imagery. The repetition of natural and temporal elements (sand, night, day) often represents themes such as despotism, endurance, and hope for freedom. As noted by literary scholars, when repetition is structurally and semantically integrated, it becomes a powerful tool for artistic expression rather than a mere stylistic ornament.

Conclusion. In Rauf Parfi's poetry, **repetition** occupies a significant place within the system of artistic expressive means. It does not merely remain a stylistic element but serves to create the musical foundation of the poem, strengthen semantic load, and enhance emotional impact. The **phonetic, lexical, morphological, and syntactic** forms of repetition are employed in harmony with one another throughout the poet's work, ensuring the artistic integrity of the text.

Repetitions at the phonetic level (sound repetitions, alliteration, assonance) bestow a unique melodiousness upon Parfi's poems. This characteristic brings his poetry closer to oral tradition, establishing an organic connection with Uzbek folk poetry and the tradition of bakhshi (folk singers). At the same time, phonetic





repetitions, blending with contemporary poetic techniques, give rise to a distinctive "Parfi style."

Lexical repetitions represent one of the poet's primary artistic devices. Through the repetition of specific words or phrases, Parfi directs the reader's attention to the central image or idea of the poem. Such repetitions play a crucial role in expressing the lyrical hero's emotional state and the intensity of inner experiences.

Repetitions at the morphological level, particularly the repetition of derivational and inflectional affixes, demonstrate the poet's effective use of linguistic possibilities. This technique imparts rhythmic stability and a distinctive elegance to the poetic text.

Syntactic repetitions (anaphora, epiphora, symploce, parallel constructions) lend a measured and dignified tone to Parfi's poems. Through syntactic parallelisms, the poet clearly delineates the stages of thought development, strengthens the compositional structure of the poem, and intensifies its ideological burden.

In Parfi's poetry, repetition not only fulfills an artistic-aesthetic function but also emerges as a means of expressing philosophical and symbolic meaning. Through repetitions, the poet interprets eternal themes such as life, death, homeland, love, time, and humanity from a profound philosophical perspective. Precisely through repetition, the poetic text acquires new layers of meaning over time, offering the reader fresh interpretations with each reading.

Furthermore, repetitions in Parfi's poetry demonstrate the interconnection between tradition and innovation. On one hand, he continues the traditional forms of repetition characteristic of classical Uzbek poetry; on the other, he harmonizes them with contemporary poetic thought, elevating them to a new level of artistic quality. In this respect, Parfi's poetry stands as a vivid example of the synthesis between tradition and modernity in Uzbek literature.

In summary, repetition in Rauf Parfi's oeuvre manifests as a significant and multifaceted device of artistic expression. It enriches the musical, semantic, and emotional layers of the poetic text and shapes the poet's distinctive style. Analyzing repetitions in Parfi's poetry allows not only for insight into his artistic mastery but also for a broader understanding of the artistic-aesthetic possibilities of contemporary Uzbek poetry as a whole.

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