

Linguopoetic Features of Sentence Elements and Subjectless Sentences in Khurshid Davron's Poetry

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ABSTRACT

This study investigates the stylistic and linguopoetic functions of sentence elements and subjectless sentences in the poetry of Khurshid Davron. The research aims to determine how syntactic units such as the subject, predicate, attribute, adverbial modifier, and object contribute to the creation of poetic imagery, emotional intensity, and artistic expression. The study employs descriptive, linguistic, and linguopoetic analysis methods based on selected poems by Khurshid Davron. The results demonstrate that the poet frequently uses subject omission, inversion of predicates, anaphoric repetition, and unusual combinations of modifiers to strengthen emotional expression and create individual poetic style. It was found that sentence elements in poetic discourse perform not only grammatical functions but also important aesthetic and expressive roles. The study contributes to understanding the relationship between syntax and poetic meaning in modern Uzbek poetry.

Keywords: Poetic syntax, sentence elements, subjectless sentences, linguopoetics, Khurshid Davron, inversion, anaphora, Uzbek poetry.

INTRODUCTION

In modern linguistics, the study of poetic syntax occupies an important place in revealing the relationship between

grammatical structures and artistic expression. Unlike ordinary speech, poetic language is characterized by the intentional selection and transformation of linguistic units in order to create emotional impact, imagery, and aesthetic meaning. Therefore, sentence elements in poetry perform not only grammatical functions but also important stylistic and linguopoetic roles.

The linguistic organization of poetic texts, particularly the use of sentence elements, word order, inversion, repetition, and subjectless constructions, has attracted the attention of many scholars in both world and Uzbek linguistics. Previous studies have examined various aspects of poetic syntax, including the actual division of sentences, the expressive potential of syntactic structures, and the stylistic functions of grammatical units. However, the linguopoetic characteristics of sentence elements and subjectless sentences in the poetry of Khurshid Davron have not been comprehensively studied.

Khurshid Davron's poetry is distinguished by its rich imagery, emotional depth, and individual syntactic style. The poet effectively uses different sentence structures, including omitted subjects, inverted predicates, repetitive constructions, and expressive modifiers to strengthen the artistic influence of his poetic speech. These syntactic choices not only organize the grammatical structure of the poem but also contribute to the expression of the lyrical hero's emotions and the creation of symbolic meanings.

Therefore, the present study aims to analyze the linguopoetic functions of sentence elements and subjectless sentences in Khurshid Davron's poetry. The research focuses on identifying the stylistic role of subjects, predicates, attributes, objects, and adverbial modifiers, as well as explaining their contribution to poetic imagery, emotional intensity, and the author's individual style.

MATERIALS AND METHODS

Studies related to the syntax of poetic texts have been considerably investigated in both world linguistics and Uzbek linguistics up to the present day. In particular, linguists such as

V. Ya. Zadornova, A. A. Lipgart, V. O. Mathesius, V. G. Admoni, E. V. Paducheva, I. I. Kovtunova, V. Z. Panfilov, I. P. Raspopov, and O. B. Sirotinina [8: 10] have studied syntax, the actual division of the sentence, word order, and the phenomenon of inversion in their close interrelation.

Research on the syntax of poetic texts has also been conducted in Uzbek linguistics. In G. Rixsiyeva's candidate dissertation entitled 'The Role of Anaphora in the Actual Division of Sentences in Poetry,' the position of anaphora, as a poetic device, in the actual division of sentences was investigated, and the poetic functions of the subject, predicate, attribute, adverbial modifier, and object used anaphorically were explained. The study emphasizes that attributive anaphora performs the functions of emphasis and enumeration, object anaphora mainly serves as a stressed element, while the predicate carries logical stress and intensifies expressiveness in the sentence; similarly, the subject performs the same function, whereas the adverbial modifier expresses the meaning of cause [16: 25].

