

RESEARCH ARTICLE

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INVERSION IN A LITERARY TEXT (IN THE CASE OF BOTU POETRY)

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Abstract

This article describes the specific features and function of poetic inversion in a literary text.

Keywords Syntactic figure, inversion, artistic text, linguopoetics, modern literature.

INTRODUCTION

In the linguapoetic analysis of artistic text, the question of syntactic figures and their classification is one of the current problems. All studies on this topic relate to syntactic figures in one form or another. Syntactic figures are a very important means of ensuring the figurativeness of speech and creating effective forms of expression. Such means of expressing emotional expressiveness and intonation integrity, increasing the effectiveness of speech, are studied under the name of "poetic figures". Their task is not limited to making the speech impressive or attractive. Poetic figures allow the reader to understand the poem quickly and easily. Poetic figures are tools that have become somewhat standardized in poetic speech and have become characteristic in terms of form, style and content. They come in the form of separate pictorial combinations aimed at enhancing expressiveness and imagery, unlike displacements. T. Abdupattoyev, who studied this issue in his dissertation, puts forward the following opinion in his dissertation "Poetic Syntax of the Uzbek Language": "Linguistic analysis of poetic speech requires the researcher to approach it with a sense of every meaningful subtlety and interpretation of

meaning. In poetics, any speech unit becomes a poetic figure," writes Russian linguist Y.V. Kazarin. The figurativeness of artistic speech is not measured only by the ability to choose the necessary words, but also depends on the purpose, meaning and intonation of the same word in syntactic constructions.

The language of Botu's poetry is in accordance with the requirements of modernizing the Uzbek literary language and showing the possibilities of the artistic language put forward by modern intellectuals at the beginning of the 20th century.

Inversion is one of the main syntactic figures of poetic importance in the literary text. This phenomenon is manifested by a violation of the usual order of sentence fragments, a deviation from grammatical norms in the arrangement of sentence structure. There are several definitions of inversion in linguistics, and in this regard, O.S. Akhmanova's definition covers the features of this phenomenon to some extent: "Inversion is a violation of the arrangement of the parts that make up a sentence, which is used by the author to attract the reader's attention is the rearrangement of varnishes. Inversion is a psychological and stylistic method used to influence the reader".

A. Mamajonov and U. Mahmudov also draw attention to the unusual ordering of the components of the inversion: "The purpose of such changes is to highlight the main idea."

Linguist M. Abdupattoyev writes that inversion as a syntactic figure performs the following tasks in a poetic text: "It emphasizes the meaning of the inverted fragment; exaggerates the thought; increases expressiveness; enhances imagery; gives stylistic color; creates imagery; emotional-affectiveness is increased."

Botu was able to effectively use the possibilities of syntactic methods to create expressive color in his poems. By means of it, he provided variety in the language of the artistic work, increased the artistry, impressiveness, and the full reach of his purpose to the reader. In this regard, the phenomenon of inversion is of particular importance:

Chunki men

Olganman

Bu g'ururimni

Bu sururimni

Shonli vulqondan

Tengsiz isyondan

Eski dunyo qaqshagan ondan.

Because I am

I got it

This is my pride

I'm sorry

From the glorious volcano

From an unparalleled rebellion

The old world is tired of him

In this passage, the part of the sentence has moved forward from the secondary clauses and placed a

strong emphasis on the clauses that come after them. At the same time, this provided a strong expression of the poetic text in terms of intonation. It should be emphasized that the inversion in Botu's poetry did not arise due to high artistic requirements and the need for artistic expression, but because of the need to accurately reflect the thought and intensity corresponding to the thinking of that time. In this passage, the internal rebellion against captivity is written on the basis of rising and falling intonation in the form of gradation. If it was given on the basis of the correct syntactical order like "Men olganman bu g'ururimni bu sururimni shonli vulqondan tengsiz isyondan eski dunyo qaqshagan ondan", "I got this pride from the glorious volcano from the incomparable rebellion from the old world, we would not have seen the intensity, rebellion, emphasis in the spirit of Botu." And, in general, there would be no need to write a poem.

There is a four-line poem by the poet to "Navoi". The poem begins with the line "Have you seen a poet like you often?" The inversion of this line itself expresses how high Navoi's genius is and the poet's attitude towards him. The part of the sentence is expressed by a rhetorical question, and the meaning of indivisibility is strongly expressed through the participle form of the verb. If the poem was arranged in the style of "Sendek shoirni asring ko'rganmidi", "Have you often seen a poet like you?", the poet's surprise and emphasis would not be so clearly expressed. Botu "...did he see?" through his rhetorical question, he was able to clearly describe the incomparability and magnificence of Navoi's genius.

In Botu's poetry, the main form of inversion is determined by bringing the part forward. This gives the poem musicality and movement. For example,

Yetar endi! Yorug'likdan mahrum etib bizlarni

Shuncha chog'lar nur yo'lini to'sibgina turdingiz

("Yetar endi!")

