

**SPEECH AND THE SYNTAX OF COMPLEX SENTENCES IN
DRAMATIC WORKS DEDICATED TO AMIR TEMUR**

Yakhshieva Zebo Rashidovna

Doctor of Philological Sciences (DSc),
Professor at Turon University,
Academician of the Turon Academy of Sciences

Jumayeva Durdona Azamat qizi

Master's student at Qarshi International University

Abstract: This article analyzes the poetics of speech in Uzbek and world literary works about Amir Temur, as well as the types of conditional subordinate complex sentences used in them, and the purposes pursued by the authors through their application. In addition, we scientifically investigated the functions intended by the use of such conditional subordinate complex sentences in works about the great Sahibqiron created in different times and regions.

Keywords: K.Marlowe, chronotope, syntax, conditional subordinate complex sentences, morphology, punctuation, Tamburlaine.

When analyzing the poetics of works belonging to different genres, it is necessary to pay close attention to their linguistic features. Since literature is the art of words, it naturally forms a unity with linguistics and translation. In linguistics, the word is a tool of communication, while in artistic literature it serves as material for depiction and expression. Therefore, to analyze the lexical, grammatical, and syntactic aspects of words—the main tools of literary creativity—and to identify the use of subordinate complex sentences, knowledge of linguistic principles is essential.

Even if a writer clearly understands the lexical meaning of words and sentences, failure to fully grasp their grammatical meaning can result in inconsistencies in imagery and expression. Moreover, a writer, poet, or playwright

must master the rules of syntax, which study the interrelation of words and the types of subordinate complex sentences.

As Professor Dilmurod Quronov noted: “When speaking of the characteristics of artistic speech, its imagery is considered first of all. It is known that most words in the language inherently have figurative qualities. However, the imagery of artistic speech occurs through the systematic arrangement of those words in semantic and grammatical relation, that is, it is secondary imagery. Artistic speech does not merely convey information, but creates linguistic images in periodic sequence, ultimately confronting the reader not with a bare conclusion but with an artistic reality.” [1; 241]

This ability to use “words with figurative nature” to create “linguistic images in sequential order” becomes possible only through adherence to syntactic laws. From this perspective, the study of speech and syntax in dramatic works dedicated to Amir Temur is of great importance. Analyzing simple and complex sentences, alongside their morphological and syntactic properties, as well as punctuation differences in Uzbek and English, defines the scope of this research.

This theoretical perspective can be observed in the analysis of Abdulla Oripov’s drama *Sohibqiron*, dedicated to Amir Temur. The speech of the characters creates a strong semantic unity, confirming the correctness of these views.

Temur:

Boyazidga yana maktub yo‘llagan edik,
Yana imkon bergan edik o‘ylab ko‘rishga.
Biroq hanuz javob yo‘qdir.

Muhammad Qovchin:

Balki Boyazid

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-5, ISSUE-9

Tavba qilib o'tirardi, agar jura'ti so'nib.

Yo adolat jabhasida biz to'kkan qonlar

Nazaringda, sel misoli ko'pirmoqdami?" [2; 406]

Temur's words about sending a letter to Bayezid lead Minister Muhammad Qovchin to comment on the fear of bloodshed, which angers Temur. He quickly asserts that he is not a cruel ruler who enjoys unjust bloodshed, but that he shed blood solely for the sake of justice. The drama depicts the reactions of various officials, commanders, and ordinary people to Temur's military campaigns, while emphasizing Sahibqiron's arguments.

If the author had conveyed Temur's justification only through his direct speech, without dialogic exchanges, the depth of logical and artistic expression in these passages would have been lost. The information would then resemble a sermon rather than a dramatic conflict. For example, in the line "*Tavba qilib o'tirardi, agar jura'ti so'nib*" ("He might have repented, if his courage had failed"), we observe a conditional subordinate clause. In Uzbek grammar, this is a complex sentence with a conditional clause, while in English grammar such clauses are classified mainly as real, unreal, or mixed conditionals. This shows that the author's purpose is not to explain grammatical categories but to reveal the psychological state of the character.

When analyzing the syntax and use of subordinate clauses in Ma'ruf Jalil's drama *Sohibqiron*, it is first necessary to note the presence of an epic spirit in the work. Unlike many other dramas, this one describes in detail the events connected with Amir Temur's entry into the political struggle. Explanatory notes that would typically belong to the author are instead entrusted to the speech of the characters themselves. The playwright considers acquainting the audience with the historical realities of that period as one of his main tasks.

It is also important to remember that the dramatic works we analyze here are written in verse form. While the original text of K. Marlowe's play about Tamburlaine contains rhyme, the dramas of Abdulla Oripov and Ma'ruf Jalil are written in blank verse. This indicates that inversion and subordinate constructions are dictated by the requirements of the genre, and the use of subordinate clauses clarifies the author's intention.

In Uzbek classical and modern literature, there exist numerous poetic and prose works dedicated to Amir Temur. At the beginning of the 20th century, the spread of Jadid ideas in Turkestan strengthened the process of national self-awareness. Jadid poets created many poems about Sahibqiron Amir Temur, who had once spread the fame of Turkic peoples throughout the world. Abdurauf Fitrat, for example, in his poem *Yurt qayg'usi* ("The Sorrow of the Homeland"), addressed the homeland as "Mother," recalling the blood of ancestors like Temur flowing in the nation's veins:

Abdurauf Fitrat – "Yurt qayg'usi"

Onam! Seni qutqarmoq uchun jonmi kerakdir?
Nomusmi, vijdon bila imonmi kerakdir?
Agarkim, Temur bila Chingiz qoni toshar tomirimizdan,
Aytgil! Seni qutqarmoq uchun qonmi kerakdir?" [3; 31]

Thinkers emphasized that to awaken a nation from the slumber of negligence, it was necessary to remind it of its history and promote it. Realizing this, Fitrat sought to inspire his people by recalling the heroism of Sahibqiron, their forefather. In another prose piece of *Yurt qayg'usi*, Fitrat appeals directly to Amir Temur, lamenting the miserable state of the nation and crying out to the Sahibqiron to heal the people's wounds. In this poem, the predominance of simple sentences instead of complex ones shows the poet's choice of form for lyrical inspiration.

