

Syntactic Character of Cholpon's Poetry

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Abstract. *This article analyzes the syntactic features of Cholpon's poetry. Also, special attention is paid to the fact that one of the criteria that determines the poetic skill of the creator is determined by the syntactic organization of the poetic speech. Reasonable opinions and comments are given throughout the article.*

Keywords: *syntactic features of Cholpan's poetry, poetic speech, musical tone, imagery, impressiveness.*

We would not be wrong to say that one of the criteria that clearly shows the unique and charming poetic skills of the creator is directly related to the syntactic organization of the poetic speech. "The process of organizing a poetic speech is directly connected with the process of constructing a specific sentence, and the service of this connection is great, and it is in many ways poetic syntax, its musical tone, emotional saturation, is ensured by its effectiveness"[1]. It is of particular importance to compose the expression of sentences in a certain order, to choose the words in it, to be able to skillfully use them in the construction of a poetic speech. The syntax of poetic speech gives the language of the work imagery, impressiveness, and attractiveness. It is known that deviating from the norm at the syntactic level is mainly characteristic of poetic speech. Because of the above, there are special concepts of poetic or poetic syntax in literature and they have been developing for a long time.

"Poetic syntax is one of the rarely studied scientific fields in Uzbek literary studies. However, poetic speech and its constituent forms, the ability to express the artist's artistic experience, are the actual problems of theoretical poetics. ", [2] writes Professor B. Sarimsakov in his article about Alisher Navoi, the great poet of the Uzbek people. In fact, the poetic syntax shows the unique features of each artist's work. Poetic tools consist in increasing the artistic effectiveness of the artistic work by using lexical, phonetic, morphological and other methods based on speech construction, expression, grammatical rules. Literary critic T. Boboev: "Every artist's work has its own characteristics of poetic syntax. Because the poet's creative individuality leaves a deep mark on the poetics of his works. If we look at the issue from this point of view, this is the work of poets. Alisher Navoi, Zahiriddin Muhammad Babur, Muqimi, Furqat, Hamza Hakimzada Niazi, Cholpon, Fitrat, Osman Nasir, Gafur Fylom, Hamid Olimjon, Oybek, Mirtemir, Maqsud Shaikhzada, Zulfiya, Erkin Vahidov, Abdulla Oripov are distinguished by their poetry. stands." [3]. Cholpon's creative "search for novelty" is manifested even in his words, in the construction of a poetic text, and in the unique expression of syntactic fragments. Therefore, Cholpon updated the syntactic level of poetic speech in terms of content and form and created unique poetic forms.

The increasing activity of poetic figures is clearly and clearly manifested and observed in Cholpon's poetry, they significantly served to strengthen, exaggerate the feelings of the lyrical hero, and strengthen speech changes in the poet's poems. It is known that the poet who lived in the colonial era expressed all his hatred and pains in words, and in every poem he lived with the hope of awakening the nation and the dream of independence. Therefore, his poetry consists of a cry to

the Man. This goal of his was shown by the use of poetic figures such as **rhetorical question** and rhetorical appeal in each of his poems.

Ko'nglimda yig'lagan malaklar kimlar,

Sharqning onalari, juvonlarimi?

Qarshimda inglagan bu jonlar kimlar,

Gullar o'lkasining insonlarimi?

Nega men sezmadim? O't emasmi?

Shul o't ichidagi men emasmi?

Ka'bamga osilgan but emasmi?

Butni Tangri degan men emasmi?

In these poetic passages, the poet's painful question does not need to be answered or does not require an answer. Each stanza of the above poem entitled "Amalning o'limi" is composed of a rhetorical question from beginning to end. In the poem "Aldanish" he uses rhetorical questions in the stanzas of the poem. It should be noted that repetition and rhetorical interrogative stylistic figures are used side by side with poetic parallelism in Cholpon's poetry. The same situation was shown in the examples given above. In the first part, "Ko'nglimda yig'lagan malaklar" and "Qarshimda inglagan bu jonlar", in the second part "O't emasmi?" and "Ka'bamga osilgan but emasmi?" creating syntactic parallelism and giving the poetic text meaning, melody, and impact.

