FARG'ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH
FARG'ONA DAVLAT UNIVERSITETI

SAIPOVA HILOLA ABDULXAMITOVNA

NUTQ SINTAKTIK KOMPOZITSIYASI VA UNING KOMMUNIKATIV, SEMANTIK, FUNKSIONAL TADQIQI

10.00.01 - O'zbek tili

FILOLOGIYA FANLARI bo'yicha falsafa doktori (PhD) dissertatsiyasi AVTOREFERATI

Farg'ona – 2023

Filologiya fanlari bo'yicha falsafa doktori (PhD) avtoreferati mundarijasi

Oglavleniye avtoreferata dissertatsii doktora filosofii (PhD) po filologicheskim naukam

Contents of Dissertation abstract of Doctor of philosophy (PhD) on philological sciences

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2022.4.PhD/Fil2842 raqam bilan ro'yxatga olingan.

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Yetakchi tashkilot:	**Andijon davlat universiteti**

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Dissertatsiya bilan Farg'ona davlat universitetining Axborot resurs markazida tanishish mumkin (_291_ raqam bilan ro'yxatga olingan). (Manzil: 100151, Farg'ona shahri, Murabbiylar ko'chasi, 19-uy. Tel.: (99873) 244-71-28).

Dissertatsiya avtoreferati 20__ yil «____» _____ kuni tarqatildi.
(20 __ yil «____» _____dagi ____ raqamli reyestr bayonnomasi).

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<div align="center">

KIRISH (doktorlik (PhD) dissertatsiyasi annotatsiyasi)
Dissertatsiya mavzusining dolzarbligi va zarurati.

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Dunyo tilshunosligida keyingi vaqtlarda inson nutqi va uning yozma ko'rinishi sifatida matnning shakllanish qonuniyatlarini tadqiq etish, matnni kommunikativ, semantik-struktur va antroposentrik aspektlarda tadqiq etish ommalashdi. Inson nutqini lingvokulturologik muammolar doirasida o'rganish va talqin qilish markaziy masalalardan biriga aylandi. Shu nuqtai nazardan, tilning jamiyatdagi o'rni nafaqat aloqa-aralashuv vositasi, balki ta'sir etish vositasi ekanligida ham ko'zga tashlanadi. Tilning asosiy vazifalaridan biri – ta'sir etish funksiyasi nutqiy jihatdan fikrning izchil ifodaviyligi, tasviriy va ta'siriy vositalardan foydalanish imkoniyatlari qolaversa, nutqning sintaktik kompozitsiyasi qanday shakllantirilganligi bilan baholanadi. Zero, nutq muallifining kommunikativ maqsadi, ichki his-tuyg'ularini emotsional-ekspressiv tarzda ifoda etish orqali adresatga ta'sir qilinadi va shu asnoda ijtimoiy hayot va borliq haqidagi tasavvurlarining kengayishiga olib keladi, voqelikni adresant nigohi bilan ko'rishga erishiladi. Nutqning shakllanish qonuniyatlarini o'rganish, uning sintaktik kompozitsion tadqiqi keng ma'noda bugungi kunda dunyo tilshunosligida olib borilayotgan tadqiqotlar doirasining kengayishida amaliy ahamiyat kasb etadi.

Jahon tilshunosligida nutqning shakllanish muammolariga oid tadqiqotlar sintaktik-kompozitsion va semantik-funksional tahlil metodlari asosida amalga oshirilmoqda. Bugungi kunda inson nutqini sotsiolingvistika va nutq madaniyati sohalarining kesishuvida tadqiq etish an'anaga aylanib ulgurdi. Buning natijasida tilshunoslikda badiiy nutq tizimini u yoki bu jihatdan o'rganuvchi sohalar rivojlanib bormoqda. Mazkur tadqiqotimiz ham ana shunday izlanishlar doirasida bo'lib, sintaktik sath muammolari, jumladan, nutqning shakllanish masalalarini o'rganish lingvistik tadqiqotlar doirasida muammoning nazariy jihatlarini to'liq asoslash uchun xizmat qiladi.

