Parts of Syntax Composition in the Text

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Abstract: the largest linguistic unit of the article is the text, segmentation of the text, semantic and communicative aspects, whole, storytelling, nature, characters, situation, scene, etc., author's thinking, communicative function, thematic-rhetorical relationship, actual division of the text, syntactic construction, minimum text, reference, telegram, short newspaper message, note, letter, maximum text monograph, novel, short story, story, part of a novel, chapter, paragraph, semantic and structural connections, supersyntactic integrity.

Keywords: syntactic construction, whole-piece, minimum text, reference, telegram, short newspaper message, maximum text, communicative task, thematic-rhetorical relationship, actual division of the text.

Text is the largest unit of speech and is the object of study of large syntax. Issues such as the communicative function of the text, compositional structure, structural-semantic and stylistic features of its constituent parts have been attracting the attention of linguists since the 80s of the XX century.

In Uzbek linguistics, great achievements have been made in the scientific and practical coverage of textual issues. This does not mean that text problems have been solved in Uzbek linguistics, but rather that linguists have been tasked with studying new problems in textology.

Summarizing and further developing the achievements in text linguistics, the implementation of major monographs, set a number of urgent tasks for young researchers.

Considering the text as a single integral form (formal) and intellectual integrity, interpreting it as a complex speech device, taking into account its formal-semantic features (formal, semantic and communicative aspects), researchers consider it a multi-layered and multi-level semantic-structural integrity. , they think.[1]

According to Galperin (segmentation, limitation of the text) depends on many factors, in particular, the size of the parts that are acceptable for the perception of structural-factual information, the pragmatic attitude of the text. It can be said that when placing supersyntactic integrity, paragraphs, or other units of text, shifting attention from one object to another is just as necessary as changing exercise types, because focusing from one object to another is a change in micro-theme.

This change determines the correct placement of parts of the text, that is, the correct formation of the syntactic composition of the text.

What type of text and what it looks like is based on a whole-piece relationship. To do this, we refer to the concepts of minimum text and maximum text. The minimum text is at least equal to a reference, telegram, short newspaper message, note, letter, SMS, etc. The maximum text is a monograph, novel, short story, etc. For example, the logical and coherent sequence of a section, chapter, paragraph, supersyntactic whole, etc. in a novel constitutes its wholeness, its integrity. Such division of the text

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[1]Mamajonov A., Addupattoyev M. Матн назарияси.Farg`ona.,. 2016. 5- бет.

2.Ҳайитметов А. Ўзбек тилида гапнинг актуал бўлиниши ва позицион масалалари. Тошкент. «Фан", 1984.

and its formation in this order is evaluated as a volumetric-pragmatic phenomenon. This in itself means the gradual development of thought - the gradual development of the speech movement.

Galperin shows the following forms of speech movements: 2

1) Author's speech: narration, description of nature, characters, situation, scene, etc., author's thinking;

Мартнинг охирги кунлари. Кўк юзида сузиб юрган булут парчалари офтобни бир зумда юз кўйга соляпти. Офтоб ҳар сафар булут остига кириб чиққанида, баҳор келганидан бехабар ҳануз ғафлатда ётган ўт-ўланни, қурт-қумурсқани уйғотгани аввалгидан ҳам ёруғроқ, аввалгидан ҳам иссиқроқ шуъла сочаётгандай туюлади. (А.Қаҳҳор) The last days of March. Fragments of clouds floating on the blue surface instantly cast the sun on the face. Each time the sun came under the clouds, it seemed as if the grass, the insects, still unaware of the arrival of spring, was waking up brighter and warmer than before.(A.Qahhor)

The sentences included in this text are thematically coherent, with each of the text units serving to express a common purpose. The first is independent in terms of its communicative function, through which the subject is defined. The rest of the sentences are subordinate to the first sentence in terms of their communicative function. This piece, which is typical of artistic speech, consists of two simple sentences and one compound sentence.

1) Another's speech: dialogue (intersected with the author's comments), quote.

Қурбоной кинояни пайқади, лекин пайқамасликка олди:

"Ёзувчининг оқибатлиси ўзингиз экансиз, ота".

"Мен ёзувчи эмас, мухбир бўп келдим, тилла қизим".

"Иш кўп, ота, ҳаттоки мухбиргаям вақт тополмайман".

(М.Муҳаммад Дўст)

The victim noticed the irony, but ignored it:

"You're the writer's consequence, father."

"I'm not a writer, I'm a reporter, golden girl."

"There's a lot of work, Dad, and I can't even find time for a reporter."

(M.Muhammad Do'st)

It is known that such texts are evaluated as dialogic text. Sometimes an entire chapter of a work of art can consist only of dialogic speech. For example, the texts of stage plays (excluding the author's short remarks) constitute only dialogic texts.

The main factor that ensures the integrity of both types of texts is the accuracy of the topic and the coherence of the text units around the semantic core. The only difference from the above texts is that in the first text the pragmatic basis is clearly felt, while in the second the subjective-cognitive aspect is the leader.

The analysis of linguistic evidence shows that the study of the text and its units from a linguistic point of view is a particularly complex process and is of great scientific and practical importance in accurately and convincingly covering the historical development of Uzbek written speech.

