

Word Order in Dramatic Works Linguopoetic Analysis

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Annotation: In this article, the specific features of the word order used in dramatic works were compared with the poetic and prose types of the Uzbek literary language. Also, the linguopoetic possibilities of word order were revealed by analyzing all sentences in Mahmudhoja Behbudiu's drama "Padarkush" in terms of word order. The order of words in Uzbek is mostly free, but there is also a dependent order of words. This case shows a unique feature of Uzbek language sentence construction. While some clauses can appear in different places in the sentence, *aurim* clauses appear only in the *muauuan* position. When the syntactic status and function of words are defined on the basis of special grammatical tools (such as qualifiers, modifiers, auxiliaries), the order of words is free. The views were put forward that when the syntactic status and function of words is determined not on the basis of special grammatical means, but on the basis of their place in the sentence, the order of the words depends.

Key words: word order, dramatic work, syntactic function of words, free order, related order, linguopoetic analysis, inversion, possessive and participle, contact and distant order.

Although the order of words in Uzbek is mostly free, in a simple sentence each part of the sentence has its own place that is usually used. It is determined by phenomena such as the structure of the sentence, the syntactic expression of the sentence, the place of other words directly related to it. On this basis, the correct (usual) order of words and the reverse (departing from the usual) order are distinguished. The reverse order is also called inversion.

According to I. Mirzaev, possessive and participle can come in any sequence - straight and reverse, contact and distant. In modern Uzbek poetry, the presence of the possessor before the participle (*prepozitsiua*) is the leading one. Participial prepositions are usually associated with rhythm, rhyme, and are rare. The mixed order of sentence fragments is observed relatively often. Possessive and participle (usually strong) positions have the same value from a functional and intonational point of view [3;52].

It is not correct to understand the correct order as a normal case, and the reverse order - inversion as an abnormal case. These two types of word order have their uses in speech [4;25]. Correct order is more characteristic of scientific works, while inversion is characteristic of artistic works. Any substitution of words in the sentence will not be inversion. For example, changing the place of the words in the sentence "He was fed from the fresh air" to "He was fed from the fresh air" is not considered inversion. In the same way, it is not inversion to change the place of the words in the sentence *Bola vosh* in the style of *Wosh bola*, and the place of the words in the sentence *One week - seven days* in the style of *Seven days - one week*. These should be considered as building blocks.

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This case shows a unique feature of Uzbek language sentence construction. While some clauses can appear in different places in the sentence, *aurim* clauses appear only in the *muauuan* position. When the syntactic status and function of words are defined on the basis of special grammatical tools (such as qualifiers, modifiers, auxiliaries), the order of words is free. When the syntactic status and function of words is determined not on the basis of special grammatical means, but on the basis of their place in the sentence, the order of words depends.

Word order performs syntactic and stylistic functions. In the Uzbek language, order can serve as one of the means of determining the syntactic relations of words [3; 138]. For example: *Chirouli flowers were planted. Flowers have been laid.* In this case, the change of the place of the particles changes both the grammatical relationship and the content: *The children ran quickly. It seems that at this time the order of words performs a syntactic function.* In sentences with nouns denoting equality (when the concepts represented by the main clauses are equal to each other), the change of the position of the main clauses also changes their syntactic function (in this case, conjunctions and cross-sectional affixes are not used); *Tashkent is the capital of Uzbekistan. The capital of Uzbekistan is Tashkent.*

Changing the order of words is also related to logical emphasis. Logical emphasis serves to highlight the meaningful part of the sentence. A logically accented part is pronounced with a higher tone, followed by a short pause. When the logical accent falls on a participle, the order does not change, the participle is pronounced with a higher tone. When they become a logically accented, complementary word, they are brought to the participle. Only the determiner could not be brought to the part.

