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Syntactic Composition of Poetic Speech

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Abstract:

This article provides information about the features of poetic speech - syntactic composition, the patterns of its formation and its components.

Keywords: poetic speech, communicative function, syntactic composition, argument, predicate, system, repetition, amplification, contrast, semantic connection, syntactic connection.

Introduction

Syntactic research in modern linguistics has made great strides in examining and evaluating complete and complete forms of speech in various aspects. Research in this area is continuing based on new theoretical views, clear conclusions related to the communicative function, which is one of the main tasks of language. In particular, the question of the functionality of language units in the analysis of speech, that is, their adaptation to perform a communicative or aesthetic function in the structure of speech, is still relevant today. The study of poetic speech, which is distinguished by the strength of its function of influence, is one such study.

A simple message conveyed to the listener (reader) through poetic speech, the information is also given in an emotional, artistic form. That is why the development of thought in them takes place in a specific way, in a specific way, using the means used only in poetic speech. The idea is conveyed to the listener figuratively due to the precise sequence of certain parts. It is this sequence that determines the compositional-syntactic structure of poetic speech. In world linguistics, including Russian linguistics, significant work has been done on the compositional-syntactic structure of poetic speech [1]. In Uzbek linguistics, the composition of the text is studied in the study of super syntactic integrations, which is the largest unit of prosaic speech (text) [2].

Materials and Methods

The study of the compositional-syntactic structure of poetic speech falls within the scope of the study of poetic syntax. The compositional-syntactic structure of poetic speech means the orderly arrangement of the parts of speech, the gradual development of thought, and the arrangement of language and units of speech in a certain logical sequence and their use for artistic expression. This implies that these units are used in a proportionate way to express semantic integrity. Compositional-syntactic content is formed as a result of the use of linguistic units in several ways. Linguists use the author's methods of repetition, reinforcement, processing (in this case, the return to the previous idea, the development of the idea) to create the compositional-syntactic structure of the work of art. The compositional-syntactic structure embodies the

poetic form of the work. In linguistics, the composition of speech, that is, the words, combinations, sentences, phrases that form the text of the work, other units in which methodological tools are used as building material and their functional functions are studied. Compositional-syntactic analysis of poetic speech is important in evaluating speech by linguistic categories.

Also, the compositional-syntactic structure of speech is formed on the basis of the orderly arrangement of its constituent parts, syntactic-stylistic figures, sentences and other means of image formation in a particular space and time unit. Syntactic composition regulates the ideas that are "scattered" in the mind of the author [3], and their expression by means of language creates a complex syntactic device - speech. The composition forms a whole from individual parts. The theme, title, title, epigraph, first and last sentence of the speech play an important role in this. The compositional-syntactic structure of speech is formed using several compositional-stylistic methods:

- Repetition is a method of providing a connection between the beginning (beginning) and the end of a work. Formal and semantic repetition of words, compounds, sentences, and other syntactic devices used to illuminate a common theme;
- Reinforcement - occurs on the basis of a series of units of units that complement each other in content and are pronounced with a separate accent intonation. Instead, gradunomic units can be used in their composition;
- Opposition - is created based on the antithesis of object, object, image and emotion, by means of the categories of contrast-comparison, opposition-opposition, opposition-generalization;
- Reorganization (re-editing) - re-formation based on analysis and synthesis of ideas formed in the mind in order to ensure intellectual sequence and coherence, based on which the logical ordering of language and speech units.

Compositional-syntactic analysis is the most effective method in which we come to certain conclusions in the study of poetic speech. Syntactic-stylistic and rhetorical figures and tropes used in poetic speech play an important role in the formation of compositional-syntactic structure. Any language or unit of speech as a figure adds imagery, expressiveness, emotionally-colored paint, and expressiveness to poetic speech. They are formed in the structure of speech by means of a word, compound, sentence or piece of speech - phrases and have a special semantic significance.

Russian linguist G.A. Zolotova says about the compositional-syntactic structure of speech: "Compositional-syntactic structure is the formation of the intellectual and communicative structure of speech in a certain order, based on the semantic sequence of language tools" [4]. This semantic and structural order the compositional-syntactic structure is formed and as a result of conscious ordering of speech-compositional forms for the consistent development of thought by means of language, composition-syntactic integrity (integrity) is formed, and in this way the thought begins, develops, and ends. The chain connection of language and speech units involved in the expression of the same logical sequence forms the compositional syntactic structure of speech. On this basis, the plot line of poetic speech grows. For example:

Гўзаллик нимада,

Ул қаро кўзларда,

Соз каби сўзларда

Деганлар янглишар

Гўзаллик бир гулдир,

Муддати фаслдир,

Яшамоқ аслдир

Сиз, биз бор, яшар.

Гўзаллик ишлайши,

Манглайни терлатиши.

