

THE APPLICATION OF STYLISTIC-SYNTAX FIGURES ON POETIC TEXT

Abdurashid Mustafayevich Tuychiyev*

*Basic Doctoral Student,
"Uzbek Language and Literature",
Department of Chirchik State Pedagogical Institute of Tashkent Region,
UZBEKISTAN

Email id: rashidmustafichmustafaevich@gmail.com

DOI: 10.5958/2249-7137.2022.00100.8

ABSTRACT

In this article, one of the central questions of poetic syntax - poetic figures - is studied by dividing into two main types - syntactic (inversion, pause, default, punctuation marks in a poetic text (including rhetorical appeal and rhetorical question), dots, italics, etc.) e.) and stylistic (anacoluf, asindeton, polysindeton, anzhambeman, anaphora, epiphora, refrain, etc.).

KEYWORDS: *Poetic Syntax, Poetic Figures, Syntactic Figures, Stylistic Figures, Inversion, Pause, Default, Anacoluf, Asyndeton, Polysindeton, Anzhambeman*

INTRODUCTION

Language, as the paramount factor in the expression of thought, enables the creation of every people's culture, as well as art and literature, which are its most important type. In this sense, it should be noted that in language there is a very wide range of possibilities, especially as a reflection of human artistic thinking. There are thousands of masterpieces that have enriched the spiritual treasures of the peoples of the world, and there is a lot of room for analysis.

However, while language and its units are recognized as the most important and fundamental means of communication [1-2], it would also be appropriate to point out that they are not the only means. In this sense, it is common knowledge that "the only and important medium of fiction is the word", "representatives of the art of speech rely on one word - the figurative word" [3-5] is appropriate, most importantly, it is necessary to make the necessary changes, in our opinion.

An example of this is the poetic figures with the semantic-syntactic integrity that make up the poetic syntax of a work of art.

It is no secret that poetic syntax as a special concept of literary criticism is widely studied in the science of universal philology [6-22]. However, the scale of research in Uzbek literature is not very large. It is true that in later textbooks and manuals on Uzbek literature, information and explanations about poetic syntax and the poetic figures that formed its basis began to appear relatively more [23-29], but in foreign literature on poetic syntax by comparing and contrasting available information and concepts, it will be possible to have a clear idea of the extent to which the problem has been investigated. In particular, subsequent research in Russian literature has resulted in the division of poetic figures into two types - syntactic figures and stylistic figures,

unlike in previous textbooks, manuals and dictionaries, according to their use and nature [30]. In this case, inversion, pause, to remain silent (silence - as shown in some sources [31-36], but this is a poetic phenomenon of longer duration than silence), punctuation in the text in general, including exclamation and question marks (in rhetorical appeals and interrogations), colons, as well as italics (a character in a text that represents a highlighted part - our comment - A.T.) is shown as a syntactic figure, stylistic figures include anacoluf, asindeton, polysindeton, anjambeman (enjambeman), anaphora, epiphora, refrain, gradation, parallelism [37-41], and so on. Information about these concepts in our literature, as before, is generally given under the name of poetic (stylistic) figures. Therefore, there is a big difference between Russian and Uzbek literature in the study of this problem, and this difference shows the level of study of the problem.

Pause is a syntactic technique with a special expression that enhances the expressiveness of the speech, its effect, and thus increases the focus on the image. In other words, the pause is an integral part of living speech in any form of poetic expression, be it prose or prose, as a means serving the above-mentioned poetic purpose, as an overarching figure of figurative expression. It is also widely used as a stylistic figure in modern literature and classical art.

Jimman, birok/ uzolmam kozim, //

Kimlargadir/ kilaman havas. //

Kelishmagan/ yigitman o'zim //

Sochlarim ham/ jingalak emas. //

(I am silent, but / I can't take my eyes off you, /

Whom do I envy. //

I don't agree / I'm young myself //

My hair is also / not curly. //

(M.Yusuf. Mehr qolur, muhabbat qolur. T.,1997. – 37)

Gar-chi tok-ti/ qon ko-zum sen-/siz ha-mon kong-/lum ha-mon, //

Ne ko-ngul-din/ bir za-mon chik-/ding, ne ko'z-din/ bir za-mon. //

(Alisher Navoi. "Karo kozim" (My black eyes). T.,1988. – 514)

Approaching the question from the point of view of substance, it should be noted that context (part of speech or part of text - emphasis our - A.T.), which is an important suprasegmental unit of speech, is clearly marked when it is used in fiction ("Stylistic fixation of figure" - [42-47]). For example, analysis of poetic works shows that in most cases the stop is highlighted by the element turok (in classical poetics, rukn), the magnitude of which is not overlooked: smallturok - / (in speech), big turok - // (at the end of poems and verses). In our view, these types of pauses are appropriately considered as manifestations of the turok.