Every poet does not just look at the events that are happening in the society in the period in which he lives. As the philosopher-poet Abdulla Oripov said: "Wherever I go, I would go beyond my age!" In scientific language, this is called the principle of historicity. Cholpon did not stay far from his time, his poems sounded like the voice of the people who wanted freedom, development, and renewal. A number of his poems, such as "Buzilgan o'lkaga", "Yong'in", "Og'riganda", "Ko'klam qayg'usi" consist of almost rhetorical questions. In our opinion, this also comes directly from the essence of Cholpan's artistic world. Because the people who entered the path of modern development, the poet who was their voice, had a lot to say to the world, to people, to their people, to themselves. Rhetorical question was the most appropriate form of syntactic expression to express his claims, resentments, cries.

Especially in the poem "Binafsha" based on poetic metaphors, through rhetorical questioning, the poet impressively expresses the problems faced by the country, the idea of the freedom of the Motherland and his dream of independence in an extremely strong tone of emphasis:

Binafsha, senmisan, binafsha, senmi

Ko'chada oqchaga sotilgan?

Binafsha menmanmi, binafsha, menmi

Sevgingga, qayg'ungga tutilgan?

Binafsha, nimaga bir ozroq ochilmay,

bir erkin kulmasdan uzilding?

Binafsha, nimaga hidlaring sochilmay

Yerlarga egilding, cho'zilding?

Rhetorical question usually serves the purpose of "...speech ornamentation, strengthening of emotional response, emphasis of thought" [4]. In this regard, we can see that in the above poems, the poet used the rhetorical question to emphasize the expression of his ideas of freedom and independence, to show his hatred for the tyranny of the invaders.

Also, the activity of rhetorical appeal is observed along with rhetorical questioning in Cholpon's poetry. A rhetorical appeal is an artistic appeal. In a live speech, prompting requires a certain response action of the person to whom the speech is addressed (attracting attention, looking at the speaker, approaching, etc.). That is, just as a rhetorical question does not require an answer, a rhetorical appeal does not require a suitable reaction, it serves only as a means of decorating a speech, expressing a certain mood or emotional attitude [5]. It can be observed that the evaluation tone of the rhetorical interrogative sentence is somewhat limited. In it, the author adds only a reflection of the given content. Confirms his opinion in this order. In the rhetorical appeal, it is felt that this is in a broader plan. Cholpon uses this method to illuminate the social environment in which he lives, the state of the country, and addresses representatives of certain social strata:

Hoy, **och kambag'al!**

Chiq yerto'ladan!...

Ay tutqinlar, ay ezilgan,

Ay qiynalgan yo'qsil ellar,

Ay bevalar, bechoralar,

Ay bog'langan kishanlarga....

Ay! Sen meni qul o'rnida ishlatuvchi afandi

Titra, qo'rqkim, bog'liq qo'ling bosh ko'targan kuch endi.

The original purpose is not even an address, because all the people the poet is addressing, except for the last two verses, are from one category - the people of the colony. Through a series of appeals, the poet actually describes the plight of that country, emphasizes that it has been oppressed by all sides, and expresses his sympathy for them. He hates the "qul o'rnida ishlatuvchi afandi" who caused hunger, suffering, oppression, captivity, poverty, women's separation from their husbands, poverty, shackles, and calls on the oppressed poor people to fight against him: "Chiq yerto'ladan!"

The fate of Uzbek women is one of the leading themes in Cholpon's poetry. In his address, the poet's lyrical hero appeals for the liberation of women from captivity, for their value and desire for freedom not to be violated:

Ey dengizning suvlaridan qudrat olgan botir qiz,

Kel, shundogi tutqun qizga yolboraylik ikkimiz.

