

INVERSION – AS A METHODOLOGICAL TOOL

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Annotation: *This article is dedicated to the poet's style and the issue of poetic syntax. It explores the essence of the concept of inversion, its distinctive features, its poetic functions in lyrical works, its semantics, and aspects related to expressing emotional and expressive meanings – analyzed through the lyrical works of Zahiriddin Muhammad Babur.*

Keywords: *lyric poetry, ghazal, style, word order, sentence elements, inversion, communication, semantics, emotionality, expression.*

Muhammad Zahiriddin Babur was a master of both prose and poetry in the 16th-century Uzbek literary tradition. He is recognized as a creative figure who significantly enriched Uzbek poetry from both theoretical and practical perspectives, contributing greatly to its development into a refined art form. As a master of language, Babur created unique poetic expressions and used them effectively in his works. One of the important areas of study in Babur's ghazals is the language and stylistic devices employed – particularly poetic syntax, which includes the phenomenon of inversion as one of its integral components.

The study of word order in sentences – both standard (normal) and inverted (inversion) – was initiated by European linguists. Initially, these scholars focused on the sequential arrangement of sentence elements within a specific sentence. More precisely, researchers examined this issue strictly within the framework of the syntactic positions of sentence components.

Research indicates that the stylistic quality of word order manifests differently across various functional-stylistic texts: typical word order is characteristic of scientific and official-administrative styles (provided that altered word order does not serve an emotional function). Inversion, on the other hand, is commonly found in literary texts and spoken language. Therefore, when studying syntactic variations in word order, it is essential to consider the contextual features of their usage – such as the functional style of speech, the manner of expression, and the functional-compositional types of discourse.

In his work dedicated to the issue of word order in Turkic languages' syntax, Z. Zakiyev states: "In Turkic languages, word order is stable. The communicative and syntactic components of a sentence have fixed positions in written prose, whereas in spoken and literary

artistic language, sentence elements do not adhere to a fixed position. The rigidity of word order is observed in poetic written language. In emotionally colored (or emotionally expressive) written and spoken language, the dynamics of syntactic units are observed, and they deviate from the usual (standard) order, that is, inversion occurs.”¹

S.A. Karimov, addressing the syntax of poetic works, writes: “The usual word order of the Uzbek language is characteristic of prose works. Therefore, it is impossible to deny the disruption of this order in the speech of characters. The presence of extralinguistic conditions in the formation of poetic works does not allow syntactic units to function based on the general language norm, and thus, poetry develops its own ‘syntax’ with a free word order. It is precisely these features that distinguish the artistic style from other functional styles.”². The phenomenon of inversion in the Uzbek language has also been studied by K. Haytmetov, S³ va Mamajonov, and U. Mahmudov⁴.

It is well known that the necessity to highlight a specific element in a poetic line based on intonation often gives rise to inversion. In other words, the typical sequence of grammatical speech is disrupted in poetry. In works on the grammatical structure of the Uzbek language, the phenomenon of inversion is emphasized primarily in relation to the predicate.

Without a comprehensive study of syntactic figures in a poet’s work, it is impossible to gain a full understanding of their style. Reading Bobur’s lyrical works makes it clear that his poetic language features a rich variety of syntactic constructions. Classical forms of inversion are commonly observed in classical Uzbek texts, particularly in Bobur’s ghazals and other poetic compositions.

Just as the maximum length of a phrase is not clearly defined in literary-prose speech, the maximum boundary of a poetic sentence in poetic language is also indeterminate. Sometimes, the smallest poetic sentence may consist solely of the predicate with a predicative form. Poetic sentences used within lines of a couplet (especially in matla couplets) may consist of at least two independent predicates or sometimes a mix of independent and dependent predicates. These

¹ Zakiev. 1995. 331.p

² Karimov S.A. Каримов С.А. “Ўзбек тилининг бадиий услуби.” doctor's diss...abstract. 1993. 48.p

³ Khaymetov. K. “Инверсия в современном узбекском языке.” The abstract. Dissertation of the candidate. –Т., 1978. 22 p..

⁴ Mamajonov. S., Mahmudov. U, “Услубий восталар.” Fergana, Fergana State University, 1996.

are employed to depict the poet's specific actions or emotional or lyrical states and, as previously mentioned, are segmented according to rhythm (metrics) and overall intonation:

Wherever you go, I am your dog — just let me follow you,
If I can't reach you, I will look from afar and pray for you. (B. 72)

It is evident that seven verb forms are used to express the meaning of this couplet: *borsang* (if you go), *“itingmen”* (I am your dog), *“etkuroyin”* (let me follow), *“yetishmasam”* (if I can't reach), *boqib* (looking), *“duo qilib”* (praying), and *“huroyin”* (I will plead). Among them, although *“duo qilib”* (praying) and *“boqib”* (looking) participate in conveying the sentence's meaning, they do not function as independent clauses. Nevertheless, within the sentence, they hold their place among other predicates in a compound verbal structure (*“boqib duo qilib huroyin”* – looking, praying, I will plead).

