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SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2016 Issue: 5 Volume: 37

Published: 30.05.2016 <http://T-Science.org>

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SECTION 29. Literature. Folklore. Translation Studies.

«TAJNIS» IS A POETIC ART BASED ON REPETITION

Abstract: The article presents a general characteristics of existing classification of repetition as an art in used in poetry. Moreover it stresses that the main criteria of formation of tajnis is a special formal repetition of the word and this phenomena has been proved by a special class of examples.

Key words: tasnif (classification), verbal and spiritual art, arts based on repetition, tajnis and iyhom, tajnisi mafruq, homonymy.

Language: English

Citation: Mamajonov ZA (2016) «TAJNIS» IS A POETIC ART BASED ON REPETITION. ISJ Theoretical & Applied Science, 05 (37): 26-28.

Soi: <http://s-o-i.org/1.1/TAS-05-37-5> **Doi:**  <http://dx.doi.org/10.15863/TAS.2016.05.37.5>

It is natural, that we use repetition as a stylistic device in its different versions. But incorrect use of this device may destroy the meaning of the verse and may seem boring.

As a rule the synonymy or words belonging to the class of pronouns may prevent the use of incorrect repetition and help to refine the speech.

But there are such types of repetition that “they serve as a means of increasing the emotive features of the speech and by means of stressing the word dealing with idea expressed in this line” may turn the ordinary speech into a literary speech. [9.297]

Though the above mentioned citation mainly stresses the repetition of the word this idea can easily be used with the repetition of other levels of speech. In this case the special use of this repetition by the author with a definite literal-aesthetic purpose, the “moment of special case” can be considered as a important factor. Also in the classic poetry the devices creates by means of repetition are of great amount.

In the process of studying the poetic arts and their classification some literary critics tried to divide the types of art dealing with repetition into special groups.

Indeed, in the process of developing the verse into a great art the repetition used in different levels of language plays an important role. In other words the main factor of creating a number of arts in the classic poetry is repetition. For instance the repetition of the same sound (phoneme) creates ‘tavzee’, repetition of the same morpheme leads to creation of

‘ishtiqoq’, creation of the same word forms the so-called ‘tasdir’ and at last the repetition of a line (or two lines) forms the type of literary art called ‘tarjee’.

Thus ‘tajnis’ is an art in which homonymous words are repeated in the line, and ‘tardi’ is a way of repeating the words whose place in the line has been changed, ‘radif’ is a way of repeating the word after rhyme and ‘hojib’ is the way of repeating the word before rhyme.

So in the formation of the above mentioned types of poetic art either the repetition of a sound (phoneme) or repeating the word or repeating the phrase, or the repetition of a line or a meaning plays an important role.

It is natural that the repeated sound, morpheme, word or phrase or line provides a special melody, and increases its meaning and stresses the idea promoted in the verse.

‘Tajnis’ can often be seen in the classic poetry and it serves as a criteria of estimation of the poet’s literary mastership and also demonstrates the level of development of our people’s literary thought.

“Tajnis” means the use of homonymous words in the line at least twice and the homonymous words used in this case denote different meanings.

In this case there arises a question whether the main bases of the poetic art is homonymy or repetition? Unlike other types of repetition as a poetic art one and the same word is not repeated in ‘tajnis’ but two words with different meanings are used in it?

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Such an argument may seem reasonable.

But if to compare the 'tajnis' and 'iyhom' which are formed by means of homonymy it can become clear that in the formation of the former homonymy plays important role and in the formation of the latter the repetition is of great importance.

In case of 'iyhom' the basis of play on words is a homonymous word used only in one case, but for the creation of 'tajnis' a homonymous word must be used in more than one case. From this point of view in the creation of 'tajnis' the main factor is repetition, i.e. it is one of the forms of repetition.

Dealing with this problem a literary critic Yo. Ishoqov writes the following: 'Sometimes this or that form of literary art does not appear itself, but it is created by means of another form of art. But in such cases from the point of view of the main inspiration of the text and the aim of the author the leading form of art is shown primarily. [3.21]

It is natural to object that Y. Iskhoqov is not talking about 'tajnis'. But the above mentioned ideas concerning the problem of 'tajnis' coincide with this idea. Therefore when we come across the use of homonymous words in two different cases with different meanings we call it 'tajnis'. But the reader who is not aware of homonymous character of the words may consider it as a type of repetition. In other words we call 'tajnis' a form of repetition because firstly, the use of a homonymous word at least in two cases makes this form a type of this poetic art, secondly, even if we call 'tajnis' one of the forms of repetition it doesn't lose its status as a 'tajnis'.