O'zbek tili ifoda imkoniyatlarini aniqlashda har bir ilmiy-tadqiqot ishining alohida o'rni bor. O'zbek tilshunosligida bu borada salmoqli ilmiy izlanishlar olib borilgan, xususan, sintaksis sohasidagi tadqiqotlarda tilimizning boy ifoda imkoniyatlarini asoslash va talqin etishda ma'lum yutuqlar qo'lga kiritildi. Mazkur tadqiqotlar kelgusida bu sohada amalga oshiriladigan ishlar uchun yangi yo'nalishlarni belgilab berish bilan birga, o'zbek tilining ifoda imkoniyatlarini yanada keng va atroflicha o'rganish zaruratini ham ko'rsatib berdi. Nutqning lingvistik tabiatini, uning sintaktik xususiyatlarini zamonaviy ilmiy-tadqiqot mezonlari asosida o'rganish zaruriyati kun tartibidagi dolzarb masalaga aylandi. Hozirgi Yangi O'zbekiston sharoitida ham tilimizning qo'llanish doirasini har tomonlama kengaytirish, ilmiy-tadqiqot ishlarini yanada rivojlantirish, "o'zbek tiliga oid barcha ilmiy, nazariy va amaliy ma'lumotlarni o'zida jamlagan elektron ko'rinishdagi o'zbek tili milliy korpusini yaratish choralarini ko'rish"[1] masalasi dolzarb bo'lib turibdi.

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[1] Ўзбекистон Республикаси Президентининг 2020 йил 20 октябрдаги "Мамлакатимизда ўзбек тилини янада ривожлантириш ва тил сиёсатини такомиллаштириш чора-тадбирлари тўғрисида" ПФ-6084-сонли Фармони. "Халқ сўзи" газетаси, 2020 йил 21 октябрь, 221-сон.

Prezidentimiz Sh.M.Mirziyoyev 2022-yil 20-dekabrdagi Oliy Majlis va O'zbekiston xalqiga qilgan Murojaatnomasida ta'lim sohasida amalga oshirilishi zarur bo'lgan ishlar haqida to'xtalar ekan, "ma'naviyatimiz asosi bo'lgan ona tilimiz" (o'zbek tili) haqida ham to'xtalib o'tdi: "Milliy o'zligimizning timsoli bo'lgan, ma'naviyatimiz asosi bo'lgan ona tilimizga e'tibor yanada kuchaytiriladi. Albatta, oilamizda ham chet tilini bilish kerak, bu ham hozir zamon talabi. Lekin ona tilini bilishga majbur qilishimiz kerak. Majbur!"[2] Bu esa, o'z navbatida, tilshunoslar zimmasiga o'zbek tili bo'yicha olib borilayotgan tadqiqotlar doirasini yanada kengaytirish, tilimizning lisoniy xususiyatlarini keng va atroflicha o'rganish, jahon ilmiy-tadqiqot standartlari asosida o'zbek tili ifoda imkoniyatlarini keng yoritib berish vazifasini yuklaydi. O'zbekiston Respublikasi Birinchi Prezidentining 2016-yil 13-maydagi "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida"gi PF-4797-sonli, 2022-yil 28-yanvardagi "2022-2026 yillarga mo'ljallangan taraqqiyot strategiyasi to'g'risida"gi PF-60-sonli, 2020-yil 20-oktyabrdagi "Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida"gi PF-6084-sonli, 2019-yil 21-oktyabrdagi "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeini tubdan oshirish chora-tadbirlari to'g'risidagi" PF-5850-sonli, 2020-yil 10-aprelda O'zbekiston Respublikasining "O'zbek tili bayrami kunini belgilash to'g'risida"gi Qonuni va Farmonlarining qabul qilinishi mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur Dissertatsiyada bildirilgan fikr-mulohazalar manba bo'lib xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi. Mazkur tadqiqot respublika fan va texnologiyalari rivojlanishining "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy va ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Sintaktik kompozitsiya masalasi qadimdan falsafa, mantiq, notiqlik san'ati, filologiya sohalari bilan shug'ullanib kelgan olimlar diqqatini o'ziga tortgan. Jumladan, uning kommunikativ vazifasi, kompozitsion qurilishi, uni tashkil etuvchi qismlarning struktural-semantik hamda stilistik xususiyatlari kabi masalalar antik davrlarga borib taqaladi. Sintaktik kompozitsiya bo'yicha dastlabki ma'lumotlar Sitseron asarlarida uchraydi. Sitseron fikrning mantiqiy izchilligini ta'minlash uchun sintaktik kompozitsiyani to'g'ri yarata olish, bunda nimalarga e'tibor qaratish zarurligini qayd etib o'tadi.

