



## AFFIXAL PLEONASM OF IQBOL MIRZO IDIOSTYLE

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### Annotation

This article comments on the study of the phenomenon of pleonasm in Uzbek linguistics. Also, the use of affixal pleonasm by the poet Iqbol Mirzo is covered on the basis of examples and analyzes.

**Keywords:** pleonasm, pleonastic unit types, affixal pleonasms.

Pleonasm (Greek. pleonasmos – redundancy) is the semantic repeated application of the same or synonymous means of Expression (Language units). P. thrift is a phenomenon contrary to the principle. A little further it is based on the execution of a methodological task. For pleonastic application, formal repetition cannot be the main criterion, but a repetition of the existing meaning is the basis. Depending on the type of units (addition, word, sentence) repeated in speech, pleonasm can be divided into the following types:

1. Lexical pleonasms;
2. Semantic pleonasms;
3. Affixal pleonasms;
4. Lexical-affixal pleonasms.
5. Syntactic pleonasms.

If words that are synonymous or semantically close combine as a lexical unit and are in a mutually determinative - defined relationship, they are considered lexical pleonasms: salt, interval range, like tiny microbes. Pleonasms of such a tautological nature often arise due to the fact that as a result of not fully understanding or taking into account the meaning of the word, an Uzbek synonym for this word is added to it. Although in some lexical pleonasms there is a repetition of exactly one concept, a shift in meaning occurs in the semantics of the word mastering: head-foot sarpa (Persian “sarpa” - head-foot), lahm meat (Arabic. "lahm" - meat).

In Uzbek, semantic pleonasm is also common: kick with the foot, see with the eye, old man, like a secret secret (kicking occurs through the foot, vision through the eye; when old man, his old age, his privacy after being a secret is something obvious). Semantic excesses in these examples serve the purpose of increasing impressiveness, accentuation in speech.





Affixal pleonasm. One of the main features of affixation is that in one word the same affix cannot be more than one. But even the withdrawal of this state for its own specific reasons-a recurrence of affixes occurs, that is, 15 cases of affixal pleonasm occur. Pleonasm – represents the Greek meaning "pleonasmos-excess". The repetition (two, sometimes three) of affixes, the meanings of which in one word are the same or Close, is called affixal pleonasm. Such affixes, which are repeated in the word, look different: one affix is exactly repeated itself, or the external form is different – synonymous Affixes are repeated: say, when I am at work, like someone, sister. Also, Language units (words) are also used semantically repeatedly: the word “sarpō” in the head-foot sarpo combination also means “head-foot”. Or the word "money" in the combination of the pulsar Bridge means "bridge".

The uniqueness of the poetry of the poet Iqbol Mirzo is that there is no excess in his poems, since the word “good” is a poet, in his work we can only meet affixal pleonasms.

Hey, **yoronlar**-ey!

Bulbul dilim sayrab turar,  
Jismi jonim yayrab turar,  
**Shukronalar** aylab turar,  
Shunday zamonlarni ko‘rib,  
Davr-u **davronlarni** ko‘rib.

*(Shukrona)*

In the above poetic passage we can see that with the affix “-on” (in the Persian-Tajik language-s), which borrowed from the Persian-Tajik language, the phenomenon of double use of the affix “-s” occurs.

Yarmi yashil, **yarmisi** sariq,  
Kapalakar aylana boshda.  
Sumbulajon, suvingiz tiniq,  
Charxpalakar aylana boshda.

*(Sumbula)*

In an excerpt from a poem called” Sumbula “one can see the addition of possessive suffixes-I,-si to the word half, and this “excess” in the language is being done according to the author's goal, that is, the number of syllables in the rhyme of the poem is achieved to be equal.

Qachongacha qorning o‘ylab o‘tad**irsan**,  
Qachongacha ko‘kdan chalpak kutad**irsan**.





Axir Vatan bitta, sen ham bittadirsan,  
Aytgil, do'stim, nima qildik Vatan uchun?  
(Aytgil, do'stim)

In the poetic passage in the example presented above, two persons-the suffix number (- is, - you )-are coming in a row, and this gave the poem a kind of uplift.

In short, the phenomenon of pleonasm is a specific process, which, although “excess” is grammatically incorrect, is a good tool in the artistic style to impose on poems such meanings as specific interpretation, emotional impact and solemnity.

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