



About The Repetitions In The Novel Of “Cholikushi”

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ABSTRACT

In this article, dialogue is based on the rapid circulation of the replication of the interlocutors, the replies is short, but mutually known to be treated. The term replication is “add again”, the completion of a speech of one of the dialogue, the place where the replica is semical and grammatical is linked to each other. Replicta-repetitions are considered a lexical phonetical media, which is characterized by formative circulation in dialogial speech, in which re-consortation speech is repeating words, replication and repeated. The realization of the surprise is interpreted. The Turkish writer said the balls and compound-shaped replica-repetitions, which were found in dialogue in Rashod Nuri Guntekins, and they were explained according to the content of the expression. Replicta-repeats used in this play Surprise (köpeklere), flatter (Feride), rationale (ne zannedecekler), dangling (mutlaka geri alacağım), rude (doktorun kızı), query (Candarma), excitement (sevdim) representation of modal content is analyzed through examples. In the conclusion, the replications of replication and repetition depends on the tone of punctuation also depends on the tone of punctuation closed.

KEYWORDS

Language science, replication, dialogue, replacively, subjective modification, reproduction, the antibody content, punctuation.

INTRODUCTION

From the science of language, the dialogue is based on the fast exchanged of the interlocutors. The replications are

distinguished by being short but mutually known. The word “replicate” is actually derived from Latin word “replication” and

means “again” and mean “add”. The term linguist is a speech, representing the word of replication and interlocutor, representing the word of the interlocutor” [21.669]. A. P.Yakubovkny said “The place is completed by one’s speech of the dialogue”. The replications of the dialogical speech semantic and grammatical towards each other. Replica and repetition a dialogical unity element that has always attracted the attention of linguists. While most researchers are content to describe some of the characteristics of replication, others are limited to describing the lexical means of repetition.

THE MAIN FINDINGS AND RESULTS

In addition, they interpret the concept of repetition differently. Some see it as a grammatical phenomenon, others as a lexical phenomenon. In the work of Russian linguists V. G. Vinokur, M. L. Mikhlin, V. Volkov, M. P. Svyatogor, N.Y. Shvedova and others, who studied dialogic speech, we find valuable insights into the peculiarities, differences, types of replications. In Uzbek linguistics, B. Urinbaev’s views on repetition have a special value. He describes repetition as follows: “The next replica is made up of a replica (or repetition) based on the repetition of a word, part, or whole sentence in the previous replica [22.108]. Linguist U. Lafasov in his dissertation studied replication as a means of expressing the main subjective modality in dialogic speech [23.45]. Replica-repetition is a tool of lexical-phonetic method and represents a subjective modality in dialogic speech. B.Urinbaev says that in the replica-repetition the part of the speaker’s speech can be repeated exactly or with a change of grammatical form. It is a common lexical-grammatical-phonetic phenomenon in repetitive dialogues. So, repetition is a syntactic structure inherent in speech, which is a dialogical unit. It repeats

words from different word families. As you know, each word has its own lexical meaning. In addition, words and phrases are overloaded by the speaker - this is a subjective modality. Additional content in replicas, which are counted among the means of expressing subjective modality in dialogic speech (Note: The concept of modal content is broader than modal meaning because words are mostly used in dialogues) by tone. Replication is widely used in dialogues. They represent different modal meanings and subjective modality is important as a means of expression. In the dialogues of the novel “Cholikhushi” by the Turkish writer Rashod Nuri Guntekin, we collected replicas in the form of words and phrases and tried to interpret them according to the content of the expression:

1. Surprise content:

- **Köpeklere** yiyecek vermek fena mı Ma Sör? dedim
- Hangi **köpeklere**? Ne yemeği?
- Viranedeki **köpeklere**... Ah, Ma Sör, beni görünce ne kadar sevindiklerini bilerseniz... (P. 24).

Translation:

- Is it bad to feed **dogs**, masor?
- What kind of **dogs**? What kind of food?
- To the **dogs** in the ruins ... Oh, ma soeur (sister), I wish you could see how happy they were when I went...