Silence (in Russian literature - umolchanie) [48-52] - in contrast to the ellipse, is the deliberate incompleteness of poetic lines or rhetoric, the fact that the author deliberately omits the words that complete the idea means that the reader must explain the unspoken idea. This conditionality

gives the speech a unique expression, allowing the image expression to be shaped, defined, and, so to speak, "clarified" by the same student's thinking. [53] For example,

Har yonda tokinlik...

Kuzdan nishona...

Har yonda gozallik yoymish daftarin.

Sonsiz egatlarga sochilmish, ana

Mening shodliklarim, ezgu dardlarim, –

Mening ona xalkim...

Ey qadim, halol,

Rizki ona yerga sepilgan xalkim,

Ushoq chigitni ham etmay deb uvol,

Million egatlarga egilgan xalkim!

(Satisfaction everywhere...

Fall Sign...

A beauty spread book everywhere.

Scattered to endless branches, lo and behold

My joys, my good sorrows, -

My native people...

O ancient, honest,

My people, whose food is scattered on the earth,

Don't even touch the seeds,

My people bowed to a million people!)

(A.Oripov. "Bedorlik"(Sleeplessness). –T.: "Writer", 1999. P.17)

One of the strengths of the idea expressed by remaining silent, or of the image being conveyed, is that the conditional comment is contrasted with the previous comment, the content of the information, and this does not go unnoticed. In the above verses, the fact that "fullness" is a "sign of autumn" is a logical paradigm with the phrase "a book of beauty everywhere", but at the same time the poet is silenced by the fact that the "sign of autumn", the "fullness", the "beauty like a spread book" is not in itself, it is simply not natural, how much is under it hardship, "joys scattered in innumerable branches, in sorrows", Most importantly, isn't this "autumn and beauty" the owner of the feelings attached to them in "my native people, my ancient and honest people, whose food is sprinkled on the earth, who bows to millions of people who do not waste their bread crumbs"?

Our conclusion about the silencing method in the above verses may be a little vague, but we must not forget that each student must draw their own conclusions from the work and make

judgements within their own thinking, in which case it would be appropriate to express a point of view: the purpose of the expression, which is to use the method of silence, is in fact the poetic intention of the writer? After all, it is known fact that speech is contextual and situational in nature ...

There is another stylistic figure, this method is common in both classical and modern poetry, it is the phenomenon of intellectual migration anjambeman (enjambeman).

In particular, Alisher Navoi paid great attention to the logical connection between the bytes in ensuring the integrity of the poetic experience and the idea, while maintaining the independence of the couplet in terms of content and expression in the ghazal or other lyrical work. In doing so, he tried to achieve a logical connection between semantically and syntactically independent couplets, not only through anjambeman, which ensures the continuity of thought, but also through methods such as strengthening poetic meaning, explaining the causes of poetic motives. This is probably the reason why in Navoi's ghazals the logical connection between couplets, the transition from one couplet to another, is so delicate and smooth that the reader does not even notice how he passed from one couplet to another. This method is called pseudonym art in Eastern poetics. The question of the logical connection between couplets has not been seriously studied in poetry. Speaking about the art of pseudonyms, the well-known literary critic B. Sarimsakov writes the following: "In theoretical matters of medieval Eastern literature, in particular in science fiction, the term 'pseudonym' was used in the sense of art, which refers to subtle or flawed transitions from verse to verse in verse or ghazal." [54].

Observations of Uzbek classical poetry have led us to the conclusion that the verses of the verse must be the same in content, weight and rhyme. The combination of any two strings cannot form a couplet. In order to be a couplet, the common meaning, expression, weight, and rhyme must be preserved. This requires following the law of symmetry - proportionality in couplets.

