

PROBLEMS OF SYNTACTIC ANALYSIS OF ABDULLA ORIPOV'S POETRY

ALIYEVA LOLA XOMIDOVNA

MASTER'S STUDENT, ASIAN TECHNOLOGIES UNIVERSITY

E-mail: aliyevalola77@gmail.com

Phone: +998 88 246 39 39

Abstract. This article analyzes the syntactic structure of Abdulla Oripov's poetry from the perspective of linguopoetics and stylistic features of poetic discourse. The study examines the theoretical foundations of poetic syntax, the relativity of sentence boundaries in poetic texts, and the aesthetic and emotional functions of syntactic units. Particular attention is paid to the use of simple and complex sentences, elliptical and incomplete constructions, syntactic parallelism, repetition, inversion, rhetorical questions, and exclamatory sentences in the poet's works, as well as their poetic functions. The article goes beyond traditional grammatical approaches and focuses on the relationship between syntactic form and poetic meaning. It substantiates the idea that syntax in Abdulla Oripov's poetry is not merely a grammatical structure, but an essential expressive means that reveals the poet's individual artistic thinking. The study also highlights the significance of context, rhythm, intonation, and the factor of national mentality in the analysis of poetic syntax.

Keywords: poetic syntax, poetic discourse, Abdulla Oripov's poetry, authorial syntax, syntactic parallelism, inversion, elliptical sentences, rhetorical questions, exclamatory sentences, linguopoetics, syntax of literary text, individual style, national mentality.

Poetic syntax is one of the most complex and multifaceted branches of linguistics, as it studies the formation, arrangement, and poetic function of syntactic units in artistic discourse. While traditional syntax analyzes sentences and their components from the standpoint of grammatical relations, poetic syntax examines these units in connection with their aesthetic, emotional, and semantic load. Therefore, poetic syntax is considered a scholarly field formed at the intersection of syntax and poetics. In poetic texts, syntax functions not only as a means of communication, but also as a powerful expressive tool that generates artistic meaning and intensifies imagery and ideas. Sentence structure, word order, repetition, parallelism, and inversion in poetic discourse serve to enhance artistic expressiveness. In this respect, syntax and poetics are closely interconnected, and neither can be fully understood without the other.

The syntactic organization of poetic discourse differs significantly from that of prose. In poetry, grammatical sentence boundaries often conform to the structure of lines and stanzas, resulting in sentences that may begin in one line and continue across several others, or, conversely, several syntactic units may be condensed within a single line. This phenomenon creates a characteristic freedom of poetic syntax. Elliptical sentences, incomplete constructions, exclamatory and rhetorical interrogative sentences are widely used in poetry, serving to intensify emotional expression. Syntactic structure is closely linked with rhythm and intonation, meaning that grammatical form is manifested in harmony with the poetic sound system. One of the key theoretical problems in the study of poetic syntax is the ambiguity of sentence boundaries. While traditional syntax defines sentences by clear grammatical criteria, these criteria become relative in poetic texts. Poetic units such as lines, stanzas, and pauses play a crucial role in determining sentence boundaries. Consequently, researchers face the dilemma of whether to interpret a sentence strictly as a grammatical unit or to consider it within the framework of poetic integrity. Another complex issue is identifying the poetic function of syntactic units. The same grammatical construction may convey different meanings and levels of expressive force depending on the poetic context. Therefore, in poetic syntax, the relationship between form and



function must be analyzed not only through grammatical criteria but also within the artistic context.

In Uzbek linguistics, issues of poetic syntax began to be studied more actively from the second half of the twentieth century. Research has mainly focused on the syntax of literary texts, stylistic features of poetic discourse, and the expressive potential of sentence types. Existing approaches have largely relied on grammatical and stylistic analysis, while the linguopoetic aspects of poetic syntax have been addressed only partially. Moreover, the syntactic systems of individual poets have not been comprehensively examined. In particular, the concept of authorial syntax—that is, a poet's individual syntactic style—remains insufficiently studied. In this context, the syntactic analysis of Abdulla Oripov's poetry represents a significant scholarly necessity. Syntax is one of the leading expressive means in his poetic system, characterized by the extensive use of simple and complex sentences, inverted constructions, syntactic parallelism, and repetition. Through these devices, the poet expresses philosophical reflection, national spirit, and intense emotional states. Thus, studying Oripov's poetry from a syntactic perspective contributes not only to revealing his individual style but also to identifying general patterns of Uzbek poetic syntax. The analysis of syntactic structures in Abdulla Oripov's poetry involves a number of theoretical and practical complexities. These complexities primarily stem from the specific nature of poetic discourse, in which grammatical systems are subordinated to poetic laws. Identifying sentence types in the poet's works does not always correspond to traditional syntactic criteria. The boundary between simple and compound sentences often becomes blurred, as syntactic relations in poetic texts are formed not only through grammatical means but also through semantic, intonational, and rhythmic factors. In some cases, a sequence of independent simple sentences forms a unified complex syntactic whole in terms of meaning, yet their formal lack of connectors complicates their classification as compound sentences. Conversely, some constructions with grammatical connectors are perceived as independent semantic units in poetic context. This demonstrates that relying solely on formal criteria is insufficient in determining sentence types.