It usually stands in front of its definition. 1. *I knocked on the door not once but twice, you did not vote yourself [5;129]. (You didn't vote yourself):* 2. *I knocked on the door not once but twice, you didn't vote yourself (I knocked on the door);* 3. *You didn't vote yourself, I knocked on the door not once but twice (about knocking twice).* All these sentences have a logical emphasis, they are complementary. Changing the place of words in a free order does not completely change the grammatical situation and the content of the sentence, but it shows that special attention is paid to a part of the sentence and adds an additional nuance and stylistic nuance to the general idea.

The usual order changes with logical-grammatical and stylistic requirements. The content-first clause, regardless of its typical position, usually precedes the clause and receives logical stress: in Uzbek, logical stress is closely related to order. . Intonation and order are the main means of showing the meaning of the passages. The degree of importance of fragments is measured according to their distance from the intersection:

The relationship between logical emphasis and order is as follows:

1. If the logical accent is on the clause or on the clause before it, the usual order has not changed.

2. If a part other than these receives a logical accent, it is brought to the participle or it is added to the participle.

3. To strengthen the meaning, the word with a logical emphasis is sometimes repeated: *No, at eighteen, say I know... no, say I know! A? [5; 148]. Oh, Lizajon, wow, Lizajon, how are you? [9. 4]*

5. The section that is in the first place in terms of content can get a logical emphasis

without changing the order. When the adjectival logic is stressed, it is usually not possible to change the order: The washing girl sang. Cherries in our garden have ripened. Sometimes, even in cases where it is possible to "bring to the point" it is possible to not change the order, but to express the importance through the logical emphasis itself (without the participation of the order): 1. I will arrive in five minutes. - I will arrive in five minutes. 2. Give your friends a nice plastic bag. - Give good plastic to your friends. [9; 8]

6. There is a short pause in front of the clause (even if the order does not change) before the logically stressed clause. This pause even comes between the determiner and the defined (usually, there is no such pause between the determiner and the defined: still the big dream, its little brother): There is nothing but the eye of a well-struck kiuki. (In this: there is a pause before the part of the sentence.) There is only one feature in giving logical significance and emotionality with intonation and order: [8;186] before the word with logical emphasis (before that word - even) is introduced, meaning and expression are strengthened (the most characteristic of these intensifiers is uuklama). But even in colloquial speech, it is often used to strengthen the above-mentioned means (this is older than the use of the sentence):). If he finds his dream, he will win snow (Proverb; snow too).

The current development of the Uzbek literary language shows the strengthening of free order in it. In this case, the influence of the Russian language, as well as colloquial speech, is clearly visible: the free state in the order of clauses is stronger in colloquial speech than in literary language. In addition, the freedom of words is often observed in dramatic works. Usually, dramatic works are based on the action and speech of the characters. The following feature is also found in conversational speech: the speaker first says the main thing (affirmation or denial), then adds others, and after expressing the main idea, he expresses what comes to mind, adding various comments. For example:

— *Orinbou (to Kamil). Let's just bring a bottle. If you die. Just one bottle.*

- *Perfect. Ugh... ok.*

- *Administrator. Yes, one bottle of water is enough for so many people.? Uana tagin two days (Askarga) [8;12].*

K. Havitmetov divides word order into the following types from the point of view of means of expression:

1. Order in word combinations;
2. Order in sentence fragments;
3. Order in simple sentences in a compound sentence, etc.

The famous Russian scientist V.G. Admoni shows the following types of word order:

1. Contact and distant word order. (The gradual separation of the parts of the sentence)
2. Prepositive and postpositive word order (at the beginning or at the end of the sentence).
3. Strict word order and non-strict word order. (in terms of style)
4. Me'uoriu and changed word order (initial and changed word order) [9; 142].

Despite the fact that the order of sentence parts is free in the Uzbek language, there is a regular order that is often used (this order is determined based on the sentence structure). Instead, there is also a change of this order - inversion. Inversion is also common in

dramatic speeches. The causes of inversion are related to various events: showing that a piece is in the first place in terms of content, emphasis, expressing emotionality, expressiveness, poetic demand, stylistic feature. Match the examples: Wife! Whoa wife! Open the door! What did I put aside [3;187].

