

The Issue of Pragmapoetic Syntax in Poetic Texts

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Abstract: This article explores the unique syntactic structure of poetic texts, emphasizing their interconnected semantic components and the pragmatic nuances that distinguish them from prose. By analyzing key linguistic studies, such as those by M.V. Lyapon, L.M. Loseva, and others, it highlights the role of poetic syntax, semantics, and pragmatics in constructing cohesive and meaningful poetic texts. The study also examines specific linguistic tools and techniques, including inversion, modality, and presupposition, that contribute to the pragmatic and semantic richness of poetic discourse.

Keywords: poetic text, semantics, syntax, pragmatics, word order, lexical-grammatical tools, contact and distant communication, semantic expression, poetic syntax, pragmatic attitude.



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Introduction

The study of poetic texts reveals their distinct linguistic characteristics, particularly in their syntactic and semantic structures. Unlike prose, poetic texts rely on interconnected sentences to form cohesive semantic wholes, utilizing unique syntactic and pragmatic tools. This article investigates these features and the role of linguistic devices in shaping the pragmatic and poetic essence of texts. Drawing on foundational works by M.V. Lyapon, L.M. Loseva, A. Mamajonov, and others, the research highlights the interplay of syntax, semantics, and pragmatics in poetic discourse.

Literature Review

The theoretical basis for this research is grounded in the works of prominent linguists. M.V. Lyapon discusses the semantic structure of complex sentences, emphasizing the role of pragmatics, semantics, and syntax in text formation. L.M. Loseva highlights the complexity of textual syntactic wholes, noting their thematic and structural interconnectedness. Uzbek linguists, including N. Mahmudov and A. Nurmonov, have contributed significantly to understanding the pragmatic aspects of linguistic structures, particularly in poetic texts. Their insights into the alignment of syntax, semantics, and pragmatics provide a robust framework for analyzing poetic presupposition and pragmapoetic relationships.

Methods and Methodology

This study employs a qualitative approach, analyzing selected poetic texts from both theoretical and applied linguistic perspectives. Key methods include:

1. **Textual Analysis:** Examining the syntactic and semantic structures of poetic texts.
2. **Comparative Analysis:** Comparing the linguistic features of poetic and prose texts.
3. **Pragmatic Analysis:** Investigating the use of linguistic tools, such as presupposition, modality, and inversion, to uncover pragmatic nuances.
4. **Case Studies:** Analyzing examples from Uzbek poetic texts to illustrate theoretical concepts.

The main part

Poetic texts possess a unique syntactic structure. The sentences within poetic texts are interconnected, forming a unified semantic component. Each sentence in the text is syntactically and semantically related to the others. The linguist M.V. Lyapon, in his monograph *"The Semantic Structure of Complex Sentences and Text,"* addresses the issues of text linguistics based on complex syntactic constructions. According to him, *"a text is a message derived from the interrelation of sentences, the product of the speaker's active verbal activity, a means of realizing their linguistic capabilities, and the highest level of the language system that performs a crucial function in the communicative process"* [3, 5-7]. The scholar interprets the essence of a text within the framework of "pragmatics – semantics – syntax," substantiating that the primary factor in this process is the human element.

The complexity of a text directly correlates with the intricacy and diversity of its structure. *"In any text, sentences are grouped in a specific order and thematically unified. These groups of independently expressed sentences are distinguished by certain lexical-grammatical and rhythmic-melodic features, each constituting complex syntactic units of the text"* [2, 60].

L.M. Loseva, who conducted syntactic research on texts, emphasizes in her manual *"How a Text is Constructed"* that the text is one of the most complex objects of linguistic studies. She defines the text as a *"written message"* that must be semantically and structurally complete while reflecting the author's attitude toward a particular message. Loseva analyzes the linguistic elements that constitute the text, complex syntactic wholes, their functional types, semantic relationships between sentences, paragraphs, and the rules for distinguishing them within speech acts.

L.M. Loseva approaches text analysis from a syntactic perspective, defining a text as *"a collection of sentences interconnected semantically through lexical and grammatical means"* [2,4]. She identifies the distinctive features of a text as follows:

1. A text is a written message.
2. A text is characterized by its semantic coherence and structural completeness.
3. A text conveys the author's attitude toward the message [2,4].