Although the couplet is a closed rhythmic-semantic and syntactic unit within its scope, researchers note that the presence of semantic shifts between the verses in it has become a traditional method in classical poetry, as evidenced by the research of a number of other scholars [53-63], because any content can be expressed in a single line, it may be impossible to fully express the general idea in a byte. Therefore, the poet has to use anjambeman (enjambeman) - migration between the verses. Of course, it is good that byte verses have an independent meaning and syntactic expression. However, real poetic practice is not always complete, because the poetic content, the idea, which the poet wants to express, may not fit into the scope of a poem. In such cases, artistic migration takes place naturally and there is no downside.

Most of the couplets in Uzbek classical poetry are free couplets. Free couplets consist of a couplet without a rhyme in the first line and a rhyme in the second line that is rhyming to a pair of lines before or after it. The first line of a couplet, even if it is not rhyming, must be equal in weight and column to the second line. The first verse without rhyme gives the poet a great opportunity to strengthen the poetic content, to turn it in the right direction. However, the explanatory, complementary, and cause-and-effect relationships between the couplet verses are fully preserved. For example, the following verses from Alisher Navoi's ghazal have achieved semantic integrity through a cause-and-effect relationship:

Gul yafrogi tirnoglari erur bu chaman ichra,

Bulbul paru bolini yulub bergali barbod[Alisher Navoiy.Karo kozim(My black eyes) P.127].

The second line, which means that the nightingale plucks the feathers and destroys them, finds a causal basis in the first line of the couplet, because the flower petals are the nails in this blossoming meadow. If the figurative meaning is translated into the real meaning, then the lovers are the creatures of this world who will tear the fat of the lover and destroy themselves. Hence, if the first line of the above couplet represents the cause of the content in the couplet, the second line serves to express its result. In both verses, the meaning expressed in the cause-and-effect relationship is combined to serve a single holistic meaning.

The semantic-syntactic relationship between couplet verses is based on weight, rhythm, melody and rhyme. Of these, free rhymes are not only rhyming, but also free rhymes, because the first line is rhyming, so the semantic dependence of both lines of this type of byte is always maintained.

Enjambeman is, of course, more widely used in classical poetry. This method of intellectual migration can be found in many modern poetic forms. We would like to fill our minds with examples from modern Uzbek poetry, because free expression in images and images is a characteristic feature of works of art written in this direction. [66-67].

Nahrlarda etagi yirti

Loli qizday karganar osmon.

Sohil bo'ylab ketmoqda yortib –

Oppok biya

Bedard,

Bedarmon

Arkon kabi tortiladi yel,

Sugriladi oftobrang kozik.

Sapchiyotgan tolkin uchidan –

Yana torga

Tushadi

Balik(From the collection "Modern Uzbek poetry")

A. Kutbiddin's poem, which begins with the verse "Nahrlarda etagi yirtiq" "The bottom of the streams is torn", contains an abstract, highly symbolic image. The reader can grasp the artistic and ideological essence of the poem through a single verse in the third verse, "Mukannani sotgan xiyonat" "The betrayal that betrayed Mukanna."

kor gulxani...

Bigillab kaynayotgan chovgun...

Bogotlarda hakalab yurgan qish...

Kor chakmogi...

Etagi kuygan izginin...

Kor boroni...

Oyin tushayotgan ayol...

Charx urib... Charx urib...

Charx urib... (Poetry series "Tasavvur lahzalar" ("Moments of Imagination"))

ko'ylagini yechayotgan ayolday

tunni yigishtirib olar tabiat

borlik ustidan

va uni

farishtalar takhmoniga solib koyadi

tun xudoning omonati

yulduzlar omonatga tushgan kuyadir

tunni ilma-teshik qilib tashlar yulduzlar (Fakhriyor, "Tong tashbihlari" ("Morning predictions")).

The poem depicts the phases of the night near dawn, when the stars are "skinned" one by one from the sky, and gradually the dark color of darkness disappears. In this case, the poet first of all convinces the reader that the night is a cloth. Therefore, the reader can now easily digest the moths of the stars. It is as if the stars are moths, which have eaten the fabric (the sky) into holes, forming holes in it. There is endless light behind the fabric. Every night, when night wears its clothes, the rays of light pass through these holes (stars).

Oy –

Bolta (Fakhriyor)

Tong orniga nimadir otibdi

bir emas juda ko'p kunduzlar jimirlar

tortburchak uchburchak kunduz va kunduzchalar

ba'zisi nim pushti ba'zisi jigarrang

ba'zisi tunde kop-kora

rangsiz bazisi...