Bundan tashqari, kompozitsiya va uning qismlari V.V.Vinogradov, V.G.Vlasov, Apollon, E.A.Kibrik, E.V.Raxilina, Ya.G.Testeles, E.I.Bogomolova, T.K.Jarov, M.M.Kedrova, L.B.Alberti, V.P.Zubov, N.N.Volkov, V.M.Moshkov, V.I.Muxinoy, A.D.Goncharov, S.Levandovskiy, V.A.Favorskiy,

P.Ya.Pavlinov[3] tomonidan, sintaktik kompozitsiya esa jahon tilshunosligida, jumladan, rus tilshunosligida M.N.Nikonova, L.Ya.Ginzburg, O.S.Zavyalova, N.V.Korjikova, E.S.Solodova, E.A.Referovskaya, G.Ya.Solganik, S.S.Odintsova, N.A.Yushina, M.M. Baxtin[4] tomonidan maxsus oʻrganilgan.

Hozirgi oʻzbek tilshunosligida sintaktik kompozitsiyaning semantik va struktur tomonlari, kommunikativ vazifalari boʻyicha maxsus tadqiqot ishlari olib borilmagan. Shu oʻrinda taʼkidlash mumkinki, sintaktik kompozitsiya haqida matnning eng yirik birligi hisoblangan supersintaktik butunliklar va poetik nutq tadqiqi doirasida A.Mamajonov hamda M.Abdupattoyevlar[5] tomonidan dastlabki fikr-mulohazalar bayon etilgan.

Tadqiqotning dissertatsiya bajarilgan oliy taʼlim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bogʻliqligi. Dissertatsiya tadqiqoti Fargʻona davlat universiteti ilmiy-tadqiqot rejasining "Lingvokulturologiya va matn tilshunosligi" yoʻnalishi doirasida bajarildi.

Tadqiqotning maqsadi nutq sintaktik kompozitsiyasi va uning kommunikativ, semantik, funksional jihatdan tasnifini yaratish hamda oʻzbek tili materiallari asosida tadqiq etishdan iborat.

Tadqiqotning vazifalari. Tadqiqot maqsadidan kelib chiqib, quyidagi vazifalar belgilandi. Jumladan:

lingvistik kategoriya sifatida sintaktik kompozitsiyaning aniq tasnifini yaratish;