2. Compliments:

- Çalıkuşu...
- Bu, nasıl isim böyle?
- Pardon, beni mektepte böyle çağırırlar da... Asıl ismim **Feride**. Kendim gibi yuvarlak, zarafetsiz bir isim.
- **Feride Hanım**... Sizin adınız da kendiniz gibi güzel, emin olun...

Keşke oğluma sizin gibisini bulsam...(P. 35)

Translation:

- Cholikushi.
- Yeah, what a name that was?
- Sorry (sorry), that's what I'm called at school ... My real name is **Farida**. A rude name like myself.
- **Ms. Farida** ... Your horse is as beautiful as you are, rest assured.

3. Highlights:

- Biliyor musun Feride, dedi. Bu pozda yürüdüğümüzü gören arkadaşlar **ne zannedecekler?**
- **Ne zannedecekler?**
- Feride de âşık olmuş... Mişel'e derdini anlatıyor, diyecekler...(P. 45)

Translation:

- Do you know, Farida, **what our friends would think** if they saw us walking in this situation? She asked.
- **What do they think?**
- Farida is in love too ... She thinks she's telling Michelle about her pain.

4. Threatening content:

- Sözünü **mutlaka geri alacaksın...**
- **Mutlaka geri alacağım**, dedi. Ne istersen yapacağım, bırak beni...
- Ama öyle hatır için değil, beni aldatmak için değil...
- Peki, hatır için değil... Seni aldatmak için değil... Sahiden... (P. 64)

Translation:

- **Take back** your word...
- Well, I **got it back**. I'll do whatever you say, but let me go.
- But not for the sake of appearances, not to deceive me ... Really...
- Too much, not for the faint of heart, not to deceive you ... Really...

5. The content of resentment:

- Avrupa'ya bir seyahat varmış öyle mi? O, cevap verdi:
- Bir fikir. Daha doğrusu, benim fikrim de değil. Madrid'deki amcamın bir tasavvuru. Nereden duydun? Kısa bir tereddütten sonra:
- **Doktorun kızından**, dedim.
- **Doktorun kızı**, sana ne çok haberler veriyor, Feride? (P.94)

Translation:

- You travel to Europe, right??
- There is such an idea. To be honest, it's not mine, it's my uncle's dream in Madrid, he replied. "Where did you hear that?"
- After a bit of hesitation:
- From the **doctor's daughter**, I said.
- The **doctor's daughter** is giving you so many messages, Farida?

6. Questionnaire content:

- Senin yengen yok mu?
- Var amma, o cara cız, onu da çoban Hasan'a veririz.
- Senin ağan ne iş görür?
- **Candarma**.
- **Candarma** ne yapar?
- Vehbi, düşüne düşüne başını kaşdı; sonra:
- Canavarları çeser, dedi (182-bet)

Translation:

- What, don't you have a bride yet?
- Yes, but she is a black girl. We give it to Hasan shepherd.
- What does your brother do?
- **Gendarmerie**.
- What does the **gendarmerie** do?
- Wahbi thought. Then he scratched his head:
- He will slaughter the disbelievers.

7. Exciting content:

- Şimdi söyle bana bakayım Kâmrân, gülbeşekeri beğendin mi?
Genç adam, gülererek cevap verdi:
- Beğendim.
- **Sevdim** mi?
- **Sevdim**.
- Bir daha söyle.
- Beğendim ve sevdim (P. 385).

Translation:

- Now tell me, Comron, did you like the rose?
The young man laughed and replied:
- I liked it.
- **Did you like it?**
- **I liked it.**
- Say it again.
- **I liked it.**

CONCLUSION

Examples show that repetitions convey different meanings in dialogues. In these dialogues, replicas-repetitions such as **surprise-emphasis, flattery-emphasis, emphasis-interest, threat-threat, resentment-emphasis, questioning emphasis, excitement-emphasis** modal contents are expressed. In conclusion, replication is a unique unit that reflects the subjective attitude of the person to the situation and the psyche in the process of speech. They are followed by punctuation, depending on the tone.

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