Enough is enough! Depriving us of light

You've been blocking the path of light for so long
("Enough!")

Or:

Yirtilingiz, ey yaramas, qalin, qora pardalar,
Hech yozuqsiz yulduzlarning nurli yuzi ochilsin!

Tear away, you naughty, thick, black curtains,
May the radiant face of the unblemished stars be
revealed

Or:

Dardlilar dard anglatolmas dardsiza so'zlov bilan,
Ko'rsatib bo'lmas quyoshni ko'zsiza maqto'v bilan
("So'rma").

Painless people cannot express pain with words
without pain,

In praise of the invisible sun ("Don't Ask").

In the following passage, the forwardness of the kel
imperative gives the poem a special musicality:

Kel emdi birga yuraylik,

Kel emdi birga kulaylik!

Borliqning chokini so'kma,

Og'uli ko'z yoshi to'kma,

Kel emdi yashnab o'saylik,

Kel emdi birga kulaylik!

Let's walk together

Let's laugh together!

Don't tear the thread of existence,

Don't shed a tear, son.

Let's live and grow

Let's laugh together!

Also, in another poem, it is observed that the usual
order of the interrogative pronoun has changed, in

which the idea to be expressed by bringing it
forward is strongly emphasized:

In general, Botu's poetry often uses interrogative
syntactic units. This is the poet's unique poetic
style. It expresses the attitude of the poet to reality,
to various events in society, to political
developments. The poet not only questions the
society, but also questions the members of the
society and calls them to live consciously. He wants
to say that the essence of everything can be
understood by asking. In this regard, this sound
poem also has its own meaning.

Qaydan keladur

Bu titroq ovoz?!

Kimning qo'lida

Dard kuylaydi soz?! ("Bu ovoz")

Where does it come from?

Is that a trembling voice?!

In whose hands

Pain sings a song?! ("That Voice")

Or we read such lines in the poem " Words of
Hope":

Yurakda umidlar, amallar

To'zimsiz qirg'oqni bosarkan,

Nega men chaqmoqni yugurmay?!

Eskigan, chirigan tamallar

Yo'qlikka egri yo'l yasarkan,

Nega men undan yuz o'girmay?!

Shafaq arazlab Sharqqami ko'chdi?!

Yo G'arb ko'kining rangmimi o'chdi

Yo g'arb to'kkan qon otdimi ko'kka?!

Erkka undovchi qizil alanga?!

Hopes and actions in the heart

As we press the relentless shore,

Why can't I run lightning?!

Worn, rotten foundations

We make a crooked road to nothingness,

Why don't I turn away from him?!

Has the dawn moved to the East?!

Or the color of the Western blue has faded

Or did the blood spilled by the West spill into the blue?!

A red flame that calls out to a man?!

In this poem, it is observed that the usual order of interrogative loading has changed. A morphological inversion has occurred as a result of adding the load to the cross section. The use of interrogative charge in this way is a poetic style characteristic of the common Turkish poetry and is used specifically to show the emphasized part. In modern Turkish language and poetry, this situation is somewhat normalized and can be added to any stressed part of the sentence. For the modern Uzbek literary language, this situation is not considered the norm and creates a morphological inversion.

Along with the traditional types of inversion, morphological inversion type is observed in Botu's poetry. When the part is inverted, it gives the poem its own mobility and strong intonation emphasis. Interrogative pronouns are inverted, and the question related to the content of the poem is emphasized. Also, on the basis of emphasis, it increases imagery, expressiveness, and this aspect is characteristic of poetic texts.

Also, in his poem "Anti-Slavery", the phenomenon of antonymy appears through the word good and evil:

Erklar tegmaydi!

Sizga yaxshilik, yomonlik,

Har yerda omonlik

Erlaringizdan!..

Freedom does not touch!

Good to you, bad to you,

Peace everywhere

From your husbands. Bright examples of inversion can be found in the work of the poet. The saying "Sometimes you don't get good and safe from your husbands" is formed on the basis of inversion. The word erk, which is the most important human need, is mentioned in the same line as the verb tegmayi. Then the words good, bad, and safety are mentioned. In this case, the word evil was used by husbands in contrast to good and safety. That is, "What is good and safe for you is bad for them" is expressed in laconic lines.

The complement and the subject of the sentence are given at the end of the verse to indicate that the last decision belongs to them. We can observe a complex appearance of inversion in this poetic passage. In accurately reflecting the poetic thinking of the poet, such complex forms of expression are also important.

CONCLUSION

In short, inversion is one of the most characteristic features of a poetic text, and it is considered a tool that ensures the melodiousness of a poetic text through the tone of emphasis, and enhances emotional and affectiveness. Along with the traditional types of inversion, morphological inversion type is observed in Botu's poetry. When the part is inverted, it gives the poem its own mobility and strong intonation emphasis. Interrogative pronouns are inverted, and the question related to the content of the poem is emphasized. Also, on the basis of emphasis, it increases imagery, expressiveness, and this aspect is characteristic of poetic texts.

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