



RHYME AND SYNTAGMA

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Abstract

This article is devoted to the analysis of some issues related to rhyme and its relation to syntax, poetic syntax in Uzbek poetic friends. The stylistic characterization of rhyme, the views on its role in expressing the integrity of thought are examined on the example of previously proposed ideas on the theory of syntax in World linguistics.

Keywords: Poetic text, syntagma, classification of syntagmas, rhyme.

Introduction

It is known that the poetic text differs from the usual narrative text by a number of signs, but the most noticeable difference between these signs is the inversion of the poetic statement. The need to distinguish spelling in this situation satisfies the need for a clearer picture of the author's provision, a clearer picture of the highlight that he wants to distinguish. And to check the position of the rhyme in the text of the poem in this regard is the main task of studies devoted to the examination of poetic syntax. In Science, several works have been carried out on the examination of syntax, classification, but it is necessary to admit that there is no complete idea, doctrine, which fully clarifies the problem. Included D. What? In Shmelyov's views on the epigrammatic and derivational relations of linguistic units, derivational relations do not have its own exact classification [6]. Consequently, on the basis of linguistic derivation, microinstructions that activate derivation among the corresponding layer units arise on the basis of strict rules that have stagnated in the minds of language owners, in contrast to relatively freely formed speech expressions [4]. Location Eat it. Blox refers to internal syntagms: 1) composite syntagms that form an internal link between complex words, 2) derivative-formal syntagms related to simple words, 3) word forms – to flexion-formal syntagms[1]. It is known that the syntagmatic relationship between the linguistic units that make up the sentence conditions the linear sequence between them. On this place E.V.Filatova emphasizes the formation of structural meaningful groups of words – syntagms, and not separately derived words in the sentence[5]. Location V.Nikitin refers to the structural elements of the internal syntax as “contensive units” and distinguishes them into four categories, such as distinctor, fixator, nominator, communicator[3]. That is, the distinctor is a unit





that does not have an independent meaning, but differs in meaning. Based on this, phonemes are suitable (Bur-chalk, Roe-Night, Round-net). Fixers-both represent it (meaning), serving to distinguish between meaning. This is due to morphemes with a more expressive shade (Rose+grain, rose+TH, rose+Zor). But with the role it should also be noted that the speech possibilities of the fixators are provided by their direct connection with the nominators, already nominators are independent meaningful units (morphemes) (House, window, Meadow), after which the fixative morphemes can be spoken. In turn, the functional properties of nominators are determined with the support of the communicative function of speech syntagms, which arises from the introduction of linguistic units into interrelation [3]. It can be seen that contentious units are significant in the interpretation of the composition of derivatives of linguistic units, and in colloquial reality these units can also be fulfilled by exchanging their functional properties. But not all fixators can come in place of nominators. In science, there is a discussion devoted to the place of the word, word combination, syntax and sentence in speech formation [5]. The harqalay should be a minimum of linguistic unity, which is significant in the formation of speech, characteristic of the features of one meaningfulness, clear and situational meaning. The e.V.Filatova emphasizes that among the listed units only the Syntagma occupies these aspects. In particular, depending on the morphological features of the keyword in the section of speech, which constitutes the syntax, the grammatic status of the given syntax is determined. According to the same aspect syntagmas E.V.Filatova will be to the types of Syntagma with a horse, Fe'li, ravishli. It is desirable to divide the syntagmas into vertical and horizontal types depending on the direction of the relationship. For example, in my childhood days following the epic "happy with Aygul", Uyqusiz nights, I heard a lot of fairy tales, we saw by analyzing the syntagms that exist in the verses of my grandmother who slaughtered. These Egyptians make up a holistic meaningful sentence consisting of a total of 4 syllables, and its construction is as follows:

1 3

I heard a lot of fairy tales in my childhood days.

2 4

Uyqusiz used to slaughter at night my grandmother.