The frequent use of elliptical and incomplete sentences in poetic discourse also presents a significant analytical challenge. In Abdulla Oripov's poetry, sentences with omitted subjects, predicates, or secondary components are common. Although grammatically incomplete, such sentences acquire full meaning within the poetic context. Ellipsis is often compensated by the general semantic background, preceding lines, or the overall content of the poem. This raises the question of whether such sentences should be analyzed as independent syntactic units or evaluated in close connection with context, underscoring the decisive role of context in poetic syntax.

The interpretation of syntactic parallelism and repetition is another complex issue in the study of poetic syntax. In Oripov's works, parallel constructions are often built on identical grammatical models, yet their poetic functions may differ. Parallelism may serve to express semantic contrast or to intensify meaning. While grammatically such constructions may appear as simple repetitions, poetically they function as important devices that reinforce rhythm and emotional impact. Repetition similarly possesses a dual nature, and distinguishing between its structural and expressive functions is not always straightforward. Inversion and free word order constitute another problematic aspect of syntactic analysis. Deviations from conventional word order are widespread in Abdulla Oripov's poetry. Such deviations may arise from poetic necessity, such as maintaining rhythm and rhyme, or may function as markers of the poet's individual style. Analyzing inverted constructions merely as grammatical deviations leads to incomplete conclusions, as these shifts enhance poetic meaning. Changes in word order modify intonation, highlight key semantic components, and increase expressive force. The functional



interpretation of rhetorical questions and exclamatory sentences lies at the intersection of syntax and stylistics. In Oripov's poetry, rhetorical questions rarely demand direct answers; instead, they serve to express inner experiences, philosophical reflection, or social attitudes. Although grammatically interrogative, they function semantically as affirmations or negations. Exclamatory sentences carry strong emotional and expressive load, directly reflecting the poet's inner emotional state. Analyzing such constructions requires careful consideration of the relationship between syntactic form and poetic function.

The linguopoetic and stylistic interpretation of syntactic issues provides a crucial theoretical foundation for deep comprehension of poetic texts, as syntax constitutes one of the primary structural mechanisms shaping poetic meaning. In poetry, ideas and content are expressed not only through lexical units but also through sentence structure, sequence, stress, and intonation. Syntactic organization reveals the poet's worldview, emotional experiences, and aesthetic ideals. Short, simple sentences often convey tension, suffering, or firm stance, while complex constructions express philosophical reflection and generalized meaning. Thus, the relationship between syntax and poetic meaning is dynamic and reciprocal: meaning shapes form, and form deepens meaning. Syntactic models in poetic discourse are closely connected with national mentality. Each language and culture possesses a unique mode of thinking, which is reflected in syntactic organization. Uzbek poetry demonstrates the integration of folk speech elements into poetic syntax. Simple, concise yet semantically rich constructions, repetitions, parallel structures, and intonational segmentation typical of oral folklore are actively employed in written poetry. These syntactic models serve to express national spirit, historical memory, and collective consciousness. Folk speech elements in poetic texts function not as artificial embellishments but as natural and sincere means of expression.

The issue of individual syntactic style occupies a central place in poetic syntax studies and is closely related to the concept of authorial syntax. Authorial syntax reflects a poet's unique way of utilizing linguistic resources and reveals not only their attitude toward grammatical norms but also the structure of their artistic thinking. While some poets prefer short, sharp sentences, others rely on complex, multi-layered constructions. In this regard, Abdulla Oripov's syntactic style deserves special attention. In his poetry, syntax functions not merely as a grammatical system but as an active participant in poetic thought. Simple sentences convey folk wisdom, while complex constructions express philosophical depth. Inversion, rhetorical questions, repetition, and parallelism form his syntactic "signature," making his poetic discourse distinctive and recognizable.

Prospects for further syntactic study of Abdulla Oripov's poetry are closely linked with modern linguistic methodologies. Alongside traditional grammatical and stylistic analysis, approaches such as linguopoetics, text linguistics, and discourse analysis can provide deeper insights into syntactic structures. Corpus-based studies of syntactic models in his poetry, including their frequency and functional load, may yield new scholarly results. Future research may also involve comparative analysis of Oripov's syntax with that of other Uzbek poets, as well as the study of diachronic evolution of syntactic structures in his poetry. Such investigations will contribute not only to a fuller understanding of a single poet's work but also to the broader development patterns of Uzbek poetic syntax.

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