POETIC SYNTAX IN THE PROSE OF SAID AHMAD: STYLISTIC AND EXPRESSIVE FUNCTIONS

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Abstract: This article examines the stylistic and expressive functions of poetic syntax in the prose of Said Ahmad, one of the prominent representatives of twentieth-century Uzbek literature. Drawing on his major prose works, including the trilogy Ufq and a range of short stories, the study analyzes syntactic devices such as repetition, inversion, ellipsis, parceling, rhetorical interrogation, and gradation. The research is based on textual analysis and supported by scholarly works in Uzbek stylistics and literary criticism. The findings demonstrate that poetic syntax in Said Ahmad's prose serves not only as an aesthetic device but also as a means of psychological characterization, emotional intensification, and ideological expression. The study contributes to a deeper understanding of syntactic organization in modern Uzbek prose.

Keywords: Poetic syntax, stylistic function, expressive means, Uzbek prose, repetition, inversion, Said Ahmad, narrative discourse.

Introduction

Twentieth-century Uzbek prose underwent significant transformation in terms of thematic scope and artistic form. Among the writers who contributed to this development, Said Ahmad occupies a distinct place due to his mastery of narrative language and psychological depiction. His prose works, particularly the trilogy Ufq, reflect the socio-historical realities of the Soviet period while simultaneously demonstrating a high degree of linguistic artistry.

Scholars of Uzbek literary studies, including Ozod Sharafiddinov and Umarali Normatov, have emphasized Said Ahmad's contribution to the development of national prose and his refined use of expressive language [1, pp. 45–48; 2, pp. 112–115]. However, the syntactic dimension of his prose—especially its poetic features—requires further systematic analysis.

Poetic syntax refers to the deliberate organization of syntactic structures to enhance expressiveness, rhythm, and emotional impact. According to Uzbek stylistic theory, syntactic means such as repetition, inversion, rhetorical questions, and ellipsis function as powerful tools for shaping artistic discourse [3, pp. 134–138]. In Said Ahmad's prose, these devices contribute significantly to the emotional and ideological texture of the narrative.

Methodology

The study employs descriptive, comparative, and stylistic analysis methods. The primary sources include Said Ahmad's prose works, particularly the trilogy Ufq and selected short stories. The research relies on established principles of Uzbek stylistics and literary theory, as outlined in works by Ibrohim G'afurov [4, pp. 78–82] and Qudrat Yo'ldoshev [5, pp. 201–205].

Textual fragments were analyzed to identify syntactic constructions functioning as poetic devices. These constructions were then categorized according to their stylistic and expressive roles, based on the theoretical framework provided by Uzbek and Russian stylistic scholarship [6, pp. 90–94].

Results

The analysis reveals that poetic syntax in Said Ahmad's prose performs the following key functions:

- Intensification of emotional expression through repetition and gradation;
- Psychological characterization via ellipsis and incomplete sentences;
- Creation of narrative rhythm through parallel constructions;
- Emphasis and semantic highlighting through inversion and parceling;
- Dialogic dynamism through rhetorical questions and exclamatory structures.

Repetition is frequently employed to convey emotional tension. In Ufq, repetitive syntactic structures underscore the inner turmoil of characters facing moral dilemmas [7, pp. 156–158]. Parallel constructions enhance the musicality of prose, giving it a poetic cadence that approaches lyrical expression.

Inversion is used to foreground semantically significant elements. As noted by scholars of Uzbek stylistics, inversion in literary prose often serves to intensify meaning and attract reader attention [3, pp. 142–145]. Said Ahmad utilizes this device to emphasize key thematic motifs, such as homeland, duty, and moral responsibility.

Ellipsis and fragmentary sentences are particularly evident in dialogues, where they reflect the natural flow of spoken language and the psychological states of characters [8, pp. 63–67]. This technique contributes to realism while maintaining artistic density.

