

# Artistic Features Of Syntactic Figures In The Form Of Chiasmus In Shavkat Rakhmon's Poems

Yunusova Jamila Boltaboyevna

3rd-year doctoral student at the Institute of Uzbek Language, Literature and Folklore of the Uzbekistan Academy of Sciences, Uzbekistan

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**Abstract:** This article explores the artistic features of the chiasmuses used in the poems of the poet Shavkat Rahmon. In it, the chiasmuses used in the poet's poems were interpreted as a kind of repetition, a stylistic figure.

**Keywords:** Chiasm, syntactic figure, expressive unity, artistic text, repetition, Shavkat Rahmon.

**Introduction:** In recent years, the study of language not only as a means of communication and interaction, but also as a means of influence has become increasingly popular in world linguistics. Within the framework of these means, poetic speech occupies a special place as an individually formed form of speech with its emotional-expressiveness, the ability to express figurative thought. The study of syntactic units in a lyrical text makes it possible to assess the process of speech formation, the figurative means of expressing thought, to determine the stylistic functions of lexical and phraseological units, and the syntactic and stylistic features of speech units.

Indeed, one of the most important issues of poetic syntax is the identification of figurative means in the structure of the text, the study of the author's artistic world, manifested in the text with their help. Poetic speech is, first of all, a form of speech that forms a melodious, rhythmic-intonational whole. The role of syntactic figures in the manifestation of this feature is invaluable.

Linguistic analysis of poetic speech requires the researcher to approach it with a sense of each semantic subtlety and semantic nuances in it. "In poetics, any speech unit becomes a poetic figure," writes the Russian linguist Y.V. Kazarin. [Kazarin Yu.V, 2011:21] The imagery of artistic speech is measured not only by the skill of choosing the necessary words, but also depends on the purpose and meaning of the word used in syntactic constructions and conveyed with a specific intonation.

The figurative and expressive expression of speech is inextricably linked with the specific ways of using syntactic means and their realization as syntactic figures. In our language, there are poetic figures that give expressiveness, emotionality to artistic speech, expressing a unique intonational integrity. They not only make the speech impressive and attractive, but also create the opportunity to quickly and easily convey the thought to the listener. Such stylistic devices - figures - also play an important role in the formation of poetic speech. Syntactic-stylistic figures are speech turns that play an important role as a means of expressive speech in works of art, stabilized in content. [Mamajonov A., 2021: 18]

In the poems of Shavkat Rahmon, various syntactic figures are used to enhance the image. Among them are a number of figures related to syntactic repetition, through which it is possible to ensure the poetic actualization of syntactic units. Another form of repetition, chiasmus, is also observed in the poet's poems.

"Chiasmus" comes from the Greek word "chiasmus," meaning cross-shaped, and means "position" in the Greek word "X." As a linguistic term, it is applied to a figure that arises on the basis of the repetition of parts in sentences in an opposite position. [Gasparov M.L., 1987:482] In Uzbek linguistics, the researcher who studied this figure separately is O.Mamaziyayev. [Mamaziyayev O., 2004:26] O.Mamaziyayev evaluates chiasmus as a syntactic figure participating in poetic speech. M.Abdupattoyev, based on the interpretation

of O.Mamaziyayev, emphasizes that chiasmus can be evaluated as an inverse parallelism, based on the fact that in adjacent sentences, in syntactic units, the parts of the sentence are functionally interchanged in the next sentence. [Abdupattoev M., 2021:190]

In the poems of Shavkat Rahman, chiasmus, like other syntactic figures, is used to increase expressiveness in poetic speech, to attract the reader's attention by creating a specific rhythm, and on this basis to enhance expressiveness and emotional-impact coloring:

Kampirini eshitmaydi chol,  
eshitmaydi cholni kampiri. ("Farishtali")

In the poem "Angel," through chiasmus, the state of an old man and an old woman, who, although they do not hear each other, can live together for 80 years and understand each other without words, and cannot live without each other, is artistically embodied. Chiasmus in the poem creates envious, sincere laughter in the reader.

Chaqin bo'lma,  
Bo'lma guldirak,  
yerdan ko'pam uzoqlab ketma. ("Chaqin bo'lma")

In the given examples, the parts of the sentences used consecutively have changed places and created chiasmus. The peculiar rhythm and harmony in the verses gave expressiveness to poetic speech and served to attract the listener's attention, emphasizing and exaggerating the meaning of the parts.

Osmondan kelganda tuban odamlar –  
biri chinorkesar,  
biri kesar til.  
Butun qilmishlarin qarasang jamlab,  
namoyon bo'ladi suvrati qotil. ("Titroq  
sezdingmi hech")

Here too, the poet expressed the image through chiasmus in order to draw the reader's attention to the intended point. As a result of the applied artistic method, the thought is depicted convexly and impressively.

Talandi samoviy tulpor uyuri,  
talandi zarlari, zeb-u zabari,  
ters qarab o'ling deb yovlar buyurdi,  
yovlarga ters qarab jon berdi bari. ("Turkiylar")  
Buncha kech angladim,  
nega muncha kech...  
anglasam loaqa o'ttiz yil avval,  
loaqa tug'ilmay turib anglasam...  
("Hali biror ishni uddalamadim")

It is not always correct to interpret and evaluate chiasmus only as a figure. It is such a phenomenon that occurs in the speech process that it is appropriate to evaluate it as a unique tool in the language system, as a rare device that conditionally arises in the speech process. Its mechanism for creating speech for expressing thoughts can also be interpreted as a special type of repetition that occurs during preparation for various operational processes. [Abdupattoev M. 2021:191]

One of the features of Shavkat Rahmon's idiostyle is that it is expressed not by the name of the thing or phenomenon being thought about, but by its characteristic, perceived and felt by the poet. In the following poem, if love is settled in two hearts, if the attitude towards it is carried out from the heart, then there is no room for others in this heart, which is expressed in a unique way through chiasmus, these lines will remain in the reader's memory for a long time.

Kel, yashirib qo'yayin seni  
yurakning eng chuqur yeriga.  
Keyin sen ham yashirgin meni  
yurakning eng chuqur yeriga.  
Topolmasin bizlarni birov!

In Shavkat Rahmon's poem "Tariqat," his life credo and purpose of life are expressed through metaphors. The poet calls on the people to achieve freedom and independence. The poet doesn't want his people to be dependent, blindly following orders, and fighting for freedom as a Zulfiqar spirit is not easy. The social tension of that time, the habitual mood of submission in people, in the depiction of the psyche of the lyrical hero through chiasmus, is poetically colored in the form of "I didn't fit into the world, I didn't fit into the world." Here, too, "chechak" is used in the sense of hope and aspiration, serving as a key to understanding the artistic purpose.

Dunyoga sig'madim,  
sig'madi dunyo  
g'urbatdan toraygan tabiatimga,  
qop-qora chechakday sochilmish xulyo  
jo'mardlar ko'milgan tariqatimga. ("Tariqat")

## CONCLUSION

As we have observed, in the poet's poems, chiasmus, as a form of repetition of a poetic figure, expresses the poet's artistic intention through a peculiar rhythm. It created wide opportunities as one of the artistic elements that creates an opportunity to attract the reader's attention and enhance expressiveness.

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