Sometimes, inversion also occurs between the lines of a couplet, disrupting the syntactic unity of the poetic sentence (i.e., the structure of one line = one sentence), and the syntactic connection is formed in a distinctive manner. This is related to the interruption of parts within a poetic sentence:

**“Choose another task, O Babur, for this one will bear no fruit;
Only if love, union, and joy lead to delight.”** (B. 99)

As seen, in this couplet, the predicate *“hosil bo‘lmag‘ay”* (will bear no fruit) is placed in the first line due to poetic and stylistic demands (this will be discussed further below).

The uniqueness of poetic syntax lies in its broader expressive possibilities compared to other genres, and these possibilities are realized in the communicative process of lyrical expression. Moreover, the ability to convey substantial information within a small text and to express emotional and expressive tones is also a function of poetic language. For example, let us turn to a couplet by Alisher Navoi:

**“If that unfaithful one brings me a hundred misfortunes,
Let them come – if I turn away my face, may the misfortune be mine.”** (B. 19)

In this sentence, the predicate parts *keltursa* (if [they] bring) and *kelsun* (let them come) are placed at the beginning of the line in accordance with poetic requirements. If we compare it to the neutral (ordinary) word order — *Menga o‘shal bevafo yuz ming baloni keltursa // Agar yuzumni evursam, manga balo kelsun* (“If that unfaithful one brings me a hundred thousand misfortunes // If I turn my face away, let the misfortune come to me”) — it becomes clear that the predicate parts, which are normally placed after the subject and other secondary sentence

elements in conventional sentence structure, have been moved to the beginning of the line, altering the order.

This change in structure serves a communicative function: the central part of the sentence is used to carry the communicative load. Emphasizing *keltursa* and *kelsun* at the beginning of the poetic sentence is intended to draw the reader's attention specifically to these words (and their meaning). In this context, *keltursa*, *kelsun* form the theme, while the remaining parts of the sentence constitute the rheme.

In this particular case, Babur intentionally emphasizes these words in his poetic speech and uses inversion to highlight the communicative situation. Thus, the goal of the internal word order changes within the sentences of the line is to foreground and emphasize the main idea.

During the analysis of the inversion characteristics in Babur's ghazals, the inversion of compound expressions consisting of a dative (*qaratqich*) and a dative object (*qaralmish*) is frequently observed. This syntactic phenomenon is unique to Babur's lyrical works, as according to other authors, the inversion of dative + dative object compound expressions rarely occurs in the lyrical compositions of other poets.⁵ It is therefore appropriate to say that this is characteristic of Babur's style:

Qoshi yosini qurub, kirpik uqini tuldurub.

To sabo zulfini **ul** gulning parishon ayladi (B. 9)

It is clear that the phrase *zulfini ul gulning* is in inversion order — the usual word order would be *ul gulning zulfi*. In the following verse, the compound phrase *ul chobukning tiyrboroni* is also used in inverted order.

In Babur's ghazals, the morphological form of the dative + possessive constructions encountered in inversion is more commonly the pronoun + noun type than the noun + noun type. Notably, as the dependent component, the first-person singular pronoun *men* (I) and the second-person singular pronoun *sen* (you) occur most frequently.

First person – men (I):

Ul parining tig'idin qo'rqutma meni, ey raqib,

Ishqida boshimg'a mening har ne kelsa, yo nasib (B. 8)

Ko'zlari sayl aylar uchun telba ko'nglumni mening

Jon bila aqlu ko'ngulni elga berdim sovurud. (B. 9)

⁵ Rahmatov. M “Алишер Навоий лирикасининг синтактик-семантик ва коммуникатив хусусиятлари.” Philol.f.d...diss. --Tashkent, 2023. 156.p

Second person – sen (you):

Atar muslixmen, ar mufsid va gar oshiqmen, ar obid,

Ne ishing bor sening, zohid, meningki ixtiyorim bor. (B. 21)

It is important to emphasize that when the morphological form of the rhyming word is in the dative case ending *-ning*, inversion involving dative + possessive constructions is observed in such poetic sentences. This is also confirmed by the following matla couplet:

Qaysi bir ozorin aytay jonima ag'yorning,
Qaysi bir og'ritqonin qunghumii dey dildorning. (B. 47)

Furthermore, if inversion occurs between the dependent component (a phrase consisting of dative + possessive constructions) and its head component, both marked by the *-ning* dative case ending, it is observed that a causative meaning is expressed between them. For example:

Ochildi ko'ngli, chu ochting sochingni, Boburning,
Ne ayb, agar desa dilbandu dilkusho soching (B. 44)

The disruption of the usual word order (proportionality) in lyrical expressions or sentences and the use of various linguistic expressive tools often lead to the creation of strong emotional impact or expressiveness. One such device is inversion.

Babur's ghazals fully reveal all the possibilities of inversion.

The changed word order in Babur's lyrical works serves communicative purposes. The words placed at the beginning of the line attract the reader's attention and clearly determine the direction of thought.

Babur actively uses all forms of inversion in his lyrical works, especially the inversion in dative + possessive constructions, which provides his unique stylistic signature.

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