Analysis and Discussion

Poetic syntax in the prose of Said Ahmad must be interpreted within the structural and aesthetic evolution of twentieth-century Uzbek narrative. As Umarali Normatov emphasizes, Said Ahmad's artistic method synthesizes realistic depiction with lyrical expressiveness, creating a prose texture in which narrative objectivity coexists with emotional depth [2, p. 118]. This synthesis is not achieved solely through imagery or thematic complexity; rather, it is deeply rooted in the syntactic organization of the text. Syntax, in this context, functions as a structural and semantic framework that shapes the rhythm, tone, and psychological orientation of the narrative.

One of the most salient syntactic devices in Said Ahmad's prose is repetition. From a theoretical standpoint, repetition has been described in Uzbek stylistics as a means of intensifying semantic focus and increasing emotional resonance [5, p. 203]. In Said Ahmad's narrative practice, repetition operates at multiple levels: lexical, syntactic, and compositional. At the syntactic level, repeated sentence models or parallel sentence structures create a rhythmic pattern that resembles poetic cadence. This rhythmicity does not transform the prose into verse; instead, it reinforces emotional states and heightens narrative tension.

In emotionally charged episodes—particularly in passages depicting moral conflict or psychological distress—repetition becomes a vehicle of internal agitation. The recurrence of identical or structurally similar constructions mirrors the cyclical nature of a character's thoughts. According to Qudrat Yo'ldoshev, syntactic repetition amplifies semantic weight and emotional coloring by foregrounding specific conceptual elements [5, p. 203]. Said Ahmad's prose demonstrates this principle clearly: repeated constructions function not merely as stylistic embellishment but as mechanisms of psychological representation. The reader experiences the persistence of thought and emotional tension through the recurrence of syntactic forms.

Parallel constructions constitute another major component of poetic syntax in Said Ahmad's works. Parallelism, characterized by symmetrical syntactic patterns, contributes to balance and aesthetic harmony. In descriptive passages—especially those portraying landscapes, communal life, or collective experiences—parallel constructions generate a sense of structural cohesion. Scholars such as Mamajonov have linked the use of parallelism in Uzbek prose to oral narrative traditions, where rhythmic balance facilitated memorization and recitation [9, pp. 74–76]. Said Ahmad's prose reflects this cultural continuity while adapting it to modern narrative techniques.

Parallel structures in his works often serve two interconnected functions: rhythmic organization and thematic reinforcement. By aligning syntactic units in symmetrical patterns, the author emphasizes conceptual parallels within the narrative. For example, descriptions of social transformation or generational change frequently employ parallel constructions to highlight contrasts and continuities. The repetition of syntactic frameworks creates semantic equivalence or opposition, thereby reinforcing thematic coherence. This technique exemplifies how poetic syntax contributes to the structural unity of the text.

Inversion, defined as a deliberate deviation from neutral word order, plays a significant expressive role in Said Ahmad's prose. According to Uzbek stylistic theory, marked word order

functions as a means of expressive foregrounding, drawing attention to semantically significant elements [3, p. 144]. Inversion in Said Ahmad's narrative does not occur arbitrarily; it is strategically employed to emphasize key concepts such as homeland, moral duty, or personal responsibility.

By placing a semantically central word at the beginning or end of a sentence, the author shifts the reader's focus and intensifies emotional impact. Inverted constructions often coincide with climactic moments in the narrative, where thematic emphasis is required. The disruption of expected syntactic order produces a perceptible shift in tone, signaling heightened emotional or ideological significance. This aligns with theoretical observations in stylistic studies, which consider inversion a mechanism for altering informational hierarchy within a sentence.

Ellipsis and incomplete sentences further illustrate the expressive potential of poetic syntax in Said Ahmad's prose. In dialogues and internal monologues, ellipsis reflects the natural fragmentation of spoken language. However, its function extends beyond imitation of colloquial speech. As noted in studies of Uzbek narrative psychology [8, pp. 63–67], incomplete syntactic structures often reveal unspoken emotions or suppressed thoughts. In Said Ahmad's works, ellipsis becomes a subtle indicator of psychological complexity. The absence of explicit syntactic completion invites the reader to infer underlying meanings, thereby intensifying interpretative engagement.

Fragmented sentences, particularly in moments of emotional climax, convey hesitation, doubt, or internal conflict. The syntactic break corresponds to a psychological break. Such fragmentation demonstrates that poetic syntax in prose can reflect cognitive processes. The reader perceives not only what characters articulate but also what remains unsaid. This interplay between explicit and implicit meaning enhances narrative depth.