Loseva argues that a text consists of several complex syntactic wholes that are thematically, structurally, and intonationally interconnected. Additionally, she provides examples to demonstrate the presence of "free" syntactic units within a text, which serve to explain or comment on its opening and concluding parts. In her view, conducting a syntactic analysis of a text requires dividing it into syntactic units larger than a single sentence, identifying the relationships between sentences, determining their arrangement, and analyzing the means that establish these connections.

L.M. Loseva emphasizes that complex syntactic wholes within a text can be identified based on the following characteristics: *"Complex syntactic wholes are parts of a text, representing the largest syntactic unit within it. They are groups of independent sentences unified lexically, grammatically, and intonationally, describing any aspect of the phenomenon depicted in the text. The connections between sentences can be either contact-based or distant (spatial)"* [2, 61]. In her research, Loseva scientifically substantiates the mechanisms of text creation and its syntactic structure. She explores the integrity of sentences within a text, the coherence of various complex syntactic wholes, and the functional potential of diverse connection tools between them. Her studies provide a comprehensive understanding of how these elements interact to form a cohesive textual structure.

In global linguistics, I.P. Susov asserts: *"The concept of 'syntax' used in semiotics and logic should not be confused with the syntax as a domain of linguistics. These terms are not applied with the same meaning"* [11]. According to him, syntax, alongside other areas of the language system such as phonetics and morphology, constitutes a distinct field of linguistics. However, the semiotic interpretation of syntax differs, as it is studied in comparison with pragmatics and semantics.

It is well-known that syntax examines the structural norms of language units of varying composition, while semantics identifies the meaning expressed by these structures. The intersection of these two domains in terms of their semantic aspects gives rise to pragmatics. Professor N. Mahmudov emphasizes that only when semantics, syntax, and pragmatics are studied holistically from a semiotic perspective can the research be recognized as a purely linguistic investigation [4, 7].

In Uzbek linguistics, extensive research has been conducted on the realization of language units in context, the normative structure of linguistic elements, and their semantic-syntactic organization. For instance, the book *"Theoretical Grammar of the Uzbek Language"* [4] by linguists N. Mahmudov and A. Nurmonov provides theoretical and practical foundations for the order of sentence components, their functions, and the communicative orientation of sentences or clauses in the Uzbek language. In poetic texts, authors deliberately arrange lexical units to serve specific pragmatic purposes, thereby revealing the pragmatic essence of the conveyed message in communication. For example:

Bodom odamga o'xshar,

Navbahorni suyadi.

Odam bodomga o'xshar,

Erta gullab qo'yadi. (E.Vohidov)

In this context, the author conveys pragmatic meaning by altering word order and employing a syntactic linking tool (the dative case suffix *-ga*). In the first sentence, the suffix is attached to the word *odam* (person), while in the second, it is attached to the word *bodom* (almond). This creates distinct pragmatic nuances: in *"Bodomning odamga"* (almond compared to a person), the focus is on aesthetics—aspiring toward virtue and beauty. Conversely, in *"Odamning bodamga"* (person compared to an almond), the comparison highlights negative traits, such as impatience, impulsiveness, and rashness. In this regard, the observations in A. Sobirov's article *"Pragmatic Features of Word Order"* are particularly relevant. He argues that inversion operates at the intersection of three fields: *"It relates to semantics through its connection to a specific context, to syntax through its relation to sentence components, and to pragmatics through its role in expressing the speaker's attitude"* [12, 104]. This perspective underscores the multifaceted nature of inversion and its role in achieving pragmatic objectives.

Research on the syntactic structure and pragmatic potential of linguistic units has been extensively explored by Professor A. Nurmonov in his articles *"The Presupposition of Auxiliary Constructions"* and *"The Pragmatic Aspect of Syntactic Units"* [7, 42-46], as well as in works such as A. Mamajonov's *"Text Linguistics"* [5], the manuals *"Text Syntax"* by A. Mamajonov and M. Abdupattoyev [6], and Sh. Safarov's monograph *"Pragmalinguistics"* [9]. These studies delve into critical issues such as the types of linguistic units within the language system, the interactions between these units, the general structure formed by these interactions, and the role of these structures within the hierarchical framework of language organization.

In poetic texts, the sentence serves as the primary communicative marker and speech unit, manifesting through the syntactic and semantic interconnection of lexemes. Professor A. Mamajonov also emphasizes this, stating that *"for a text to exist, there must be semantic and syntactic connections between its components. The relatively independent sentences—components of the text—function to express a common thematic idea"* [5, 9]. For example:

Ahli ayol bog'lagan bel,

Ichkarida to'kar yosh.