The order change, of course, did not happen in one piece. If the position of one part is changed, the position and level of another part will also change, so the order of the parts, its change is related to the interaction of those parts. 'liq.

In dramatic works, we can see two variants of word order and the use of inversion in different variants. In contrast to the correct order, the reverse order is often used in dramatic works. This gives the vividness of the language of the work and the understanding of the language of the characters of the work.

Behbudiu wrote the drama "Padarkush" in 1911. This was the first Uzbek drama. Behbudiu was one of the first in the history of Uzbek literature to write a dramatic work, and it was performed in all cities of Turkestan. With this, Behbudiu laid the foundation stone of Uzbek theater. Enlightenment against ignorance, lack of knowledge, lack of education is glorified in the drama. The author describes "the case of an uneducated child",

It aims to reduce the consequences of the auance. Good education
that the social and family environment has a special place in its acquisition and maturation

It is based on the drama "Padarkush". In it, the words of one of the heroes are expressed: "It is illiteracy and ignorance that make us poor, poor, and busy, poorness, poverty, hardship, poverty, necessity, and humiliation are all the fruits and results of ignorance and illiteracy..." does. Remember: the word "fatherkush" literally means "father killer" [1].

We analyzed all the sentences in Mahmudhoja Behbudiu's drama "Padarkush" according to word order. According to him, the drama consists of 256 sentences. The sentences in the work consist of complete and incomplete sentences, exclamatory forms, words and noun phrases. During the analysis of the word order in the sentences, I found out that 115 of the sentences are in the correct order, and 98 are in the reverse order of the basic structure. The remaining 43 sentences consist of nouns and phrases, introductions and introductions, exclamations and incomplete sentences.

In the Uzbek language, the word order is mostly free. In our opinion, this idea, deeply rooted in the theoretical and practical grammar of the Uzbek language, could not accurately reflect the reality, because the order of the parts of the sentence is characterized by different levels of variability. There are also units that have a fixed place in the sentence, and connecting, auxiliary, and aurim clauses can be added to them. When conjunctions connect not only parts of speech, but also sentences (by following the previous one), the sentence comes before the sentence or between them and has a strong position. However, in most cases, the order of words is not strict, because the order of the parts of the sentence obeys the general laws of the language. Violation of these laws indicates ignorance of them, and this violation is considered a mistake by speakers. This negates the idea that word order is free. In our opinion, word order could not always be free in any language.

Observations show that the grammatical function is not the leading one in the word

order system of the Uzbek language, because the system of verb conjugations in the Uzbek language allows expressing any syntactic relationship. ("Reading - growing up" is a possessive case relation and "Uulab spoke" is a case case relation). Therefore, the word order distinguishes the parts of the sentence. Nadir came with Sabir. Sabir came with Nadir. In this case, if the position of independent word group is replaced by a subordinate word group, the grammatical task will also change.

In Volume II of the "Grammar of the Uzbek Language" textbook, devoted to syntax, it is noted that some parts of the sentence can appear in different places, while other parts can appear only in the same place. In this case, when the syntactic function of words is determined on the basis of special grammatical means (specifiers, modifiers and auxiliaries), the order of words is free, not on the basis of special grammatical means, and when determined according to their place in the sentence, it depends on the word order. It has been reported [44;178]. In our opinion, these rules are specific to prose, because without special grammatical tools, the qualifying determiner, explanatory determiner, case of manner (partial quantity-level case and paut case, etc.) is used. For example: Ziuoli. Now is a different time. In this age, people without knowledge and skills lose their wealth, husband and tools day by day, their morals and reputation will also be lost, and even their religion will be weak [9:6].

In the sentence, sentences such as that time and another time (adjective determiner), to this time, people without knowledge and skills (adjective determiner), day by day (paut holi) are combined without grammatical means, based on order.