Parceling—defined as the division of a syntactically complete structure into separate segments—represents another expressive device frequently observed in Said Ahmad's prose. Stylistic scholarship identifies parceling as a means of creating dramatic pauses and emphasizing isolated elements [6, p. 92]. In Said Ahmad's narrative, parceling often occurs in moments of heightened emotional tension. The segmentation of a single thought into multiple syntactic units generates a rhythm of interruption and emphasis.

This technique produces several effects. First, it intensifies focus on individual lexical items by isolating them syntactically. Second, it introduces pauses that resemble oral storytelling rhythms. Third, it mirrors the fragmentation of emotional experience. In scenes depicting conflict or moral dilemma, parceling underscores the weight of individual words or phrases. The syntactic separation becomes a visual and auditory marker of significance.

Rhetorical questions constitute an additional component of poetic syntax in Said Ahmad's prose. These interrogative constructions perform both expressive and ideological functions. From a stylistic perspective, rhetorical questions enhance dialogicity by simulating an exchange between narrator and reader. According to To'xtasinov, rhetorical interrogation strengthens the communicative bond within artistic discourse [10, pp. 51–54]. In Said Ahmad's narrative practice, rhetorical questions frequently appear in internal monologues, where they articulate doubt, reflection, or moral inquiry.

Such questions often remain unanswered within the text, thereby transferring interpretative responsibility to the reader. This strategy fosters active engagement and underscores thematic concerns. Moreover, rhetorical questions can signal ideological evaluation, subtly guiding reader perception without explicit authorial commentary. The interrogative form introduces emotional immediacy while preserving narrative subtlety.

Importantly, poetic syntax in Said Ahmad's prose does not undermine the realist foundation of his works. On the contrary, it deepens psychological authenticity. Ozod Sharafiddinov observes that Said Ahmad's language remains close to everyday speech while retaining artistic elevation [1, p. 47]. This balance between colloquial naturalness and poetic intensity is achieved through careful syntactic modulation. The writer does not rely excessively on ornate

constructions; rather, he integrates expressive devices organically within realistic narrative contexts.

The interaction between poetic syntax and realism can be understood as a dynamic equilibrium. Repetition and parallelism introduce rhythmic beauty, yet they do not disrupt narrative clarity. Inversion emphasizes key ideas without obscuring meaning. Ellipsis and parceling simulate authentic speech patterns while enhancing expressive power. Thus, poetic syntax becomes a structural means of reconciling aesthetic aspiration with documentary fidelity.

Furthermore, poetic syntax contributes to ideological articulation. In narratives addressing social transformation or ethical responsibility, syntactic emphasis underscores value-laden concepts. The arrangement of syntactic units reflects not only emotional states but also moral hierarchies. Through marked constructions, the author foregrounds themes of communal solidarity, responsibility, and perseverance. Syntactic structure thereby functions as an instrument of worldview expression.

From a broader theoretical perspective, Said Ahmad's syntactic craftsmanship aligns with general principles of artistic discourse described in Uzbek stylistics and literary theory [3; 4]. The integration of expressive syntax within prose demonstrates that poetic devices are not confined to verse. Instead, they operate across genres, adapting to the communicative demands of narrative prose. Said Ahmad's works exemplify this cross-genre functionality.

Conclusion

The study confirms that poetic syntax constitutes an essential component of Said Ahmad's prose style. Through repetition, parallelism, inversion, ellipsis, parceling, and rhetorical questioning, the writer constructs a linguistically rich narrative texture. These syntactic devices perform stylistic and expressive functions that enhance emotional depth, psychological nuance, and thematic emphasis.

The analysis demonstrates that Said Ahmad's mastery of syntactic organization contributes significantly to the evolution of modern Uzbek prose. His works exemplify how poetic syntax can operate within realistic narrative frameworks, enriching artistic discourse without compromising clarity or authenticity.

Future research may extend this analysis to comparative studies of syntactic expressiveness in the prose of other twentieth-century Uzbek writers.

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