Tashqarida tumonat el

Yeng shimarib urar osh. (E. Vohidov. *"Bizning motam"*)

The provided poetic text represents a semantic whole composed of two sentences. At first glance, the sentences may appear contradictory in meaning; however, they are unified within a single theme—depicting two different aspects of an event during a time of mourning. These components collectively contribute to the illumination of a common theme. As A. Mamajonov highlights, this common theme serves as the semantic core of the text. The components of poetic texts are interconnected through both contact and distant relationships, further emphasizing their cohesive structure within the text.

In poetic texts, syntactic relationships manifest through the mutual alignment of linguistic units in terms of both form and meaning, ensuring their compatibility. R.S. Stalneker emphasizes that *"semantic syntax studies how elements of objective reality, as reflected in consciousness, are expressed through syntactic constructions of propositions"* [10]. In poetic texts, semantic syntax focuses on examining the propositional aspect of constructions.

"In accordance with syntax, any syntactic unit is interpreted as a generalized essence that manifests in various forms during the speech process" [4, 7]. Syntax operates based on syntactic forms, and as Professor A. Nurmonov notes, in poetic texts, pragmapoetic relationships emerge through the following syntactic constructions: (specific examples of such constructions would be listed or elaborated upon based on the context or text provided).

1. **Non-descriptive Words in Poetic Texts:** When non-descriptive words such as *sen* (you), *hatto* (even), *faqat* (only), and *hozir* (now) appear in a poetic text, they serve a pragmatic function that extends beyond their literal meaning. These words often emphasize emotional, logical, or temporal nuances, contributing to the overall pragmapoetic relationship. For instance, their use can highlight the speaker's direct engagement with the subject, reinforce contrast, or specify temporal immediacy, thereby intensifying the poetic impact and enriching the interpretative layers of the text.

U dastavval oybolta bo'ldi,

So'ng zambarak bo'lib quyildi.

Qilich ham u,

miltiq

va nagan,

U bomba ham bo 'lib portlagan.

Lekin olgan jahonni faqat

Pero bo 'lib quyilgach po 'lat. (E.Vohidov. "Po 'lat")

2. **Expressions of Modality in Poetic Texts:** When introductory elements or evaluative words expressing modality are included in a poetic text, they play a significant role in conveying the speaker's attitude, emotions, or perspective toward the described event or subject. These elements—such as *ehtimol* (perhaps), *albatta* (certainly), or evaluative adjectives and adverbs—serve to guide the reader's interpretation by embedding subjective nuances. For instance, such words can create a sense of doubt, certainty, admiration, or criticism, shaping the semantic and emotional tone of the text. This not only enhances the depth of meaning but also strengthens the communicative and pragmatic functions of the poetic structure.

Uni hurmat qilar edi odamlar,

(Agar hurmat bo 'lsa qo 'rquvning oti),

Undan najot tilar edi odamlar,

Elga kerak edi uning "najoti". (E.Vohidov. "Oqsoqol")

3. **Expressions Reflecting Human Subjective Psyche in Discourse:** In poetic texts, when discourse reflects the subjective psyche of a person, it often manifests through emotional, introspective, or personal expressions. These may include first-person pronouns (*men* – "I"), subjective qualifiers (*dilgir* – "sorrowful," *baxtiyor* – "joyful"), and figurative language that mirrors inner states. Such expressions serve to convey the individual's emotional depth, mental states, or personal perceptions, allowing the reader to engage with the speaker's internal world. This subjective discourse enhances the poetic text by adding layers of psychological realism and intimacy, bridging the gap between the author and the audience, and reinforcing the pragmatic impact of the work.

Zamon tez, fursat oz,

Har lahza ziqdir,

Har lahza ziqligi bilan qiziqdir.