(Something shot instead of dawn

not one, but many days are silent

rectangular triangular diurnal and diurnal

some are half pink some are brown

some are dark-skinned

colorless base...)(B.Rozimukhammad)

Chirildok ovozi

oy nuriga ilashib

chuvaldi koldi... (Bakhrom Rozimukhammadning "Yoz kechasi" ("Summer night"))

It should be noted that in the following poem by B. Ruzimukhammad, which begins with the verse "Yomgirda ivigan" "Become wet in the rain", it is not difficult to see that the image is almost without objects:

Yomgirda ivigan

orik gulini

xo'roz qichqirigiga orab ushladim

gir atrofda shafaq

kuyoshdan nur emas

qon tomayotgandek

oppoq par

ikki rang hokimligi

men va tevarak...

We can say that the poems used in different forms, both stylistic (with the use of anjambeman) and syntactic (for example, without punctuation) to express the flow of thought.

As mentioned above, the possibilities of expression in the language of fiction are very wide and comprehensive. Works created with the skillful use of various means of expression have also found expression in a variety of genres, of course. The task now is to better understand the features that determine the content of works of art through a poetic analysis of works of art, the placement of images and expressions in them, an in-depth study of the use of certain tools, including poetic figures. To this end, it is important to conduct consistent research in the field of Uzbek poetics, which is less studied in the field of Uzbek poetry. In this sense, the study of poetic syntax and the means of its creation - poetic figures - also awaits a serious, monographic study.

REFERENCES

1. Khojiev A. Explanatory Dictionary of Linguistic Terms. Tashkent: "Science"; 1985.
2. Yodoshev I et al. Fundamentals of Linguistics. Tashkent: TSPU; 2013.
3. Literary theory. Volume II. Tashkent: "Science", 1979.
4. Umurov H. Introduction to Literary Studies. Tashkent; 1997.
5. Sariyev Sh. Uzbek literature (manual). Tashkent; 2016.
6. Shcherba LV. Selected works on Russian language. Mowcow: Uchpedgiz; 1957. pp.26-44.
7. Potebnya AA. Aesthetics and poetics. Moscow; 1976.
8. Bakhtin MM. Aesthetics of verbal creativity. Mowcow: Art, 1986.

9. Vinokur GO. About language of fiction. Mowcow; 1991.
 10. Yakobson RO. Poetry of grammar and poetry grammar. Semiotics. Moscow; 1983.
 11. Eagleton T. Theory of Literature. Introduction. Moscow; 2010.
 12. Zhirmunsky VM. Theory of verse. JL., 1975. p. 155.
 13. Gasparov ML, Skulacheva TV. Rhythm and syntax in free verse. Essays on the Language of Russian Poetry in the 20th Century: Grammatical Categories, Text Syntax. Moscow; 1993. pp. 182-190.
 14. Shapir MI. Articles on Pushkin. Moscow; 2009. pp. 164-166.
 15. Matyash SA. Once more about the problem of identifying poetic transposition. Bulletin of the Orenburg State University. 2015;11(186);29.
 16. Gasparov ML. The Structure of Epinicism. Gasparov ML Selected Works. Vol. 1, Moscow; 1997. p.430.
 17. Shapir MI. Metrum er rhythmus sub specie semioticae. Universum versus: Language - Verse - Meaning in Russian Poetry in the Eighteenth and Twentieth Century's. Moscow: Languages of Russian Culture; 2000. pp. 97-98.
 18. Kuzmin D. The plan of work on the study of intrasyllabic transfer. New Literary Review. 2003;(59):392-409.
 19. Gin JI. From Mandelstam's 'poetry of grammar': the problem of reversibility. On the poetics of grammatical categories. Petrazavodsk: PetrSU; 2006. pp.200-214.
 20. Gin JI. On the construction of poetics of grammatical categories. Petrazavodsk: PetrSU; 2006. pp.189-199.
 21. Kinzie MA. Poet's guide to poetry. Chicago: Univ. of Chicago press; 1999. p. 407.
 22. Moskvina VP. Poetic transposition and poetic division: to the distinction of concepts. Proceedings of the Russian Academy of Sciences. Literature and Language Series. 2019;78(1):39.
 23. Toychiyev U. Yassavi and the structure of Uzbek poetry. "OTA". 1999;(2).
 24. Sarimsakov B. Alisher Navoi on a method in poetic syntax. "OTA". 2001;(2).
 25. Egamkulov B. On the beginning of poetic speech and syncretism. "OTA".1995;(2).
 26. Shukurov R. Methodological tasks of syntactic parallelism. "OTA". 2004;(4).
 27. Kuronov D. Introduction to Literary Studies. Taskent; 2004.
 28. Mamaziyaev O. On a method of poetic speech. "OTA". 2003;(4):86-87.
 29. Karimova Sh. About poetic syntax. Comparative literature: past, present, prospects. Collection of articles of the Republican scientific-practical conference. TDOTAU. Taskent: "Firdavs-shoh"; 2020. pp.251-254.
 30. Vershinina NL et al. Introduction to Literary Studies. In: Kruppchanov L.M. (Ed). Moscow; 2018.
-