A striking example of Jadid literature's emotional appeal is seen in these lines:

Fitrat:

“Bag‘rim yoniq, yuzim qora, ko‘nglim siniq, bo‘ynim bukuk.

Sening ziyoratingga keldim, sultonim!

Ezilgan boshim, qisilgan vijdonim, kuygan qonim, o‘rtangan jonim uchun bu sag‘anangdan davo izlab keldim, xoqonim!

Yuz yillardan beri jafo ko‘rsa, g‘am chekib kelgan turning qonli ko‘z yoshlarin etaklaringga to‘karga keldim.

Qorong‘uliklar ichra yog‘dusiz qolgan o‘zbek ko‘zlari uchun tuprog‘ingdan surma olg‘ali keldim.” [4; 33]

This example demonstrates how conditional subordinate clauses can reflect the author's passionate emotions and his vision of history. Fitrat uses such constructions not only for grammatical effect but also to intensify the expression of the nation's centuries-long suffering.

The dreams and appeals of the Jadid poets can also be compared with the works of English poets, such as Victor James Daley, who grew up in England and was influenced by legends and perceptions about Timur:

Victor James Daley – “Tamerlane”

LO, upon the carpet, where
Throned upon a heap of slain
Blue-eyed dolls of beauty rare
(Ah, they pleaded all in vain!)
Sits the Infant Tamerlane!

Broken toys upon the floor
Scattered lie—a ruined rout.
Thus from all things evermore
Are—the fact is past a doubt—
Hidden virtues hammered out [5].

Conclusion In conclusion, syntactic analysis of this kind shows that the creative works about Amir Temur studied here—by James Daley, Charles Lamb, Edgar Allan Poe, Muhammad Yusuf, Iqbol Mirzo, N. Afoqova, I. Subhoni, and others—contain numerous examples of subordinate complex sentences. This opens up wide opportunities for further research in the field.

REFERENCES

1. Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: “Navoiy universiteti”, 2018. – 241 b.
2. Орипов А. Танланган асарлар. Иккинчи жилд. – Тошкент: Фафур Фулом номидаги “Адабиёт ва санъат” нашриёти, 2001 – 406 б.
3. Фитрат А. Танланган асарлар. I жилд. Шеърлар, насрий асарлар, драмалар. – Т: “Маънавият” 2000. – Б. 31.
4. Yakhshieva Zebo Rashidovna. Scientific process of learning the personality of Tamurlaine in Russian studies. Netherland. Intellectual education, technological solutions and innovative digital tools. 2025. 3 January.
5. Victor James Dale. Tamerlane. <https://www.poemist.com/victor-james-daley/tamerlane>.
6. Yaxshiyeva Zebo Rashidovna. Ingliz va o'zbek temurshunosligi tadqiqi va taraqqiyoti. Xorijiy tillarni o'qitishda innovatsion yondashuvlar, nazariyaning amaliyotga tadbiqu. Toshkent. Respublika ilmiy-amaliy konferensiya. 2025. Aprel.

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-5, ISSUE-9

7. Yakhshieva Zebo Rashidovna. Studies of the image Tamburlaine in the Russian literature field. France. Scientific approach to the modern education system. January. Part 32. P.9-12.
8. Yakhshieva Zebo Rashidovna Temuriyshunoslik ilmida tarjima faoliyati tadriji – taraqqiyot va tanazzul. 15th International conference on foreign language teaching and applied linguistics. Jizzakh. 2025. May.
9. Z.R.Yaxshiyeva. Husayn Jovid ijodida ikki tarixiy shaxs musobati tahlili. Xorazm Ma'mun akademiyasi axborotnomasi. 2025, 4 son. 336-341 b.
- 10.3.Яхшиева. Восточные и западные Художественные Произведения, Созданные По Прототипу Исторических Образов. Foreign Linguistics and Lingvo didactics. Зарубежная лингвистика и лингводидактика. International conference on linguistic literary and translation. 2024. С.14-16.
- 11.Z.R. Yakhshieva. The figure of Amir Temur: as a historical person and an artistic image. Academic international conference on multi-disciplinary studies and education. Hosted from Pittsburgh, USA. 2023.30.05. 94-96 p.
- 12.Z.R. Yakhshieva. Research of the figure Tamburlaine in English and Uzbek literature. Eurasian journal of learning and academic teaching. (EJLAT) August. 2023. ISSN (E): 2795-739X. P. 6-10.
- 13.3.Яхшиева. Свобода личности и периодические проблемы в англоязычном литературоведении. Международная научно–практическая конференция “Современные подходы и инновации в филологическом
- 14.Zebo.R.Yakhshiyeva. Jahon adabiyotshunosligida Amir Temur obrazi talqinlarining qiyosiy tadqiqi. Нововведения современного научного развития в эпоху глобализации: проблемы и решения. Volume1. Issue. www.uz.researchers.com. 2024.18-25.
15. Yakhshieva Zebo Rashidovna. G'arb va Sharq adiblari ijodida Amir Temur prototipi asossida yaratilgan asarlar tadqiqi. O'zbekiston: til va madaniyat. Adabiyotshunoslik. 2024 Vol. 1[2] ISSN 2181-92-2x. www.literature.tssull.uz 120-138 b.