Гўзалдир унган ши,

Мақтанса ярашар. (G.Gulam)

What is the beauty of the author of the speech in the quoted poetic speech? On the basis of asking a question, he develops his opinion around this question - logically expresses his views, gives arguments, substantiates his opinion and comes to the final conclusion (Beauty's work). In the formation of the compositional-syntactic structure of speech, it is observed that in the eyes, in the words, the argument fragments, the flower, the season, the original predicates have played an important role.

Results and Discussions

The most basic principle in the compositional-syntactic analysis of poetic speech is the principle of systematicity. This principle is based on the hierarchical relationship of different level units in the compositional-syntactic structure of speech. This systematization is carried out by analyzing the composition of the intellectual sequence and composition-syntactic structure into levels. Kazakh linguist M.G. Aldamjarova suggests following three main levels in determining the compositional and syntactic structure of poetic speech in Turkic languages [5].

The first, highest level gives rise to other levels of compositional-syntactic analysis and is the main compositional-syntactic category. He is the "author's image" that conveys the system of all speech units realized in speech. The second level is the method of expression introduced by the author into the speech, in which the units that make up the overall structure of the form of the message conveyed are formed in proportion to the monologue or dialogic speech. At the third level, it is envisaged that the units that have a hierarchical relationship in one system, that form the compositional-syntactic structure of speech divided into sequences in the text of the work, come in different methodological functions to form a single syntactic device.

In the first level analysis the individual skill of the author creating the poetic speech (author's context), its characteristic features in speech formation, level of individuality of the methods and means used by the author, in short, linguistic skill of the author are studied. The secondary analysis highlights the relationship and compatibility of monologue and dialogic forms of speech, which determine the artistic and aesthetic features of speech and are formed in the text. The third level analysis considers the order of the units that make up the compositional-syntactic structure and their main features, the characteristic features of poetic

speech. The same level of analysis is important for applied linguistics, providing valuable material for the study of poetic speech.

In the formation of the compositional-syntactic structure of speech, "parts should be placed (in order) so that they serve to express the author's ideas in a clear sequence" [6]. Indeed, the coherent expression of the author's main ideas, which are the product of the idea and poetic thinking, is closely related to how perfectly the compositional-syntactic structure is structured. Hence, one of the main conditions that ensures the integrity and semantic consistency of the syntactic structure of poetic speech is that it has a syntactic-compositional structure. When we say composition-syntactic structure, first of all, as E.A. Referovskaya points out, poetic speech is understood as the orderly arrangement of the main parts-elements [7].

G.Ya. Solganik emphasizes that such an arrangement consists of three main parts: beginning, development of thought and completion [8]. Opinions about the compositional-syntactic parts of speech can be found in the works of other researchers [9]. Researcher N.A. Yushina applies such passages only to the paragraph [10]. In our opinion, even if the poetic works - quatrains, rubais and other small-volume works themselves consist of a single syntactic whole (poetic band), parts of their compositional-syntactic structure (beginning, development of thought, completion) are clearly visible. After all, a poetic band means a single supersyntactic whole. For example:

Бозорга ўхшайди асли бу дунё,

Бозорга ўхшайди бунда ҳам маъни.

Иккиси ичра кўрмадим, асло,

Молим ёмон деган бирор кимсани.

(A.Oripov)

The order of the compositional-syntactic parts in this passage can be explained as follows: the beginning is the first line of the poetic speech, that is, the world is like the Bazaar, the development of thought is the second line - the Bazaar is like the meaning. The conclusion includes the third and fourth lines: I did not see anyone in the two, not at all, someone who called Malim bad. As can be seen, ensuring the integrity of the compositional-syntactic structure of poetic speech, as well as the skillful use of linguistic materials in the consistent development and conclusion of thought, is obvious. In addition, in order to ensure a strong semantic and syntactic connection between relatively independent sentences (lines) and to strengthen the emotional impact, the use of a combination of syntactic figure (similar to the market), synonyms (market, goods) were used.

Conclusion

Thus, in the compositional-syntactic structure of poetic speech, the ordering of the following three main parts in a clear sequence plays an important role:

I. The beginning is formally defined as the title of a poetic speech or the sentence that forms the first line in poems without a title, and defines the subject of the speech. Acts as a semantic center. Poetic shows the space and time area of speech. It subjugates all the syntactic devices that come after it in the text, both semantically and syntactically.

II. Development of thought - develops the dynamics of the topic or thought identified at the beginning. The image expands, interprets the image of the object defined by the initialization in the speech type. Expressed in a few sentences, it is a part that develops the idea, as well as explains the beginning, clarifying its content.

III. Completion is the last sentence (line) of a poetic speech, sometimes the last paragraph of a poetic work. The introduction to large-volume lyro-epic works and the system of linguistic and verbal means of expressing it. Concluding remarks. The preceding sentence is the part that concretizes the content of the fragments.

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