

**POETIC SYNTAX IN THE POETRY OF HABIB SADULLA**

Ermanbetova Shohsanam Bozorboevna

University of Business and Science

*Teacher of the Department of Language
and Literature Education*

Gmail: shohsanamermanbetova49@gmail.com

Telephone: +998939442273

As is known, poetic syntax deals with sentence structure and the order of sentence parts in the lines, couplets, and stanzas of poetry. In poetic speech, the construction of poetic sentences, word choice, and their skillful use in sentence structure are of great importance¹. The poetic syntax of each creator's poems stands out with its uniqueness.

The problem of artistic image and its expression in poetry has been extensively studied in world literary criticism. Issues of artistic image and its expression in poetry have been mainly realized through symbolic-metaphorical images. In this regard, the fundamental research of scholars such as Aristotle, J.W. Goethe, D. Diderot, G.W.F. Hegel, J. Ortega y Gasset, V. Shklovsky, B. Eichenbaum, V. Zhirmunsky, L. Timofeev, M.B. Khrapchenko, Y. Lotman, G.N. Pospelov, and V.E. Khalizev is considered significant. In Uzbek literary studies, we can mention the works of Fitrat, I. Sulton, O. Sharafiddinov, S. Mamajonov, U. Normatov, A. Rasulov, I. Gafurov, N. Rahimjonov, H. Boltaboev, Y. Solijonov, A. Sharopov, U. Hamdamov, A. Sabirdinov, M. Yuldosheva, N. Mirzaeva, F. Radjabova and other scholars dedicated to the study of artistic image and its expression.

In particular, the works of Habib Sa'dulla have been studied in monographs, treatises, and articles by E. Muhamedov, O. Nosirov, E. Khudoyberdiev, E. Nurmatov, A. Toshkhuzhaev, U. Nosirov, and H. Solikhuzhaeva.

¹ Бобоев Т. Адабиётшунослик асослари. Т.: - Ўзбекистон, 2002. Б.423.



Each work has its own intonation. The syntax of speech, the position of words in a sentence, the pauses between some of them, and their slow or fast pronunciation create various types of intonation. “Poetic words, depending on their position in the text, can convey meanings such as exclamation, irony, hint, complaint, reproach, surprise, joy, address, pride, interjection, anger. Intonation is as diverse in poetic speech as it is in our live speech ²“. Intonation is considered the most important means of revealing the character of the lyrical hero. The intonation of a poem is divided into intonational periods and intonational segments that make up their composition. Intonational periods form an independent and complete sentence between two points, while intonational segments are explained by a speech unit that is not intonationally independent and occurs between two pauses within an intonational period. In this poem by poet Habib Sa’dulla, there are three intonational periods and 7 intonational segments:

Эҳ-ҳе, булбул бўлиб кетдинг-ку, ошнам,

Дилгинангда шунча кўпмиди зоринг?

Мунча нола қилдинг,

Ёндинг мунча ҳам,

Ўтмай қолмаган-ку сира бозоринг.³

(Oh my, you’ve become a nightingale, my friend,

Was there so much lament in your little heart?

Why did you moan so much,

And burn so intensely, It’s not as if your market has ever failed.)

In the poet’s poem titled “Pushkin,” there are two intonational periods and four intonational segments:

Ўйнашмагил шоир ғурури билан,

Ахир эл яшайди унинг қонида.

Халқ қадрин ўзининг қадри деб билар,

Халқ дарди ҳаттоки устихонида.⁴

² Бобоев Т. Адабиётшунослик асослари. Т.: - Ўзбекистон, 2002. Б.423.

³ Саъдуллаев Ҳ. Танланган асарлар. I том -Т: “Шарқ”, - 2002 й, 275.

⁴ Саъдуллаев Ҳ. Танланган асарлар. I том -Т: “Шарқ”, - 2002 й, 276.



*(Do not trifle with a poet's pride,
For the people live in their blood.
They regard the people's worth as their own,
The people's pain is even in their bones.)*

In the poet's poems, one can observe intonational diversity. This intonational variety lends expressiveness to the language of the work. In the following poems by Habib Sa'dulla, we can see words expressing various meanings:

Ҳақиқат, ол ўзинг дунёни,
Даф қилгил жаҳолат, риёни,
Чекинсин сен сочган зиёдан
Зулматлар, кулфатлар, тухматлар.⁵
*(Truth, take the world yourself,
Repel ignorance and hypocrisy,
Let the darkness, misfortunes, and slanders
Retreat from the light you spread.)*

In this poem, we can see that the emotions of the lyrical hero are being expressed through exclamation.

Ташрифинг муборак,
Муборак Наврўз!
Озод Ватанимга сафо келибсан!
Пойингда тароват,
Дастингда ризқ-рўз,
Кўксингда муҳаббат, вафо келибсан!⁶
*(Welcome, blessed is your visit,
Blessed Navruz!
You've brought joy to my free Homeland!
Freshness at your feet, Sustenance in your hands,
You've come with love and loyalty in your heart!)*

⁵ Саъдуллаев Ҳ. Танланган асарлар. I том -Т: "Шарқ", - 2002 й, 276.

⁶ Саъдуллаев Ҳ. Танланган асарлар. I том -Т: "Шарқ", - 2002 й, б.363.



In the poem above, a sense of elation and gratitude is clearly felt in the mood of the lyrical hero.