The internal articulation (intonational integrity) of the text is subjective. The author, realizing the reality, its continuity, in the statement of thought, that is, in the formation of the text, seeks to express

the episodes, events, passages embodied in the text in a certain character, to select, distinguish important things from his point of view.

At the same time, the articulation of the text also has an objective character, because in the formation of the text the author is forced to take into account the order of the world and the peculiarities of human thinking, simultaneously synthesizing and analyzing information about objective existence.

The communicative formation of the text is closely related to the thematic-rhetorical components of speech and the communicative registers. At the same time, it creates the basis for the compositional-syntactic formation of the text.

It is well known that the thematic-rhetorical relationship is related to the actual division of the text. In syntactic construction, as the units of actual division, most scholars define the basis of expression of a sentence - the theme and the core of expression - rhyme. The author of the speech and the listener or reader are part of the communication mechanism. The topic is rema new message, information, if the topic is known to both of them, often, in advance. Apparently, it is also studied in terms of content as a syntactic category. It is well known that in Uzbek linguistics the tendency to study the category of language in terms of content is growing.

In the texts, there is a clear semantic integrity and logical consistency between their theme and rhyme. In exchange for the interrelated semantic connections of the sentences that make up the text, the main idea is given information about the topic. Thus, a semantic (semantic) relationship is formed between the text theme and the rhyme. Such semantic relationships are similar to the semantic types between parts of speech, but appear in slightly more complex forms within the text.

In texts, the subject is realized through the first sentence in its composition. The subject is determined by the first sentence. The rest of the text (regardless of how many relatively independent sentences it contains) serves to illuminate, explain, and provide additional information on the topic - that is, it is equivalent to a rema. In this order, the rema-thematic relationship is observed in the texts.

In texts, the theme-rema relationship is based on the law of semantic connection. If this law is violated even slightly, it undermines the semantic and structural integrity of the text. Regardless of the nature of the topic of the text, the remainder reflects the end result related to that topic.

For example:*Элдан мадор кетган йиллар эди. Йигитларнинг жонини уруш суғурган, кексалар ва аёллар, бола-чақа йўқчилик азобини тортишар, тирикчилик чидаб бўлмас азобга айланган эди. Отақўрғонни ўтин билан таъминлаш ҳамишагидек қораянтоқликлар гарданида бўлганидан, қурби етган кишилар Қорақумдан саксовул кесиб келишар, шундай чой-чақа ишлаб рўзғор тебратишарди.*(Э.Самандар)

It was the years of exhaustion. The young men had lost their lives in the war, the old men and women, the children were suffering from poverty, and life had become unbearable. Since the supply of firewood to Ata-Kurgan was always on the shoulders of the blacksmiths, the able-bodied people came from Karakum to cut saxophones, make tea and make a living. (E.Samandar)

It is clear from the text that the first sentence expresses time through the theme (years of exhaustion), and the rhyme depicts the hardships and painful life that resulted from this time. In short, there is a time-out relationship between the subject and the rema.

Or take the following example: *Уч кундан бери тинимсиз ёмғир ёғади. Дала ботқоққа айланиб кетган. Пайкалга кирсангиз, этикка лой чиппа ёпишиб, оёғингиз билан қўшиб суғуриб оламан дейди.*(Ў.Ҳошимов) It has been raining non-stop for three days. The field has turned into a swamp. He says that if you go to Paykal, you can stick a clay chip on the shoe and pull it out with your feet. (O. Hoshimov)

The text above (rain) refers to the content of the cause. Remada, on the other hand, reflected the situation caused by the rain.

Subjective sentences are often in the form of simple sentences. Observed linguistic facts confirm that the sentences defining the subject can also be given in the form of a compound sentence. But in it, the content of one of the components of the joint sentence is the main one, leading in the expression of the subject. In the following SSB, the subject-defining sentence is in the form of a compound sentence, the second component of which represents the subject and consists of the main subject (spring phase). *Кенг адир, баҳор палласи. Осмонда енгил булут борга ўхшайди. Ҳар биттаси пиёладек келадиган лолалар қийғос очилган, ойижоним эгилиб лолага қўл узатяпти. Енгилгина шабада борга ўхшайди.*(Х.Тўхтабоев). Keng adir, bahor pallasi. A light cloud in the sky is like a barge. The tulips, each of which comes like a bowl, are open, and my aunt leans over and reaches for the tulip. It looks like a sack that encloses with a drawstring. (X.Tukhtaboev).

The analyzed language materials show that the topic-rema relationship is reflected not only in the sentence, which is a small unit of text syntax, but also in the texts of a highly formed speech unit - the object of examination of a large syntax.

Even because objective existence and social life are rich in a variety of events, it is natural for the subject to be diverse in the texts. However, it should be noted that no matter how diverse the topic, the basis of the remainder is the content of the result, which is realized in close connection with this micro-theme.

In general, any text and text structure is determined by the topic, the conditions of communication, the importance of a particular message, the chosen narrative style, each text consists of a set of language tools included in the language system. The author is a collection that reflects his knowledge and understanding of the world, expressed in accordance with his communicative purpose. That is, the text is a whole formed primarily on the basis of semantic and structural connections. The theme-rema relationship serves as a tool in the ordering of its syntactic-compositional parts.

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