

INVERSION PHENOMENON IN SAIDA ZUNNUNOVA'S POEMS

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Annotation: In poetry, the order of clauses varies with the requirement of rhyme and weight. The importance of the phenomenon of inversion in poetry is shown in this article on the example of Saida Zunnunova's poems.

Keywords: Inversion, sentence fragments, poem, rhyme, effect, weight.

Inversion is the change of the order of clauses. In literature, this phenomenon mainly occurs with the requirement of rhyme. As a result of the change of the place of the possessor and the participle, the verbal speech turns into a sentimental speech. The poet or writer also uses a changed order to express the experience of the hero. Poetry is a divine conversation of a person with himself. Poetry expresses the feelings born in the human heart and, depending on the level of impact, conquers the heart of the reader. Poetry is the sound of the heart. If the poet himself does not burn, he cannot burn others. That is why, if we are happy after reading one poem, we cry after reading another [1:23].

In poetry, the expected result is achieved when the exchange of parts of speech is mutually compatible. A change in the order of the pattern is considered a change in syntax and acquires a positive meaning. The special approach in the relationship between the possessor and the participle, the participle coming not at the end of the sentence, but at the beginning (in the middle) of the sentence, is a clear evidence of inversion. In the Uzbek language, the participle always comes at the end of the sentence (except in exceptional cases). An exception to this rule is the phenomenon of inversion. Although the participle does not come at the end of the sentence, it gives the poem a special charm. In addition, the phenomenon of inversion is not observed in some poems. They may not have interchangeable parts.

On a dark night, looking up at the sky,

I ask the brightest star for you.

The star is ashamed, bows its head,

Says: "I see it in a dream.

I see it in a dream - that's all,

It's more beautiful than us, more beautiful than the moon. (Cholpon)

The very first case that ensures the syntactic uniqueness of S. Zunnunova's poetry is inversion.

Inversion is the phenomenon of changing the place of parts of speech, or changing the order of their arrangement for a specific purpose. In what cases does inversion occur? The author uses this same stylistic device to give a logical emphasis to a certain part, with the requirement of rhyme and weight, or to bring the thought that is being expressed to the fore and attract the reader's attention, and in other cases to increase melodiousness and ensure expressiveness.

True poetry is the skillful inversion of parts of speech. A poem that has not undergone inversion The line is not mature. Rhyming with the part of the sentence is a defect of poetry. In the

following cases, the author fulfills the requirements of meter and rhyme by changing the parts of the sentence:

Depressed by his fate, heartbroken,
I wish, I wish he could find a way,
If he could give your liver to your arms,
If he could wear a crown of flowers instead.
He cries secretly, without touching his collar,
Like an old mother, his heart aches.

In this passage, the poet uses inversion to express his thoughts. I wish, I wish he could find a way – I wish he could find a way (simple form), If he could give your liver to your arms – If he could give your liver to your arms (simple form), He cries secretly without touching his collar (simple form).

In the following lines, inversion serves the purpose of strengthening the flow of thought, ensuring melody, and drawing the reader's attention to the idea being expressed:

The world is alive with the laughter of the soil,
Life dries up with the weeping of the soil.
It is impossible to cry, there is no greater sorrow than this,
We have seen his cry, alas

The world lives from the laughter of the soil - The world lives from the laughter of the soil (simple form), Life dries from the crying of the soil - Life dries from the crying of the soil (simple form), He cannot cry, there is no more sorrow than this - He cannot cry, there is no more sorrow than this (simple form).

According to the syntactic laws of the Uzbek language, it is correct to express the idea that the world lives from the laughter of the soil. But in this case, the poetry of the poem will be damaged. Let's remove the inversion in the verse to prove our point. The world lives from the laughter of the soil, Life dries from the crying of the soil, There is no more sorrow than this. Where is the poem? It is gone. With the loss of inversion, the poem is also lost. The magic and uniqueness of poetry has disappeared

People! Fight, unite, so that
On this dear soil, your sorrow will not remain,
May it not be, may it not be seen.
May the ruins not bend their backs,
May the sun's face not be drawn, dim.

May the ruins not bend their backs, absolutely - May the ruins not bend their backs, absolutely (simple form), May the sun's face not be drawn, dim - May the sun's face not be drawn, dim

(simple form). The poet fulfills the weight requirement by transferring the state after the cut in the above verse (absolute, dim - state, may it not bend, may it not draw - cut).

This world was very peaceful for a time,

The sea also slept quietly on its cushions.

There were no stars and no astrologers,

The harmless nature was drowsy and numb.

Then I appeared with your pain,

My pain made the silence shimmer.

In the above verse, the poet, by moving the owner together with its adjective from the preposition to the preposition (this world - the owner was at peace - after the preposition, by moving the state after the preposition (silent, numb - state, sleeping, sleeping - preposition), fulfills the weight requirement and expresses a beautiful image of the scene.

Don't be defeated, my dear, don't be defeated,

I can't stand to see the defeated.

Made to walk upright - the head of the head,

Winter wraps my heart tightly.

If I don't see it in your eyes, fire.

In the above poem, the author uses inversion to further demonstrate his mental state in the reader's imagination and to increase the impact.

Don't be indifferent, I hate the indifferent,

If you look at the fate of the world, be indifferent,

If you don't have anything left for a person, if you need it.

A barrier is like a nail in a garden, beayov,

I laugh and jump from the heart, from the heart

In the above verses, inversion also served the purpose of strengthening the flow of thought, ensuring melody, and drawing the reader's attention to the thought being expressed. The inversion of the first verse's löqayd böl sira compounds occurred due to the requirements of weight and rhyme, Olam takdi bil baksang sözlük, Adam tözlük sözlük keraging verses, i.e. the unusual placement of the participle - boksang between the complement - katsin and the determiner - sözlük, increased the melody and impact of the verse and ensured the uniqueness of the poem. The verse, which should have been originally called olam takdi bil baksang, according to the Zunnunova rule, was inverted in the form of olam takdi bil baksang and achieved success. Not every person can make such a discovery. Such unusualness is born, created, and is the lot of extraordinary people.

Inversion is manifested by placing one part of a sentence in an unusual place from the other parts in order to attract the attention of the listener. The beginning of the sentence, of course,

attracts the attention of the listener. Therefore, in poetry, the rules of syntax are slightly bypassed. The parts of the sentence serve their function, only their order changes. This gives a certain word in the line more emphasis. In the process of pronunciation, the role of inversion in reflecting emotion and demonstrating the culmination is incomparable.

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