In A. Sobirov's dissertation entitled 'Word Order in Poetry (On the Example of Modern Uzbek Poetry)', the poetic and individual functions of inversion in a sentence, its expressive possibilities, its relation to accompanying phenomena, as well as the primary and secondary functions of direct, inverted, contact, distant, and mixed types of word order were identified. According to the analyses, the number of poems with direct word order found in poets' works was explained. The main functions of inversion were investigated based on examples from modern Uzbek poetry [20: 48].

In T. Allayarov's dissertation entitled 'Linguopoetic Features of Imperative and Interrogative Constructions in the Uzbek Language,' the stylistic functions of imperative sentences in Uzbek, particularly their role in expressing expressiveness, as well as the functions of interrogative sentences in expressing affirmation and negation, were studied. The functional-semantic features of imperative and interrogative constructions used in poetic discourse were explained, and the author's stylistic mastery in the semantics of imperative and interrogative situations was revealed [3: 58].

Usually, the omission of the subject (a sentence expander that specifies the person-number meaning embodied in the predicative category forming the predicate of the sentence) [17: 347] is rarely observed in prose and dramatic texts. However, the specific rhythm and structure of poetic texts indicate the omission of the subject or the degree of its use according to different persons. “The subject differs semantically in active and passive constructions. In active constructions, the subject expresses the agent of the action, while in passive constructions it expresses the object of the action” [18: 171]. In such sentences, the form of the predicate plays the main role, and the person of the omitted subject is expressed through the predicate. Since emotions and feelings in poetic texts are often presented in the form of monologic speech through the voice of the lyrical hero, the pronoun “I” (we) is frequently observed as the subject.

RESULTS

In Khurshid Davron’s poetry, the subject is frequently expressed through the predicate and actively appears in a linguistically incomplete form, that is, in an omitted form due to the communicative needs of speech. Among subjectless sentences, the form expressed through nominative sentences is frequently encountered. In sentences with an expressed subject, the subject does not remain neutral in the poetic text; rather, it creates anaphora, that is, repetition:

Sizhamon hayotsiz,
Sizhamon baxtlisiz
 You are still alive,
 You are still happy. [5: 73]

Through the repetition and emphasis of the subject, the lyrical hero attempts to convey feelings of gratitude, hope, and confidence to the second person.

According to whether the subject is expressed or omitted, sentences are divided into subject and subjectless sentences. “In subjectless sentences, the person-number meaning contained in

the predicate becomes significantly weakened, resulting in the complete absence of the subject in the sentence. In the Uzbek language, a nominative sentence is a specific type of subjectless sentence" [17: 347]. The form of subjectless sentences expressed through nominative sentences is widely used in the poet's works.

Bahor. Qir. Tranzistor.

Yangraydi: "Qorako'zim..."

Olislarda boshi qor

Qoyalar tizim-tizim.

Spring. The steppe. The transistor

It resonates: "Qorako'zim..."

In the distance, snow-capped

Rocks stand in endless rows. [5: 47]

In the above poem, the lyrical hero attempts to express the landscape and situation surrounding him through nominative sentences. Each complete sentence actually contains pauses, and due to these pauses, the reader gains the opportunity to emotionally perceive the depicted scenery.

The following nominative sentences, however, present the opposite emotional state of the previous poem - "Sleeplessness. Sorrow. Silence. Paper." This is the personal world of the lyrical hero, and the psychological phenomena depicted there indicate not a positive state of the character but rather the deep painful experiences occurring within his inner world:

Uyqusizlik. Alam. Sukunat. Qog'oz.

Hey, zulmat ichidan bersang-chi ovoz,

Yuragim...

Meni uyg'otsang-chi, axir, tun ketar,

U ham erta tongda yulduzdek yitar,

Yuragim...

Sleeplessness. Sorrow. Silence. Paper.

Hey, give a voice from within the darkness,

My heart...

