

INVERSION AS A SYNTACTIC OPPORTUNITY

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Abstract. *By means of poetic inversion, the poet deviates from the normal order of sentence fragments contrary to the normal grammatical order. In this article, forms of inversion existing in Erkin Vahidov's poetry, its role in the formation of artistic text, and at the same time, the poet's ability to express the emotional tension, feelings in the heart of the lyrical "I" to the extent that it affects others, are highlighted on the example of a poetic text.*

Keywords: *poetry, poetics, artistic text, inversion, stylistic purpose, grammatical order, regular order, aesthetic pleasure, parts of speech.*

It is natural that the usual order of parts of speech takes place in an artistic text in an unusual way with the artistic goal of the creator. Disruption of the usual order causes an inversion.

The importance of inversion is great in conveying the mental state, experiences and feelings of the "I" in the poem to the reader or listener with all its freshness. Inversion is derived from the Latin word *inversio* - "change of place" and is based on the delivery of speech fragments in a way contrary to the normal grammatical order in a work of art, more in poetry (1).

The phenomenon of inversion in the Uzbek language was specially studied in the research of A. Hayitmetov. The scientist writes about the usual order and inversion: "The division of order into two types, normal order and inversion, cannot be a basis for opposing these two types. ... Order is one of the structural elements of language. Words must be combined and placed in a certain order in speech to fulfill the function of expressing an idea. This is the usual procedure. It is a norm of the parts of the sentence, which is put into a certain system based on the laws of the internal development of the language. In order to express different emotions and mental experiences of the speaker (often on the basis of emotional-expressive, stylistic requirements), the above certain norm is violated, the location of the parts of the sentence is slightly changed. This is an inversion. But it is also, in certain sense, "usual order" for the situation or context in which the discourse is being spoken (2).

Of course, the violation of the normal grammatical order of the sentence in a work of art is done for specific purposes. This means, first of all, that the expression is given in an unexpected way, which allows the poetic thought to come out vividly and brightly, not in a dull way.

Poetry is alive with emotion-infused speech. Therefore, the poet strives to express the emotional upheaval and feeling in the heart of the lyrical "I" in such a way that it affects others. Inversion is the main means of exciting and passionate expression of the situation and feeling. That's why any poet pays great attention to composing a poetic sentence that serves to vividly express his feelings, to the arrangement of parts of speech. In this case, the most important thing is that the creator determines the place and order of each part of the sentence based on his own rhythm and tone of the thoughts and feelings he wants to express through his inner feeling. The uniform means of normal syntax are lacking for the clear, vivid, and passionate expression of the ever-evolving poetic content and emotional tone. Syntactic inversion helps convey the meaning and tone of the poem in all its fullness and subtlety.

The uniqueness of poetic speech is determined by the uniqueness of poetic syntax. In poetic syntax, the place of each word in the sentence plays an important role. According to V.V. Vinogradov, the poetic word is a reflexive tool, which revives the dead things in the language, motivates everything that is not motivated (3). The uniqueness of poetic speech is determined by the singularity of poetic syntax. In poetic syntax, the place of each word in the sentence plays an important role. According to V.V. Vinogradov, the poetic word is a reflexive tool, which revives the dead things in the language, motivates everything that is not motivated (3).

It is known that according to the normal grammatical order, the main parts of the sentence - subject and predicate determine the nature of each syntactic device. Although subject means whom the action-state belongs to, but predicate ensures the completeness of the sentence, its completeness, in scientific terms, its predicativeness. No sentence is complete without predicate. By means of poetic inversion, a poet puts the part of the sentence either at the beginning or in the middle of the sentence, contrary to the normal grammatical order. This very situation strongly attracts the attention of a poetry fan to the poetic thought, emphasizes the expressed thought and conclusion, highlights it.

Poetic inversion occurs in connection with several things and events. It consists of the poet's way of poetic perception of reality, his personal style, the feeling in his heart, the intensity of his poetic experience, and, finally, the way of expression.