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[3] Власов В.Г. Теория формообразования в изобразительном искусстве. Учебник для вузов. – СПб.:Изд-во С-петерб.ун.та, 2017. – с.90. Власов В.Г. Композиция// Новый энциклопедический словарь изобразительного искусства. В 10 т. – СПб.: Азбука-классика. – Т. IV, 2006. – 565. Власов В.Г.Архитектурная композиция: Опыт типологичекого моделирования // Архитектон: известия вузов. – 2012. – № 3(39). – URL: http://archvuz.ru/2012_3/1 Архивная копия от 22 января 2013 на Wayback Machine. Аполлон. Изобразительное и декоративное искусство. Архитектура. Терминологический словарь. – М.: НИИ теории и истории изобразителных искусств РАХ – Эллис Лак, 1997. – С.269. Кибрик Е.А. Типология и теория языка: от описания к объяснению: К 60-летию А.Е.Кибрика./ Ред. Рахилина Е.В.,Тестелец Я.Г., М.: Языки русской културы, 1999. – 640 с. Богомолова Е.И., Жаров Т.К., Кедрова М.М. Пособие по литературе для слушателей подготовительных отделений высших учебных заведений. – М.: Высшая школа, 1986. – С.399-400. Альберти Л.Б. Десять книг о зодчестве: В двух томах. – М.:Издательство Всесоюзной академии архитектуры 1935-1937. Перевод В.П.Зубов – Т.1.Кн шестая. Глава вторая. –С.178. Волков Н.Н. Композиция в живописи. – М.: Искусство, 1977. – С.13. Мошков В.М. К вопросу о формальных структурах в композиции монументально-лекоративной росписи// Композиция в промышленном и декоративно-прикладном искусстве. Сборник статей. – Л.:ЛВХПУ им. В.И.Мухиной, 1973. – С.16. Гончаров А.Д. О композиции // Художник. 1981, № 6. – С. 34-37. Гончаров А.Д. Художник и книга. М., 1964. Левандовский С. О сюжете и композиции.1981, № 4.–С.58-61. Фаворский В.А. Воспоминания современников. Письма художника. Стенограммы выступлений. – М.: Книга, 1991. Павлинов П.Я. Для тех, кто рисует: советы художника. – М.: Советский художник, 1965. – С.69

[4] Никонова М.Н. Теория текста: учеб. пособие / М.Н. Никонова. – Омск: Изд-во ОмГТУ, 2008. – 240 с. Виноградов В.В. К построению теории поэтического языка// Русская словесность. Антология. - М., 1997. Виноградов В.В. О теории художественной речи. 2-е изд., испр. М., 2005. – С.176. Гинзбург Л.Я. О лирике. - М., 1974. Завяльова О.С. Композиционно-синтаксический анализ как метод изучения художественного текста. – М., 2001. Коржикова Н.В. Приёмы композиционно-синтаксического анализа дискурса. АДД – М.,2005. Солодова Е.С.Лингвокогнитивные характеристики композиции текста английских сказок Дж.К. Роулинг. Авторф. дисс. канд. филолог. наук. Харьков. 2008. – С.24. Реферовская Е.А.Лингвистические исследования структуры текста. Л., «Наука», 1983. – С.69. Солганик Г.Я. Синтаксическая стилистика. М., 1979. – С.102. Одинцова С.С. Особенности синтаксического построения связного текста. Л., 1984, – С.18. Юшина Н.А. Абзац его структурно-семантические типы и функционирование их в произведениях. М. 1972, – С.16. Бахтин М.М. Эстетика словесного творчества. М., 1986.

[5]Мамажонов А, Абдупаттоев М. Матн назарияси. Фарғона, 2016. – Б.12 Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Фил. фан. док. дисс... Фарғона, 2021. – Б.226

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sintaktik-kompozitsion birliklarni aniqlash va ularning lisoniy belgi-xususiyatlarini tahlil etish;

sintaktik-kompozitsion qismlar o‘rtasidagi sintaktik va mazmuniy munosabat turlarini aniqlash;

aktual bo‘linishning sintaktik kompozitsiya shakllanishiga ta’siri va ularning o‘zaro munosabatini yoritish.

Tadqiqotning obyekti sifatida o‘zbek badiiy va publisistik nutqidan olingan parchalar – yirik sintaktik butunliklar tanlangan.

Tadqiqotning predmetini nutq sintaktik kompozitsiyasi va uning kommunikativ, semantik va funksional tahlili tashkil etadi.