Let's look at sentences in the drama "Padarkush" with correct and opposite word order.

The usual order of sentences in Uzbek is as follows: The order of possessive and participle For example: A mullah came... Eu, totaburut Tangriqul. Daming does not come out [9;5]. In the first sentence, the possessive + participle relationship is presented. In the second sentence, the possessor is one sentence with its determiner, and the participle is presented in a separate form. The peculiarity of the sentences in dramatic works is their brevity. That's why sentences are completed without participles, and participles come in separate forms. In the reverse order, the participle + possessive relation is formed. Do you understand bro? Joued in the order of (partial + possessive). The dependent words of these clauses always come before the clause itself. .

"In Padarkuch's drama, the main clauses come in the form of separate sentences, making up 32 sentences. Ega + participle is used in participle form, participle forms with exclamations, participle forms with exclamatory words. For example: Waalaukum assalam, bless them. In this sentence, the participle is used together with the sentence; Mauli, let the people have a party. In this sentence, the participle comes with an introductory word.

In the work, the order of the main sections comes in two forms: the correct order and the reverse order. Most of the possessive + participle sentences in the work are based on the correct order.

do you have money have + participle;

All of you get out. have + participle;

Oh, boy, we are poor. imperative, possessive + participle.

All the sentences in Quui are formed based on the correct order and are in the form of possessive + participle. His breath(s) are blessed, insha'Allah, and his breath is acceptable.

This sentence is in the form of a compound sentence without a conjunction, and only the main clauses make up the sentence. Possessive + participle, (sentence) comes in the form of possessive + participle. Most of the main pieces in the joint gallery also came according to the usual order. For example: I'm going to die for something, if the baby is born. The main clauses in two simple sentences are also joined in the order of possessive + participle. This sentence belongs to the type of conjunction followed by the conjunction, but the conjunction itself is in the opposite order. If the baby was born, it would have to be in the form of "I will die". But the language of the dramatic work is not built according to the usual order, but is in the form of live speech. That is why we observe that simple sentences and sentence fragments appear in different places.

One of the doors opens from my mother's house, I enter and open the door on the side of the yard, then my brother Tangrikul enters. If we analyze the possessive clause in the conjunctive sentence in Kuui.

In the first simple sentence, the determiner is conjugated according to the usual order, in the second simple sentence it is ordered in the form of possessive + participle relationship, and in the third simple sentence the order is different, that is, it is conjugated before the possessive and comes at the same time as the possessive participle. In the process of analyzing the sentences in the work, in many cases, it is observed that the possessor comes before the participle. For example, the sound of the box is bou ugonur. Bou (has) + ugonur (participle). The possessive comes with a participle at the end of the sentence. According to the usual order, it should be in the following order. Bow opens the box with his voice.

Now we observe that the main parts come in the reverse order:

Do you understand bro? participle + has

What do you say, Nor participle + have, don't push.

Stay young, Tashmurad! Bloody bird! Participle + has, has + participle

According to the order, first the possessor should be followed by the participle, and this order was adopted in order to make the language of the heroes of the work more lively and to speed up the development of events. In addition, there are a lot of exclamations and exclamations that are not analyzed syntactically. In addition, there are many sentences using the participle uak. For example:

Let's swim, don't worry.

Brother Tangrikul, are you going?

What happened to Bormau?

N. What deusan?

Daming does not come out.

Isn't that right, uncle bou.

I apologize. All sentences consist only of participles and come with impulses.

We also analyze the cases where the head pieces come with other pieces. If their father had taught them, this sin and badness would not have happened, and they would not have drunk alcohol, and they would not have had a bad diet.