Intonation is created by pause, stress, and speech. Pause plays a significant role in poetic speech. It falls at the end of metrical feet between lines, emphasizes certain words or phrases, underlines their meaning and importance, and adds emotion to poetic speech. Especially in poetry, couplets or stanzas, as complete parts of the poem, are always separated from each other by pauses. It's impossible to create the rhythm of a poem without the regular repetition of speech segments, and it's difficult to imagine these segments in poetic speech without pauses.

For example, let's take a look at one stanza from this poem by Habib Sa'dulla:

Икки йилки сенсиз яшар Намангон,	- 6+5
Бир сим узилгандай гўё торидан.	- 6+5
Боғидан камайди битта ғазалхон,	- 6+5
Бир япроқ узилган алп чиноридан. ⁷	- 6+5
<i>(For two years, Namangan lives without you,</i>	- 6+5
<i>As if a string's been broken from its lute.</i>	- 6+5
<i>One ghazal singer less in its gardens,</i>	- 6+5
<i>A leaf fallen from its giant plane tree.</i>	- 6+5)

This quatrain is in 6+5 meter. Here, a pause occurs not only at the end of the second foot but also after the first foot. This creates a rhythmic pause. The rhythmic pause indicates one stage of the poem's rhythm, but it's much shorter than the pauses at the ends of lines. The pause at the end of a line is longer. Therefore, the pause following a small foot is called a small rhythmic pause, while the pause at the end of a line is called a large rhythmic pause. Pause plays an important role in forming the end of a poem.

One of the most important areas of poetic speech syntax is poetic figures. Poetic figures, like metaphors, are not the defining means of artistic speech, but rather phenomena that naturally arise from the peculiarities of human psychology and the

⁷ Саъдуллаев Ҳ. Танланган асарлар. I том -Т: "Шарқ", - 2002 й., Б.362.



nature of living language. When a person is excited, filled with joy, upset, or disgusted, their speech changes from the usual: speech loses its calm epic spirit, sentence structure seems to take a different form, sentences become shorter, some words are omitted, and some words are repeated. Sometimes, not just individual words, but entire sentences are repeated. Such peculiar features of living language find their expression in artistic speech. As the poet strives to truthfully express the psychological state of the characters, they primarily pay serious attention to the flow of speech, sentence structure, word choice, and their proper placement in the sentence. Figures are primarily aimed at expressing the emotions and moods of the characters. Usually, metaphors are used to reveal the nature (unique qualities, characteristics) of objects and events. Figures do not change the meaning or importance of individual words; on the contrary, they influence the construction of artistic speech based on human emotions.

Poetic figures are divided into several types. They can be classified as follows:

1. Intensifying figures
2. Diminishing figures
3. Assonant figures
4. Contrasting figures

These figures serve to emphasize and intensify the emotions of the lyrical hero. The group of intensifying figures includes gradation, rhetorical question, address, and artistic repetitions. Gradation is a word meaning “staircase” in Latin. In gradation, one can observe the meaning of words increasing and rising as it moves from line to line. There are climax and anticlimax forms of gradation. In the climax type, the meaning of the poem is observed to grow and rise upwards. In the anticlimax type, conversely, it descends downwards. In this poem by the poet, both types of gradation can be seen:

Сени юрагимнинг қаъридан мутлоқ
Юлиб ташламоқчи бўламан.
Сени юрагимнинг қаъридан мутлоқ
Суғуриб ташламоқчи буламан,



Бирок,

Юлиб ташлолмаيمان, малагим! ⁸

(From the very depths of my heart, I absolutely

Try to tear you out.

From the very depths of my heart, I absolutely

Try to rip you away,)

The lyrical hero expresses the feelings in their heart openly, in a triumphant and rebellious spirit. They want to completely uproot the pain hidden in their heart, that is, to completely tear out their beloved from the depths of their heart. However, this task is beyond their ability. At this point, we observe a rebellious and brave expression of the hero's emotions in the poem. The climax form of gradation emerges in the poem.

Conclusion.

In Habib Sa'dulla's poems, unique aspects of artistic imagery and poetic syntax expression are manifested. Devices such as artistic repetition, apostrophe, simile, and rhetorical questions are used to achieve specific artistic purposes. Exaggerating the imagery, drawing attention to the main idea, and intensifying the progression of thoughts are among these purposes and functions.

REFERENCES

1. Адабий тур ва жанрлар. II томлик. 1-том. ЎзР ФА. -Т: "Фан" нашриёти. 1991 й.
2. Адабий тур ва жанрлар. II томлик. 2-том. ЎзР ФА. -Т: "Фан" нашриёти. 1992 й.
3. Асаллиев А., Раҳмонов Ф. Бадиий санъат жозибаси. -Т: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти. 1974 й
4. Саримсоқов Б. Н. Адабиётшунослик асослари ва мезонлари. -Т: А. Аҳмедова босмахонаси. 2004 й.
5. Саъдуллаев Ҳ. Танланган асарлар. I том. -Т: "Шарқ" нашриёти матбаа акциядорлик компанияси бош таҳририяти. 2002 й.

⁸ Саъдуллаев Ҳ. Танланган асарлар. I том -Т: "Шарқ", - 2002 й., Б.133.



6. Саъдуллаев Ҳ. Танланган асарлар. II том. -Т: “Шарқ” нашриёти матбаа акциядорлик компанияси бош таҳририяти. 2002 й.
7. <http://kh-davron.uz>