Tadqiqot usullari. Ishda tasniflash, tavsiflash, tasviriy, komponent tahlillardan, oppozitiv, qiyosiy va o‘rni bilan pragmatik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

sintaktik kompozitsiyaning nutqni mantiqan shakllantiruvchi hamda fikrni tartibga soluvchi lingvistik kategoriya sifatidagi semantik-sintaktik belgi-xususiyatlari ochib berilgan;

nutqning yaxlitligini ta’minlovchi asosiy omil uning kompozitsion qismlarga ega ekanligi bilan bog‘liqligi, nutq kompozitsiyasi asosan uch – bosh (kirish), asosiy qism (fikrlar rivoji) va yakun (xulosa) qismlardan tashkil topishi isbotlangan;

boshlanma nutq kompozitsiyasining kirish qismi hisoblanishi va nitqning semantik yadrosini tashkil etishi, fikr rivoji yangi axborotni ifoda etuvchi asosiy qism ekanligi, tugallanma fikrni xulosalovchi nutqiy kategoriya sifatida o‘zbek badiiy nutqidan olingan misollar bilan dalillangan;

aktual bo‘linish nutq sintaktik kompozitsiyasini to‘liq shakllantiruvchi asosiy vositalaridan biri ekanligi, aktual bo‘linish birliklari – tema va remaning nutqning shakllanishidagi vazifalari hamda ularning o‘zaro semantik va sintaktik bog‘lanishlari izohlangan;

Tadqiqotning amaliy natijasi quyidagilardan iborat:

sintaktik kompozitsiyaning nutq shakllanishida alohida o‘rin tutuvchi logik-lingvistik kategoriya ekanligi lisoniy dalillar yordamida isbotlangan;

sintaktik kompozitsiyaga struktur tilshunoslik nuqtai nazaridan yondashilib, uning talqini yaratilgan;

sintaktik kompozitsiyaning tarkibiy qismlari hisoblangan boshlanma, fikr rivoji va tugallanmaning semantik-funksional, kommunikativ-pragmatik, lingvostilistik belgilari yoritib berilgan;

aktual bo‘linish va sintaktik kompozitsiya munosabati aniqlangan;

temaning sintaktik kompozitsiya asosi ekanligi, remaning sintaktik kompozitsiya shakllanishidagi o‘rni hamda mavqei belgilangan va izohlangan.

Tadqiqot natijalarining ishonchliligi olib chiqilayotgan masalalarning aniqligi, g‘oyalarning an’anaviy tilshunoslik qonuniyatlariga zid emasligi, to‘g‘ri izohlanganligi, muammoni tadqiq etishda ilmiy-nazariy manbalarga tayanilganligi,

tadqiqot jarayonida olib borilgan tahlillarning nazariy asosga ega ekanligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati o'zbek tili sintaktik sathini yangi nazariy ma'lumotlar bilan boyitadi, sintaktik kompozitsiya tushunchasining to'liq va aniq ta'rifini beradi, nutqning shakllanish qonuniyatlarini yangi nazariy fikrlar bilan to'ldiradi. Tadqiqotning ilmiy natijalaridan oliy o'quv yurtlari filologiya fakultetlarida bakalavriat va magistratura yo'nalishi talabalariga "Hozirgi o'zbek adabiy tili (sintaksis), "Tilshunoslik nazariyasi", "Uslubshunoslik", "Matn lingvistikasi" fanlarini o'qitishda foydalanish mumkin. Tadqiqot natijalaridan darsliklar, badiiy nutq masalalariga bag'ishlangan monografiyalar va o'quv-uslubiy qo'llanmalar yaratishda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. Dissertatsiyada erishilgan natijalar asosida:

sintaktik kompozitsiyaning nutqni mantiqan shakllantiruvchi hamda fikrni tartibga soluvchi lingvistik kategoriya sifatidagi semantik-sintaktik belgi-xususiyatlari bo'yicha berilgan xulosa va tavsiyalardan "Matn tilshunosligi" darsligida keng foydalanilgan (Oliy va o'rta maxsus ta'lim vazirligining 2021-yil 31-maydagi 237-son buyrug'iga asosan 237-317-raqamli ruxsatnoma). Natijada nutqning sintaktik xususiyatlari bo'yicha berilgan ilmiy ma'lumotlar darslikning ilmiy-nazariy jihatdan mukammallashishi uchun manba bo'lib xizmat qilgan;