If the sentence is given in the usual prose without inversion, it is transferred to the form that I heard a lot of fairy tales in my childhood days and nights (my grandmother used to tell), and in this one of the organized cases, the main thing is that in my childhood days it was revealed the spelling of the predicate and In other words, in my childhood and when I heard many fairy tales, the syntagms were horizontal, then at night, and the syntagmas of my grandmother, which were slaughtered, were





considered vertical syntagmas. In my days in the Bunda Sintras-at night, and as I heard myself-grandmother rhymes connect the vertical-subordinate status of the syntagms involved, as well as the nature of the fabric with the predicative connection: the main, as I heard in my childhood days, the main. True, it does not matter whether there should be 1 - and 3-syntagm 2 - and 4-syntagm 2-and 4 - syntagm 2-and the main syntagm (1-3) 2-and 4-syntagm 2-and also does not deny them. That is, 2 - and 4-syntagms served to scale information from the communicative side, to complement, clarify the content of 1 - and 3-Syntagma; there is no grammatic and meaningful connection between 1 - and 2-syntagmaadorlik, but in my days-at night and heard-grandmother rhymes words 2-Syntagma 1-and 4-Syntagma 3-Syntagma provides its combination on the basis of the relationship has arisen.

The same syntactic word, word combination and sentence, a.The A.It turns out that reformatsky is a figurative-syntactic tool, generating its communicative function in its interpretation[2].

Wings tied to the grass,
Three-legged horses,
Happy,
The flower that opens as a girl,
Sufi walls,
Child bop the remaining old man...

1-s. 2-s.
Every story of my grandmother,
Each made contribution
It would weigh my mind,
My enthusiasm was over.

By its functional nature, the Syntagma is one of the speech-forming tools. The L.V.Tsherba believes that in oral speech it is impossible to distinguish Syntagma with a pause, negaki Bunda is a Syntagma, and it undermines the integrity of the literal meaning: the tone of the Bunda serves not only as a single Syntagma, but also for the thoughtful understanding of the whole text. Consequently, in the written speech perception of thought, it is not possible to distinguish syntagms by special graphic signs – it is an absolutely phonetic phenomenon, therefore, in written speech, a clear interpretation of thought is somewhat sluggish in relation to oral speech. However, unlike the usual prose statement, it is relatively difficult to understand the author's predicate in the form of its inversion. In particular, let's take a piece of a beautiful horse's receivables, the order of which is the wife of the Parizod, breaking it out, exiting the salty maple, which does not differ so much from the prose statement. When





this quatrain is analyzed in the style of a simple sentence, it turns out that two complements and two components are formed from the arrangement of the cross-section. But in sentences formed under the typical inversion, however, it is more complicated to distinguish the syntax and set its limit. In syntactic devices in the case of negaki inversion, consonant words create conditions of harmonious migration from one syntax to the second syntax. In particular, the Syntagma in the poetic statement asserts that those who did not see the interpretation of the text were able to see (1), those who saw the murder(2), they were able to(4) dream(3), all the Tashu scales measured this sentence, the words became golden-dice ("semblance") in the style of the series (that is: "those who did not see dreamed to see, among those who heard it did not remain to interpret it in its own way"). The dream in the quatrain begins with a rhyming relationship with the combination of a stone of scales: however, in order for the lexeme of scales to be fully harmonious with the dream, the author resorted to his classical form of scales. This singular case, in which the harmony between the words kuchaytirishga is almost not met in other epics of Hamid Alimjan (still unable to agree: "all Tashu scales will endure one day, will spread in distress by playing. "Happy with Aygul"). And the comma between the two lines pointed to the duration of the thought, as a result of which there were dreams, all Toshu scales sentences, although they relate to two separate predicates, since they are phonetically pronounced in one breath, through them the rhyming consonants of the consonant words have increased. This means that the contextual-pragmatic, semantic aspect of each linguistic unit is evident in the context, and the Syntagma is not only the basis for a more accurate expression of the thought in which this unit is involved, but also creates conditions for the harmonious combination of the two harmonious phrases and an increase in the poetic influence of the text. It should be noted that the owner of the speech uses the syntax not for the construction of a text, to clarify his mind, to devote melody to his speech, to indicate to which section he emphasizes. After all, in some cases, the author of the text forgets about the rules for the construction of sentences and, in general, the compilation of sentences in the language, ultimately draws his attention to the maintenance of the rhythm of the poetic text on the basis of syntagms: the buyer to the daughter of the Khan, the Parizod laughed at happiness to those who. In such a poetic text, the Syntagma turns out to be a harmonious connecting tool of both Egyptians, some harmonious words of the Egyptians, which are attached to this phonetic fragment, expressed with one breath, lose their own resonance. That is, by entering into the composition of the syntax as a sign of the word – language system, it changes its main function quality (aspect of meaning) tiradi and is integrated into the general meaning of the syntax with the existing meaning