Hayot yo 'li nadir? Qabr toshida

Ikki sana aro qisqa chiziqdir. (E.Vohidov. "Hayot yo 'li")

4. **Speech Habits Reflecting the Relationship Between "Self" and "Others":** In poetic texts, the relationship between "*men*" ("I") and "*boshqalar*" ("others") is often expressed through speech habits, etiquette, and methods of conveying respect. These can manifest through:
 - **Honorifics and respectful language:** Words and phrases that denote deference, such as *janob* ("sir"), *xonim* ("madam"), or *ustoz* ("teacher/master").
 - **Inclusive or exclusive pronouns:** The use of *biz* ("we") instead of *men* ("I") to create solidarity, or distancing language to emphasize individuality.
 - **Politeness strategies:** Expressions of gratitude, apologies, or humility that align with cultural norms of respect, such as *iltimos* ("please") or *rahmat* ("thank you").
 - **Figurative language:** Metaphors or symbolic imagery that frame the relationship between the speaker and others in a nuanced, culturally significant way.

These elements contribute to the pragmatic richness of the poetic text, reflecting interpersonal dynamics and the speaker's attitude towards the audience or subjects within the text.

Jiyan tog'asiga «jinnisan» desa,

Ota tanbeh berdi o'g'liga sekin:

Tog'ang katta odam, kattani esa

Sizlash kerak, o'g'lim, «jinnisiz», degin. (E. Vohidov. "Tarbiya")

1. In this poem, the author skillfully manipulates linguistic elements to convey contrasting speech acts of disrespect and respect through the use of the word "jinni" ("mad"). By attaching the second-person singular suffix *-san*, the expression "jinnisan" is formed in the first line, reflecting a disrespectful speech act. Conversely, by adding the second-person plural suffix *-siz*, the word "jinni" becomes "jinnisiz" in the fourth line, marking a respectful speech act in the predicate position.
2. The concept of *respect* as a category is deeply tied to mental relations, human values, and spirituality. It is influenced by the unique linguistic, cultural, and socio-psychological traits of society. As noted, "*the linguistic behavior of members of society and the cultural-social factors associated with it are crucial for structuring communication effectively and achieving intended outcomes in interactions*" [1, 5].
3. In this context, the author masterfully portrays the figure of "sycophants" within society, who adjust their behavior based on social status, reflecting a distinct aspect of Uzbek socio-linguistic communication. The lexical, morphological, and syntactic tools employed in the text ensure its structural-semantic coherence, enhancing the pragmatic and poetic depth of the message.

4. In Poetic Presupposition:

In poetic texts, presupposition plays a significant role in constructing implicit meanings and enriching the interpretive depth of the text. Poetic presupposition often involves assumptions or shared knowledge that the author expects the reader to infer without explicit expression. These presuppositions can manifest through:

- **Lexical choices:** Words that carry cultural, historical, or symbolic meanings, requiring readers to draw on background knowledge.
- **Elliptical structures:** Omission of certain elements in the sentence that assumes the reader's ability to reconstruct the intended meaning.
- **Intertextual references:** Allusions to other literary, historical, or cultural works, encouraging readers to establish connections.
- **Figurative language:** Metaphors, similes, and other tropes that presuppose the reader's ability to decode layered meanings.

In poetic presupposition, the text often challenges the reader to actively engage with the implicit elements, creating a dynamic interaction between the explicit content and the unspoken assumptions. This enriches the pragmapoetic impact of the work, allowing for a multidimensional exploration of themes and emotions.

Mayli toysam, mayli yorsam bosh,

Hovlim bo'lsin faqat marmar tosh.

(E.Vohidov. "Sochilgan baytlar")

In poetic text presupposition, there exists a distinctive expressive style compared to prose texts. For instance, in this poem, while it is explicitly stated that no other stones will be placed in the yard, the underlying implication suggests a readiness to take any measures to ensure this.

In poetic texts, the use of terminologies with a linguo-pragmatic status—such as poetic semantics, poetic syntax, and cognitive poetics—is a unique characteristic exclusive to poetic discourse. These terminologies reflect the text's intricate syntactic-semantic structure, emphasizing the multi-layered nature of meaning in poetry. This unique structure not only highlights the depth of poetic expression but also sets poetic texts apart as a distinct linguistic and literary phenomenon.

Conclusion

The study highlights the unique syntactic and pragmatic features of poetic texts, distinguishing them from prose through their intricate use of linguistic devices. Poetic syntax and semantics, enriched by pragmapoetic relationships, play a pivotal role in conveying layered meanings and emotional depth. By examining the works of key scholars and specific examples, this research underscores the value of integrating syntax, semantics, and pragmatics in the linguistic analysis of poetic discourse. These findings contribute to a deeper understanding of the structural and semantic complexity of poetry, offering valuable insights for future studies in linguistics and literary analysis.

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