Composition-Syntactic Structure of Poetic Speech

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ABSTRACT

This article is devoted to the study of the compositional-syntactic structure of poetic speech, focusing on the field of poetic syntax. The research done in this regard has been reviewed and commented on. Examples from the poems of Uzbek literature are given and analyzed.

KEYWORDS: syntax, supersyntactic integrity, speech, poetic speech, composition-syntactic structure.

Modern syntactic research in the Uzbek language has made great strides in examining and evaluating complete and complete speech forms in various aspects. Research in this area continues with new theoretical views on the communicative function, which is one of the main functions of language, based on clear conclusions. In particular, in the analysis of speech, the issues of functionalization of language units - that is, their adaptation to perform any communicative or aesthetic task in the structure of speech - have not lost their relevance on the agenda. 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 artistic speech. In linguistics, including Russian linguistics, significant work has been done on the compositional-syntactic structure of poetic speech [3; 4; 5; 7]. In Uzbek linguistics, MT Abdupattoev studied the composition of the text in the study of supersyntactic units, the largest unit of text [2].

The study of the compositional-syntactic structure of poetic speech is part of the study of the field of poetic syntax. The compositional-syntactic structure of poetic speech means the orderly arrangement of parts of speech, the gradual development of thought, the use of language and units of speech to express the content of speech in a certain logical sequence. 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 methods of repetition, reinforcement, processing by the author to create the compositional-syntactic structure of the work of art (this refers to the development of the idea by returning to the previous idea). The compositional-syntactic content forms the artistic form of the work. In linguistics, the linguistic composition of speech, that is, the words, compounds, sentences, phrases, grammatical forms that make up the text of a work, other units in which stylistic tools are involved 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 placement of components-parts, syntactic-stylistic figures, sentences and other means of image formation that make up speech in a particular space and time unit. Syntactic composition regulates the ideas that are "scattered" in the mind of the author [11], and their expression by means of language creates a complex syntactic device - speech. The composition forms a whole from individual parts. In this case, the subject, title, title, epigraph, first and last sentence of the speech are important and play a role. The compositional-syntactic structure of speech is formed using a number of compositional-stylistic methods: repetition - a method that provides a connection between the introduction (beginning) and end of the 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. Depending on their location, gradunomic units may be used;

opposition - is created on the basis of the antithesis of object, object, image and emotion, by means of the categories of contrast-comparison, opposition-opposition, opposition-generalization; rearrangement (assembly) - rearrangement on the basis of analysis and synthesis of ideas formed in the mind in order to ensure the sequence of thought, and, accordingly, 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. The syntactic-stylistic and rhetorical figures and tropes used in the structure of poetic speech play an important role in the formation of the compositional-syntactic structure. Any language or unit of speech as a figure adds imagery, expressiveness, emotionally-charged 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 intellectual 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" [6]. On the basis of this semantic and structural order the compositional-syntactic structure is formed. 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:

Эртаги бор миллат денгиздир,	The nation of tomorrow is the sea,
Эртаги йўк миллат бир кўлмакдир.	A nation without a future is a pond.
Эртак асли хаммабоп тарих	The fairy tale is originally a raw history
Эгизакдир ўтмиш ва эртак	The twins are the past and the fairy tale
	(A. Obidjon)

In the formation of the compositional-syntactic structure of speech, "the parts should be placed (in order) so that they serve to express the author's ideas in a clear sequence" [4]. Indeed, the consistent 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 noted, poetic speech is understood as the orderly arrangement of the main parts-elements [9, 69]. G.Ya. Solganik emphasizes that such a location consists of three main parts: beginning, development of thought and completion [10, 102]. Opinions about the compositional-syntactic parts of speech can be found in the works of other researchers [1,45; 8,18]. Researcher N.A. Yushina applies such passages only to the paragraph [12,16]. In our opinion, even in cases where poetic works - quatrains, rubais and other small-volume works themselves consist of a single paragraph (poetic band), parts of their compositional-syntactic structure (beginning, development of thought, completion) are clearly visible. After all, a poetic band means a single paragraph. For example:

Бугун кўкрагимда симиллар оғрик,	Today the wires in my chest are sore,
Бугун қўлларимда парчаланган най.	A broken reed in my hands today.
Мен сизни соғиндим хаммадан ортик,	I miss you more than anyone,
Гулхан атрофида учта болакай...	Three children around the campfire ...
	(I. Mirzo)

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, ie - *Бугун кўкрагимда симиллар оғрик, (Today the wires in my chest are painful)*, the flow of thought is the second line - *Бугун қўлларимда парчаланган най (A broken reed in my hands today).* The conclusion includes the third and fourth lines: *Мен сизни соғиндим хаммадан ортик, Гулхан атрофида учта болакай...(I miss you more than anyone, three children around the campfire ...)* 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, the repeated use of the syntactic figure (Today) combination to provide a strong semantic and syntactic connection between sentences (lines) and to enhance emotional impact is a clear example of this.

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:

1. The beginning - formally defines the subject of the speech, equivalent to the title of the poetic speech or the sentence that forms the first line in the poems without a title. 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. 2.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.

3. 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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