The motifs of innocence, pain, dream and emigration characteristic of Erkin Vahidov's poems are often expressed in lines that serve to express the experiences that flow in an even silence in their rhythm, sequence and gradual growth. In this type of poem, the inversion occurs in two lines. The poet refers to the inversion in the first line, but in the second line, through poetic movement, expresses the experience in a quiet, sequential way:

Тушда кўрдим дилбаримни,
Эй сабо, уйғотмагил.
Олма бир дам васл шавқин,
Кўй, мени кўзғатмагил. (Уйғотмагил..., p. 147)

In fact, the above four lines are grammatically composed of two compound sentences. If they are given in prose, they will have the following form Дилбаримни тушда кўрдим, Эй сабо, уйғотмагил, васл шавқин бир дам олма, кўй, мени уйғотмагил. The poet has to use inversion in the first, second and third lines to express this poetic feeling in his heart in a poetic way. It turns the thought and the underlying feeling in the direction of poetic expression. But in order to form a poetic thought and judgment in these four lines, the poet gives the behavior and mental state in the content of predicate in the second and fourth lines in the usual order.

So, the use of poetic inversion in one part of a single sentence, and the normal grammatical order in the second part, made it possible to emphasize the flow and richness of the feeling. At the same time, the lexemes "уйғотмагил" and "кўзғатмагил" in the second and fourth stanzas serve to strengthen the meaning, attract attention and, of course, provide artistry.

In a sentence structured in normal order, the speaker's neutral position is described, while in a sentence structured in inversive order, his modal-expressive relationship is reflected. The inversive order has its own rules: whichever part of the sentence is to be highlighted, that part is moved forward in the order. And the clause, which is considered to be insignificant in content, is moved to the end of the sentence: in inversion, predicate is often moved forward. The content of

the sentence is mainly understood from the predicate. The strengthening of predicate leads to the strengthening of the meaning of the sentence:

Қўлдан тушиб **синмасин** қадах,
Лаб текканда **тўкилмасин** май.
Тўхтамасин уриб турган қалб,
Бошлаб қўйган қўшиғи **битмай**. (Куй авжида узилмасин тор, р. 105)

In the language of Erkin Vahidov's poetry, as the exchange of parts of sentences for stylistic purposes occurs, the whole potential possibility of stylistic inversion and the ways of their formation are not limited to the fact that they occur between the parts of sentences in a simple sentence. The exchange of parts of sentences often occurs in simple sentences in the structure compound sentences, between stanzas. This situation also serves to reveal another form of inversion:

Ўқиб тарихни, Эркин,
Саҳфаларга **боқмагин** хайрон.
Эрур оқ давр чангидан,
Сариғдир жавр зангидан

In the poetry of Erkin Vahidov, there are several types of stylistic figure, that is, inversion, which appears as a result of the unique placement of constructions.

The usual order of the parts of the sentence is not expected to receive or convey any special-additional information from the sentence. In other words, the traditional order of words in a sentence serves no purpose other than the message content of the sentence. Therefore, philological scholars describe this order as neutral. It can be said that all the parts of the sentence with destroyed order become carriers of new information: subject, predicate, complement, determiner, and adverbial modifier. Because the part of speech loaded with information is placed at the beginning of the sentence, that is, it is used in unusual places (4). If we take into account that the predicate in Uzbek has a definite place at the end of the sentence, the position of the remaining parts of speech relative to it determines their inversion, that is, their stylistic appearance:

Ханда ур, жўш ур, юрак,
Озод заминдур бу замин.
Назм туз, Эркин, ахир,
Эркин замондур бу замон. (Замон, р. 163)

It seems that the poet used language units in different places of the sentence to make the poetic speech smooth, fluent and impressive.

In conclusion, inversion as one of the leading tools of poetic syntax is of great importance in expressing the character, intensity and flow of the experiences and feelings of the lyrical hero, and increasing its influence on the psyche of the poet.

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