Wake me, for the night is passing away,

It too will fade like a star in the early morning,

My heart... [5: 103]

It has been recognized by scholars that “the concept of a sentence is connected with the concept of the predicate” [6: 84], and that the semantic and grammatical center of any sentence is the predicate [14: 20]. Therefore, the use of predicates in poetic lines is natural; however, the extent of their usage depends on the individual style of poets. Some poets use the predicate at the beginning of the sentence, others use it repetitively, some construct sentences only with the predicate itself, or use coordinated predicates. A number of opinions regarding this issue were expressed in O. Yusupova’s article [22: 40]. In X. Davron’s poetry, the predicate mainly undergoes inversion and serves to create the syntactic figure of anaphora:

Uxlab qolar horigan ota,
Uxlab qolar terimchi-suluv,
Uxlab qolar chorbog‘ ortida
Ariqchada jildiragan suv.
 Falls asleep the tired father,
 Falls asleep the beautiful cotton picker,
 Falls asleep behind the orchard
 The murmuring water in the canal. [5: 7]

In the above poem, the changed order of the predicate “falls asleep” indicates that the emphasis of the text is directed toward the action. The repetition of the predicate three times creates anaphora and gives the meaning of continuity to the content.

Faqat ular ortidan qolmay
Chopar emish bir go‘dak yig‘lab,
Chopar emish to‘xtashni bilmay,
Chopar emish kimnidir yo‘qlab.
 Without falling behind them,
 A child runs, crying,
 Runs without knowing how to stop,
 Runs in search of someone. [5: 34].

In this poem, the predicate itself forms simple concise sentences and creates the poetic device of anaphora. The formation of a sentence solely through the predicate and its repetitive use strengthen the imperative and emotional effect:

Otlan. Bu yo'l so'nggi yo'l emas.
Otlan. Tong ham so'nggi tong emas.
Otlan. Bolalaringni o'pish shart emas.
Shart emas xotin bilan xayrlashmoq ham...
 Set out. This road is not the final road.
 Set out. This dawn is not the final dawn.
 Set out. It is not necessary to kiss your children.
 It is not necessary to say farewell to your wife as well... [5: 28]

In the poet's poem 'Song About Hoji Abdulaziz,' we can also observe that the predicate performs a similar function:

Qo'rqdingmi?
Qo'rqdingmi?
Endi tingla, qo'rqib quloq tut –
Uvillaydi yana bir bo'ri...
Uvillaydi bo'rilar...
 Were you afraid?
 Were you afraid?
 Now listen, listen with fear –
 Another wolf is howling...
 The wolves are howling... [5: 28]

The poetic function of the predicate in poetry is not limited only to its repetition twice and the creation of the poetic device of anaphora. Its occurrence at the beginning of the sentence causes it to receive logical stress and raises the intonation at the beginning of the sentence. "If logical stress in a sentence serves to distinguish the element that is primary in meaning and emphasized, from the perspective of judgment it distinguishes the logical predicate" [6:30].

Based on the above-mentioned idea, it may seem that the repeated use of the word "Were you afraid?" in the poem performs the same function. However, if we consider the emotional rhythm of the poem, it becomes immediately noticeable that there is a gradual development between the first and the second occurrence of the expression. In the first case, "Were you afraid?" is asked as an ordinary question, whereas in the second repetition, the expression gains an additional meaning, receiving a stronger stress associated with threat and irony.

In Khurshid Davron's poem 'Hoziq,' another feature of repetition is revealed:

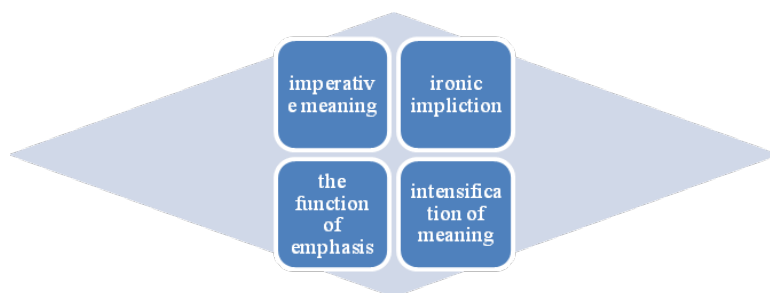
Ogoh bo 'l!
Buxoro tomondan bu dam
Amir zax zindondan chiqargan qotil
Tig' tutib,
Ot surib kelmoqda ildam –
Sen esa bu qora xatardan g'ofil.
Ogoh bo 'l!
Ogoh bo 'l!
 – Hayqiraman men,
Axir yurak sezar, yaqinu yiroq
Yurtlardayam bugun haq degan shoir
Joniga qasd etib charxlanur yaroq.
Ogoh bo 'l!
Ogoh bo 'l!
 Hayqiraman men,
Boqaman – Yurt g'ofil,
Olomon g'ofil –
Ot surib kelmoqda qora tun aro
Haqiqat joniga qasd etgan qotil.
 Be aware!
 From the side of Bukhara at this moment
 The murderer released from the Amir's damp prison
 Comes swiftly,
 Holding a sword and riding a horse –
 Yet you are unaware of this dark danger.
 Be aware!
 Be aware!
 – I cry out,
 For the heart senses that in both near and distant
 Lands today, a weapon is being sharpened
 To take the life of a poet who speaks the truth.
 Be aware!
 Be aware!
 I cry out,
 I look – the nation is unaware,
 The crowd is unaware –
 Through the dark night rides
 The murderer who seeks the life of Truth. [5: 30]

If we pay attention to the repetition of the expression “Be aware!” in the poem, we can observe that at first it creates the image of a person who is worried about the fate of an innocent individual and attempts to warn him. The subsequent warnings develop gradually in comparison with the first one; they express increasing sorrow, grief, and compassion. In the final warning, together with compassion, indifference and helplessness towards the fate of the individual are conveyed with deep pain.

From this, it can be concluded that the repeated warnings in each stanza differ in meaning due to the gradual intensification of repetition. Therefore, by using the predicate in the form of anaphora, the poet loads the poem with the function of gradual development and intensification of meaning. The inversion of the predicate creates poetic devices, receives logical stress within the sentence, and strengthens the meaning. This intensification of meaning gives rise to gradation:

Talandi madrasalar,
Talandi xonadonlar.
 The madrasas were plundered,
 The households were plundered. [5: 112]

Thus, the use of the predicate as an anaphoric element gives the poem the following meanings:



“A secondary sentence element that expresses the quality, characteristic, quantity, attribute, or possession of an object is called an attribute” [1: 28]. Attributes are considered significant in poetry because they contribute to the creation of unusual

epithets. In the Uzbek language, there exists an attribute–attributive relationship in which both elements require each other grammatically and semantically. For instance, in the poetry of Khurshid Davron, words denoting color and quality frequently occur in the function of attributes, particularly the word “black.” Through this word, the following new combinations are created.

In the *Explanatory Dictionary of the Uzbek Language*, the following combinations and figurative meanings of the word “black” are presented:

When used with certain words, it indicates a high degree of the feature or state expressed by those words: severe cold, to make someone shed bitter tears, severe winter, black torment, black-hearted (a person who cannot tolerate others’ success and does not wish them well), black earth, to wear black, black labor (a simple and physically demanding type of work not requiring special skills), to seek support or protection, black people (an uneducated or ignorant person), to disappear from sight, to appear, to catch sight of someone, etc. [26: 338].

In the poetry of Khurshid Davron, in addition to the meanings mentioned above, we encounter new additional meanings and combinations of the word “black”: “black wave” [5: 136], “black death,” “black world” [5: 116], “black flower” [5: 117], “black fate,” “black moment” [5: 129], “black word” [5: 65], “black destiny” [5: 148], “black migration” [5: 148], “black sky” [5: 152], and others.

As noted above, since the power of imagery is dominant in poetry, attributes are frequently used within poetic texts. In the poetry of Khurshid Davron, we observe the formation of both conventional and unconventional combinations with the word “black.”