In this compound sentence, we observe that the possessive comes in different places, in the first sentence it comes from the complement, in the second sentence from the determiner, and in the third sentence it comes at the beginning of the sentence. It follows

that the possessor can come into contact with all clauses, precedes and follows all clauses, which shows the freedom of order. Kesim, on the other hand, stopped at the end of all simple sentences and kept his usual order. If we analyze the sentences in which our clauses are in the form of the noun clause:

The cause of this misfortune and misfortune is ignorance and ignorance, absurdity and lack of education.

In this sentence, the participle comes in the form of a noun participle, and at the end of the sentence, it is called *joule* is, the possessor is before it, the complement and determiner has been defining and completing the possessor and participle. The possessive clause is the part about which the idea is going, the sign of which is indicated by the participle. If information (communication) is understood from the cut, then the possessor is the subject of this communication. Due to the fact that the possessor is directly connected to the passive participle [Rt], together with case and participle, it is included among the constructive parts of the sentence [9; 88].

No sentence could be formed without a participle, but a sentence is formed even if it does not have a participle. In the linguistic construction of the sentence, the possessor has two forms depending on whether it is expressed or not:

1. Possessive sentences.
2. Non-possessive words.

Possessive and possessive sentences are not related to the linguistic and syntactic pattern of the sentences, but to some expressive features of the lexical (W) and adverbial adverbs (Rm) parts of the sentence. The person-number meaning of [Pm] in participles without a possessive becomes extremely weak, which means that the possessor in the sentence is not absolute [48; 89].

Dod, wow baby! Wow! I was killed by both of them, they will send my husband to the grave and my child to Siberia! Whoah, whoah, whoah!... [9;11].

The possessor of the sentence in *quui* is known, but not used in the sentence. We need to determine it from the part of the sentence and the person-number suffixes in the sentence. Some of the sentences in dramatic works may not have a possessor at all, but we understand what the possessor of the sentence is from the speech of the characters, because the work is mainly structured in the form of a dialogue.

STATE. No, just two. Don't be suspicious of those who saw it. This day has tomorrow.

LIGHT. Boy! Do you know your father's trunk?

TASHMUROD. In my father's house.

STATE. How many doors does the bedroom have?

TASHMUROD. Three.

STATE. Do you enter through the door?

The possessor in the sentence "my father's family" is unknown. But we will learn what the owner is from the dialogues ahead. So, we should understand that when we analyze the parts of sentences in dramatic works, it is necessary to study and analyze our sentences by connecting them to each other. This situation does not apply to all sentences, it occurs only in short dialogical forms.

In the drama "Padarkush" it is often observed that the participle comes in the usual order. But in Erkin Vahidov's comedy "The Golden Wall" we can see that the order of the

participle comes at the beginning of the sentence. For example:

What are you doing in the old yard?

1. What do you do to make yourself happy?
2. Why are you bothering me?
3. Who calls you forty-year-old darlings?
4. God forbid, what will happen if the two of them meet and go somewhere
5. Why are you afraid, my dear, the wall will fall, it will be a good sign.
6. Whatever he did, my father had a skill like gold in his hands.

This arrangement is rare in the drama "Padarkush". But we observe that the participle comes in the middle of the sentence. This evening, I don't know why the alcohol has not bitten me: I have emptied a dozen bottles since the last prayer. Dawusni beer did not warm my ears. It is full, Ichaulik [9;8].

Conclusion

To sum up, the order of the main parts in the drama "Padarkush" is wrong in two ways, the right order and the reverse order. We have seen and analyzed the places where both the correct order and the reverse order meet, and we have come to the following conclusion. In Behbudiu's drama "Padarkush", the correct order of the main parts is more important than the reverse order. All sentences with deuarly are given in possessive + participle order. However, the main clauses in the compound sentences are in the opposite order and have the opposite position compared to the secondary clauses. But in the drama "Golden Wall" by Erkin Vahidov, we can see the opposite of this situation. Headpieces are often used in reverse order. The conclusion is that Mahmudhoja Behbudiu wrote the drama "Padarkush" in 1911. In this period, we can know that the correct order of words with initial parts prevailed over the reverse order.

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