Rhetorical questions and rhetorical appeals actively used in Cholpon's poetry are considered an important poetic tool that serves to emphasize the meaning and increase effectiveness in the literary text, as a call to awaken the rebellion and nation in the heart of the poet.

A syntactic form close to such a rhetorical address of the poet - **apostrophe** (Greek: apostrophe - deviation to one side) - a stylistic figure [6] that occurs based on addressing an animal, inanimate object or event as if addressing a living being, was actively used. In particular, the poet speaks as if addressing natural phenomena, space and time to a living being. The poet often refers to the elements of nature, clouds, stars, and butterflies:

Ko'zimda sen kabi uyqu yo'q, **ay bulut**,

Istayman o'limdan umrli bir sukut!!!

Alvido, **ey quchoqqa sig'mas yer!**

Alvido, **ey ko'katga ko'krak qir!**...

Go'zal Turkiston, senga ne bo'ldi?

Sahar vaqtida gullaring so'ldi.

Chamanlar barbod, Qushlar ham faryod,

Hammsi maxzun, bo'lmasmi dil shod?

Bilmam, ne uchun qushlar uchmas bog'laringda?...

One of the intensifying poetic figures, **gradation** ((Lat. gradatio - to grow consistently) - a stylistic figure based on the consistent strengthening of the content) is used in a unique way in the poet's poems. In this sense, in his poem "Nature's Answer", this poetic figure is based on the sequence of increasing meaning:

“Men **jilmaysam,**

O'rmonlar kuladir,

O'rmonlar kulganda,

There is a light creature, no matter where it is, it spreads its wings and runs to the dark embrace of the forest, and hides its face in the virgin leaves.

Usually, gradation is more common in free poetry, white poetry, and poetic poetry [7]. He is considered one of the leading poetic figures in Cholpon's silly poems.

Havo buzuq!..

Ko'k yuzida **qop-qora**

Ko'mir kabi qator-qator bulutlar;

In this short poem by Cholpon, the poet, by emphasizing the sequence of events, writes that man is an inseparable part of nature, and about the continuity of their relationship. In this poem, the poet composes the words step by step:

Ay **esi yel,**

Ko'kragi **sil,**

Tuyg'usi sel shoir!..

The poet used an anticlimax as well as a climax in this poem. It is known that gradation is based on the enhancement of the image in the climax type, and its weakening in the antimax type.

Ko'ringa ne - **tush,**

Jilmaygan ne - **aldash,**

Chorlagan ne - **sarob...**

Sarob deb o'rgangan shoir!

Sezging - **vayron,**

Tushunchang - **xarob,**

Borliging “vahm” bilan chirigan!

tush, aldash, sarob, vayron, xarob, when using these words, the experiences in the psyche of the lyrical hero fade away, and his passions are reduced.

Since the landscape lyric is the leader in Cholpan's work, we can see that in his verses based on the gradation method, the occurrence of natural phenomena is presented with successive reinforcement:

Ko'k gurillalar, sel yog'ar, do'llar quchar, to'fon bosar,

Qum ko'char...Tog'lar qadar qumlar ko'char...yelni to'sar.

In Cholpan's poems, gradation is one of the poetic figures that serve to reveal the psyche and feelings of the lyrical hero.

In conclusion, it can be said that in the process of linguopoetic research of the language of Cholpon's poetry, we can witness his appropriate use of poetic figures along with tropes, his knowledge of poetic methods and tools, and his skillful use of them in his poems. In the course of the analysis, it became clear that the tools of poetic syntax in the works of the poet are comprehensive, leading in providing artistry.

Conclusion: The article discusses the syntactic and stylistic construction of Cholpon's poetry. In this, the function of stylistic figures such as rhetorical question, rhetorical appeal, basic trope, and gradation, which serve to strengthen, exaggerate and emphasize the feelings of the lyrical hero in the poet's poetry, in the organization of poetic speech is investigated.

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