“A secondary sentence element that indicates the place, time, reason, manner, purpose, and similar circumstances of an action or state and depends on another sentence element is called an adverbial modifier” [1: 28]. While the adverbial modifier reveals and explains the features related to the predicate in a sentence, in poetic texts, besides this function, the change in its position gives rise to the poetic device of anaphora:

*Madinada yotibdi Shomil,
 Madinada yotibdi bedor.
 Qabr ichidan baqirar: Kim bor,
 Uzatsang-chi, qo 'lingni g'ofil!
 Shamil lies in Medina,
 Shamil lies in Medina awake.
 From inside the grave he cries: "Who is there?
 Stretch out your hand, O heedless one!" [5: 50]*

In the above poem, the repetition of the adverbial modifier in the form of anaphora adds an additional meaning to the sentence. The repetition of a particular sentence element emphasizes a certain aspect of its meaning. Indeed, in the poem above, the first line depicts that Shamil (the Avar hero) is lying in Medina, whereas the second repetition reveals that he is not merely lying there, but that he remains awake and restless.

The object (a sentence element that is connected to its governing component through a subordinate relation and denotes an object or entity affected by the action expressed through that governing component) [1: 62] also plays an important role in poetic texts. Depending on its position, it serves such functions as increasing artistic expressiveness, preserving grammatical integrity, or creating rhyme and rhythm. In the poem below, the displacement of the predicate and the placement of the objects at the end of the sentence serve a specific poetic purpose. In particular, the word *nonni* ("bread") in the first line is positioned in a way that preserves the rhyme with the word *chumolini* (ant) in the last line:

*Gulzorga soch ushatib nonni.
 Qutqararsan
 Balki o 'limdan
 Hovli kezgan och chumolini.
 Scattering bread into the flower garden,
 You may save
 Perhaps from death
 The hungry ant wandering in the yard. [5: 43]*

Thus, the poet attempts to express his artistic intention by placing sentence elements at the beginning of lines, using them

repeatedly, or positioning the emphasized element at the end of the line. Through these methods, he creates a unique sentence structure.

DISCUSSION

The findings of the present study demonstrate that the syntactic organization of Khurshid Davron's poetry is not limited to the grammatical arrangement of sentence elements; rather, it functions as an important means of creating artistic meaning and emotional impact. The poet's selective use of sentence components reveals his individual poetic style and his ability to transform ordinary grammatical structures into expressive stylistic devices.

The frequent omission of subjects and the use of nominative sentences contribute to the creation of concise but highly meaningful poetic images. Such structures allow the lyrical speaker's emotions, inner experiences, and psychological states to become more noticeable. This confirms the idea that poetic syntax possesses specific expressive possibilities that differ from ordinary prose discourse.

The analysis of predicates shows that inversion and repetitive use of predicates play a significant role in developing anaphoric structures, emphasizing certain actions and strengthening the emotional rhythm of poetic speech. These findings correspond with previous studies on Uzbek poetic syntax and demonstrate that syntactic transformations are among the essential markers of an author's individual style.

Furthermore, the study reveals that attributes, adverbial modifiers, and objects in Khurshid Davron's poems perform not only grammatical functions but also serve as important tools for creating imagery, symbolism, and aesthetic influence. In particular, the unusual combinations of modifiers, including the repeated use of color-related expressions such as "black," enrich the semantic layers of the poetic text and provide additional emotional associations.

Overall, the results indicate that the interaction between sentence structure and poetic intention plays a crucial role in

shaping the artistic world of Khurshid Davron's poetry. Therefore, the linguopoetic analysis of sentence elements makes it possible to understand more deeply how syntactic choices contribute to the expression of aesthetic and emotional meanings

CONCLUSION

In conclusion, the study confirms that sentence elements in Khurshid Davron's poetry serve as significant linguopoetic tools that enhance imagery, emotional expressiveness, and semantic depth. The poet's deliberate use of subject omission, predicate repetition, inversion, and stylistically marked modifiers creates a unique syntactic structure and strengthens the artistic impact of the poems. Therefore, the investigation of sentence elements from a linguopoetic perspective provides a deeper understanding of the relationship between grammatical structure and poetic meaning in contemporary Uzbek literature.

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