31. Kuronov D. et al. Dictionary of Literary Studies. Taskent: "Academediton"; 2013.
32. Kuronov D. Adabiyotshunoslikka kirish. Tashkent; 2007.
33. Quronov D. Adabiyot nazariyasi. Tashkent: "Noshir"; 2019.
34. Salayev F. Kurboniyozov G. Glossary of literary terms. Tashkent; 2010.
35. Yuldoshev M. Fundamentals of literary text and its lingvopoetic analysis. Tashkent; 2007.
36. Lapasov J. Literary text and linguistic analysis. Tashkent; 1995.
37. Pospelov G. Introduction to Literary Studies. Moscow; 1987.
38. Varfolomeyev I P. Introduction to Literary Studies. Tashkent; 1987.
39. Tomashevsky BV. Theory of Literature. Poetics. Mowcow; 1986.
40. Literary Encyclopedic Dictionary. Moscow; 1987.
41. Surkov A. Concise Encyclopedic Dictionary, in 9 volumes. Moscow: "Soviet Encyclopedia"; 1962-1978..
42. Vinokur GO. About the language of fiction. Moscow; 1991.
43. Potebnya AA. Aesthetics and poetics. Moscow; 1976.
44. Bakhtin MM. Aesthetics of verbal creativity. Moscow; 1986.
45. Zhirmunsky VM. Verse theory, L.: Science, 1975. p. 146.
46. Jakobson RO. Linguistics and poetics. Structuralism: for and against. Moscow; 1975.
47. Efimov AI. Stylistics of Artistic Speech. Moscow; 1961.
48. Kuronov D. Introduction to Literary Studies. Tashkent; 2007.
49. Tomashevsky BV. Theory of Literature. Poetics. Moscow; 1986.
50. Encyclopaedic Dictionary of Literature. Moscow; 1987.
51. Lapasov J. Literary text and linguistic analysis. Tashkent; 1995.
52. Yuldashev M. The basis of the literary text and its linguopoetic analysis. Tasheknt; 2007.
53. Kuronov D. Introduction to Literary Studies. Tashkent; 2007.
54. Sarimsoqov B. The art of pseudonyms in Alisher Navoi's ghazals. A gift to Navoi. Book 2. Tashkent; 2000. pp.44-50.
55. Osmanov MN. Syntactic Structure of the Couplet (on the Example of Hafiz's "Diwan"). Problems of Oriental Verse. Moscow; 1973. p. 66.
56. Sarimsokov B. About a method in Alisher Navoi's poetic syntax. Uzbek language and literature, 2001;(2):10-14.
57. Kudelin AB. Medieval Arabic Poetics (second half of the VIII-XI centuries). Moscow; 1983. pp. 59-60;

58. Shidfar BY. Image system of Arabic classical literature. (VI-VIII centuries). Moscow; 1974. pp. 162-163.
59. Stableva IV. The Development of Poetic Forms in the 11th Century. Moscow; 1971.
60. Yana O. The Poetics of Old Turkic Literature and its Transformations in the Early Classical Period. Moscow; 1976.
61. Zarifov X. Rubai. The ancestor of Uzbek literature. Tashkent; 1940.
62. Stebleva IV. Semantics of Babur's ghazals, 1982.
63. Ivanov SN. To the study of genre in the old Uzbek poetry. Turkic Collection 1974. Moscow; 1978. pp. 149-157.
64. Sadullo K. Image in modern poetry. ziyouz.uz, 2019.
65. Kazakhboy Y. Postmodernism: Essence, Roots and Characters. ziyouz.uz, 2018.
66. Dilmurod K. Postmodernism. Tashkent; 2010.
67. Ulugbek K. Uzbek literature and modernism. Tashkent; 2020.