Thus in case of 'tajnis' the word it provides the author with the possibility of using a play on words and this fact increases the literary estimation of the verse.

As a proof of our view we can consider some of lines from the poetry of Sufi Olloyor:

Агар нафсинг муродин изламаксан,
Агар саксанга умринг етса саксан. [7.47]

(Meaning: If you seek for your own benefit, even at the age of eighty you remain a dog)

The word 'saksan' used in this verse in two cases: in the first case it denotes a number (eighty) and in the second case it means (you are a dog).

One more example:

Дема ҳарфеки, бўлса бемаоний,
Агар тил ҳарза бўлса, сан тил они. [7.175]

(Meaning: Don't say meaningless words, if your tongue is engaged in saying such words you cut (slice) such a tongue)

In this verse in the first case the word 'til' (tongue, a part of the human body) and in the second case it means 'cut out' the tongue (an action).

One more example:

Агар ҳоли риёдин холи эрмас,
Ҳақиқат ул кишининг холи эрмас. [7.146]

(Meaning: He whose character is not free of lie, he never reaches the status of a real man)

It is clear that in this verse the word 'xoli' is used in the meaning of 'character' in the first case and in the second case it is used in the meaning of 'an unreachable status'.

It is best seen that in this verse the word 'xoli' is used to denote three meanings: 1.character; 2.to get rid of smth; 3.status.

It should be kept in mind that there is a type of 'tajnis' called 'tajnisi mafrooq' (separated tajnis). In this type a words used in one case in the second case it is divided into two components without changing the phonemic structure of the word i.e there is no difference in their pronunciation. For instance:

Киши санчиқ сўз айтса, сан чиқ андин,
Ямондин қоч, ямондин қоч, ямондин. [7.177]

(Meaning: If one tells you offensive words, you keep far away from him)

The word 'sanchiq' in the first case is used to denote 'offensive word' and in the second case this word is used separately (san chiq) meaning 'you get away from him'

In this verse the word 'yamondin' is used three times, but in all cases it denotes one and the same meaning (get away from bad people) and it makes different that word from real 'tajnis' and this fact is an example of the poetic art 'takror' (repetition).

One more example of a type of 'tajnis' from the poetry of the author:

Қилур қаттиқ такаллум ўнг ишинг чап,
Сўзунг тиклаб қўнгул бузғунча тик лаб. [7.175]

(Meaning: A bad word which makes one sad makes the right thing wrong, therefore you choose a correct word and say pleasurable word and sew up your lips which pronounce bad words which destroy one's heart)

In this verse the words 'tiklab' and 'tik lab' form a kind of 'tajnis' called 'tajnisi mafrooq'. 'tiklab' means restore (correct) your tongue, whereas 'tik lab' means 'sew up your lips which say bad words'.

As is seen from these examples the main factor in the formation of 'tajnis' is repetition of homonymous words in two different cases with different meanings.

In the works of A.Husainiy and A.Hojiahmedov 'tajnis' is characterized as a formal type of poetic art but literary critics T.Boboev and

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Z. Boboeva consider it to be spiritual-formal type of poetic art. In the introductory part of the book 'A glossary of the art of word' Y. Iskhoqov considers this type of poetic art as 'a form of poetic art which has to do with the inner and outer form of the word'.

In the part of the glossary dealing with 'tajnis' the author stresses firmly that "'Tajnis' comprises the characteristic features of both formal and spiritual features of poetic art and dealing with 'tajnis' in our creative activity we should take into consideration both formal and spiritual features of the word. And giving preference to one of them may absolutely destroy the real nature of 'tajnis'. [3.182]

As is seen from the above mentioned citations the opinions of the experts differ greatly. But the viewpoint expressed by prof. Y. Iskhoqov may be taken as a general conclusion of the debate.

Thus in reality in the process of formation of 'tajnis' as a poetic art both form and meaning of the word perform equal function. The use of the word at least in two cases with one meaning defines its formal features and the use of the word in two cases with different meanings defines its spiritual features.

These two positions should be treated equally otherwise the real role of 'tajnis' may get destroyed. On basis of these ideas we may conclude that expression of two different meanings by one and the same (homonymous) word can serve as a primary criteria in the formation of 'tajnis' as a poetic art. Therefore it is natural to include 'tajnis' to the class of poetic art based on repetition.

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