

Artistic Functions of Inversion in Contemporary Uzbek Poems

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Abstract. The article investigates inversion as a reducing figures in Uzbek contemporary poems. Furthermore, the analysis of poems are shown that inversion is carried out with an emotional tonality in poems and it serves to create an artistic content in verse poems.

Key words: poetry, inversion, anastrophe, emphasis, deviation, aesthetic goal

I. INTRODUCTION.

Inversion (lat. inversion - overturning, replacing) is a syntactic method, a stylistic figure, based on changing the usual order of the parts of the sentence. Inversion is used for any word and word combination in a sentence (emphatic and logical separation of a part of a sentence, rhythmic-intonation organization of a poetic speech, moving a rhyming word to the right place). Inversion is the most commonly used technique in poetic speech. Emphasizing the stressed word by this method allows you to move it to the stressed position in the verse - more towards the end of the verse.[1,117]

In literature, inversion was invented specifically for poetry. This phenomenon was initially used in folklore to make verses easier to remember and pass from mouth to mouth.

Inversion is not only the basis of the poem, but also increases its emphasis. If we look at the pages of modern Uzbek poetry, it can be seen that the functions of inversion have expanded considerably. The lines of A. Oripov's "Ulug'vor bir qudrat bilan Chayqaladi cho'ng dengiz" should be given in the style "Cho'ng dengiz ulug'vor qudrat bilan chayqaladi" without deviation from the norm at the syntactic level. As a result of the occurrence of the inversion phenomenon, the addition of the word "qudrat bilan" and the word "dengiz" move to an accented position in the verses, and the accentuation of meaning on these words corresponds to the author's creative intention, the content and emotional tonality of the poem," writes literary critic D. Kuronov. [1,117]

II. LITERATURE REVIEW.

That is, the poetic tone is vividly expressed as a result of the transition of the participle from possessive to forward. Many such examples can be cited from modern poetry:

Dunyo bo'ylab ketdi... Afsona qoldi,
Ot yolida qoldi xayoliy ko'shklar,
qaynoq qo'shiqlarni xanjarga soldi
to'zonli dashtlarga sochilgan turklar...[2,38]

The inversion used in the above lines of Askar Mahkam was used to emphasize the word "legend". When the poet talks about the history of the Turks, Babur Mirza's battles and battles (whether with good or bad intentions) remain only unbelievable facts like legends. In the second stanza, the poet moves the combination "xayoliy ko'shklar" (imaginary throws) to the accented part. This further emphasizes the harmony of the two words.

Qabrlar tug'iga mohtob egildi,

yoritdi sargardon ellar yo'lini,
u ilk bor Tangriga iymon keltirdi,
qumlar qayrog'ida charxlab tilini.
O'tdi asriy suron, bo'hron bahridan,
sovut, qalqonidan yuvdi dog'larin.
Jahongir ilkida tuproq qa'ridan
ko'tardi avliyo-anbiyolarin.[2,42]

In the above verses, inversion is used for smooth release of rhyme and poetic tone. The law of rhyming would be violated if the words of “dog'larin” and “anbiyolarin” were not replaced by participles, the purpose of the poet was to ensure rhyme. Hence, inversion also serves for poetic tone.

Muanbar bir nasim keldi yo'llardan,
titradi qizlarning saksovul tani.
Qilichlar yiqildi g'o'dir qo'llardan,
yalang'och badanlar nogoh seskandi.[2,49]

Each row above has an inversion. In the first line, the inversion occurred in the form of participle and complement “keldi yo'llardan” (came from the roads), in the second line, participle and possessor “titradi tani” (tittered body), in the third line, participle and complement “yiqildi qo'llardan” (felt from hands). The winds of salvation that came from some ways ended all my troubles. It is a requirement of the rule that words from paths and hands move to the place of the participle.

III. ANALYSIS.

Kanglum sukunatni sog'inar,
istaydi sukunat gurungin.
Sukunat sirqib,
sukunat inar –
rangin, rangin, rangin...
Qalbim tomirlari ilingan
royishi, xohishi mustardir.
Sog'inar xotirlar gurungin,
armonlar gurungin istaydir[3,41]

IV. DISCUSSION.

In the above poem, inversion helps to focus on small details and increases the meaning load. The poet places the word that he considers important for the detail of the feeling expressed in the poem at the end of the sentence or realizes his purpose by repetition. In this passage, mainly nouns or phrases close to them are inverted, but in the following verses, the transition of the participle to the front position “ko'rdim” (the word “saw”) indicates the emotional actions of the lyrical hero:

Tongning oqligida vaqtning rangini
Ko'rdim tunning qoraligida
Ko'm-ko'k maysalarning tomiriga singigan shira zaminida
ko'rdim vaqtning rangini.
Quvonchlari olam-olam go'dakning
kulgu o'ynagan beg'ubor chehrasida
vaqtning rangini ko'rdim.
Ko'rdim vaqt ortidan quvgan keksaning
olis xotirasi –
yuzlariga soya tashlagan ajinlarida

Bo‘liq g‘o‘zalarni
avaylab yashnatgan bobo dehqonning
mehnatida ham
ko‘rdim vaqtning rangini
Vaqt o‘xshar dunyodagi barcha ranglarga[4,7]

In this case, the inversion occurred over verses. The reason is that the poetic text is written in the form of “mansura – sochma”(a form of Uzbek poems). These lines, which have a philosophical content, reflect on the color of time. Indeed, the blackness of night and the whiteness of dawn are the colors of time. In addition, the color of time is reflected in the sap soaked in the veins of the blue grass, in the distant memory of the elderly, and in the work of the grandfather farmer. It should be noted that the inversion in the above lines also occurred between the participle and complement, participle and determiner.

V. CONCLUSION.

Based on the analysis, it turns out that there are the following types of inversion:

1. Inversion of the main clauses (the subject and the predicate)
2. Inversion of subordinate clauses (the attribute, the object, the adverbial modifier, the subject)

It is well known that the elements of poetic syntax consist of reinforcing and diminishing figures. It can be observed that almost all its forms are used in the works of modern Uzbek poets. In particular, such anaphora, ellipsis, silence, inversion, epiphora play an important role in the effective expression of poetic thought.[5,203]

In conclusion, the phenomenon of inversion is a very important stylistic technique for poetry, without which the body of the poem cannot be formed. This style even serves as a primary means of expressing the tone, emotionality of the poetic text, and artistic content in verse poems. The poems of A. Mahkam and I.Otamurod, which we have analyzed above, can be the basis for making such a generalization.

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