composition. For example, the main rhymes in the Egypt of those who are the buyer / Pariz Husna Zor to the daughter of Khon are the words buyer and Zor. Bunda Zor Su expresses the meaning of “fists” as a linguistic character, while those who are combined with pieces are becoming a structural element of a quality turn-key complementary construction. In the construction of the pronoun being, in fact, the leading part is the word-Zor, but during the expression of the sign of the person, it is now becoming part of the syntactic unit, which has taken the form of an adjective. Also, the emphasis on the composition of the Syntagma is on the fact that the emphasis falls on the part of the word Zor, and not on the exact ones, reduces the semantic effect of the Zor lexemas. The weakening of the tone of rhyming words, as well as the possibility of a harmonious transition to the second poetic Egypt, leads to the fact that the poem fragment in the case of inversion adopts the rule of pronunciation corresponding to the prose statement. Bunda 1-and 2-rhyme buyer, Zor in the words of Zor those who have formed syntagmatic integrity with his piece, to the daughter of the Khan the buyer / Parizod to those who have Zor / happiness laughed/ joint throne laughed / a situation in the style appears. This is the natural legitimacy of poetry, and non-observance of the rules of compiling sentences, unlike the usual prose statement, produces the opposite effect in the verse. It can be concluded that the linguistic signs do not form a single speech, that is, the meaningful nature of the sentence can distinguish the semantics of the individual signs in which it is composed, the distinction can not be opened until the evazig. In most cases, the acute parts of the sentence are determined by the Syntagma. On the contrary, the signs that accumulate under syntagmatic integrity with other signs in order to ensure the integrity, accuracy of thought, can simultaneously cause the re-activation of the sealed content in the inner form of the language. Take, for example, these fragments from the epic “happy with Oygul: 1. I remember those moments: flying carpets, Tahir-Zuhra, glitter, Moon-made eyebrow and 2. The blind, unaware of anything, seemed to be deaf in the ear; 3. He was incessantly urinating; from the eyebrows of the Swallows, from the looks of the fullness were the hair of life, the flowers were hungry. 1-the combination of the Moonlight in the example and the eyebrow, which creates harmony with it, is a definition expressed by the linguistic code in relation to the female husky in the content. Because the image of “eyebrow” in Uzbek linguistics is depicted in the image of Crescent, MOH. Eyebrow rhyme in Egypt goes to the status of an artistic Trop through the art of animation (in fact, a metaphor). The general content of this syntax is somewhat close to the content of the syntax from the swallow eyebrows in the 3rd example: in Uzbek culture, the female image is first represented by the description of the eye-eyebrow, and the fact that the eyebrow lexeme comes in





place of the rhyme and reproduces the expressiveness of the syntax completely justifies itself. There is also an important sign that the object of emulation is given in the swallow – ornithomorphic code. That is, according to the structure of the image of the swallow, it is symmetrical: it is a characteristic feature of the traditions of Uzbek architecture and Fine Arts, unlike Western art, which likes asymmetric lines, it also represents one of the requirements for Kadash, Husn-Jamal in Uzbek appearance criteria. It is also impossible not to notice the linguistic interpretation, even in the holistic content of the Egyptians, whose eyes on the 2nd example were blind, whose ears were deaf, concentrated in a single Syntagma. Blind and deaf ears, referring to the semantic development of the proverb "my hungry ear", require an inverse interpretation of the meaning of the corresponding Syntagma. Hence, the functional peculiarity of the rhyme in the composition of the Syntagma is observed in the rhythm of the poem and its coherent integrity of thought, ensuring a polished melody, clarifying the accent.

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