nutqning yaxlitligini ta'minlovchi asosiy omil uning kompozitsion qismlarga ega ekanligi bilan bog'liqligi, nutq kompozitsiyasi asosan uch – bosh (kirish), asosiy qism (fikrlar rivoji) va yakun (xulosa) qismlardan tashkil topishi isbotlanganligi yuzasidan chiqarilgan xulosalardan Farg'ona viloyat teleradiokompaniyasining 2022-2023-yillarda efirga uzatilgan "Ochiq muloqot", "Abadiy muhit", "Maxsus reportaj", "Jarayon" ko'rsatuvlarida keng foydalanilgan (Farg'ona viloyati teleradiokompaniyasining 2023-yil 11-yanvardagi 187-raqamli ma'lumotnomasi). Natijada mazkur teleko'rsatuv va radioeshittirishlar uchun tayyorlangan materiallarning mazmuni mukammallashgan va ilmiyligi ortgan;

boshlanma nutq kompozitsiyasining kirish qismi hisoblanishi va nutqning semantik yadrosini tashkil etishi, fikr rivoji yangi axborotni ifoda etuvchi asosiy qism ekanligi, tugallanma fikrni xulosalovchi nutqiy kategoriya sifatida o'zbek badiiy nutqidan olingan misollar bilan dalillangan ilmiy qarashlar va xulosalardan "Lingvopoetika asoslari" darsligida keng foydalanilgan (Oliy va o'rta maxsus ta'lim vazirligining 2022-yil 22-avgustdagi 284-son buyrug'iga asosan Farg'ona davlat universitetining 2022-yil 23-dekabrdagi 586-son buyrug'i bilan berilgan 342-006 raqamli ruxsatnoma). Natijada nutqning sintaktik kompozitsiyasi bo'yicha berilgan ilmiy ma'lumotlar darslikning ilmiy-nazariy jihatdan mukammallashishi uchun manba bo'lib xizmat qilgan;

aktual bo'linish nutq sintaktik kompozitsiyasini to'liq shakllantiruvchi asosiy vositalaridan biri ekanligi, aktual bo'linish birliklari – tema va remaning nutqning shakllanishidagi vazifalari hamda ularning o'zaro semantik va sintaktik bog'lanishlari izohlanganligiga oid ilmiy qarashlari va xulosalaridan

2012-2016-yillarda O'zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog'iston bo'limi gumanitar fanlar ilmiy tadqiqot instituti FA-043429-raqamli "Qoraqalpoq folklori va adabiyoti janrlarining nazariy masalalarini tadqiq etish" loyihasida foydalanilgan (O'zbekiston Respublikasi Fanlar akademiyasi Qoraqalpog'iston bo'limi gumanitar fanlar ilmiy tadqiqot institutida 03.04.2023-yil 154/1-raqamli ma'lumotnomasi). Natijada mazkur loyiha uchun tayyorlangan materiallarning mazmuni mukammallashgan va ilmiyligi ortgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 3 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida qilingan ma'ruzalarda jamoatchilik muhokamasidan o'tkazildi.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha 14 ta ilmiy ish chop etilgan, jumladan, O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oliy Attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etishda tavsiya etilgan ilmiy nashrlarda 9 ta maqola, ulardan 5 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan tashkil topgan. Dissertatsiyaning umumiy hajmi 135 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, dissertatsiyaning maqsadi va vazifalari, obyekti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va Dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **"Sintaktik kompozitsiyaning struktur-semantik xususiyatlari"** deb nomlanib, sintaktik kompozitsiyaning logik-lingvistik kategoriya ekanligi izohlangan. Nutq jarayonida kommunikatsiya mexanizmining yirik vositalari – o'zaro semantik va grammatik aloqadorlikda ketma-ket qo'llanuvchi nisbiy mustaqil gaplar orqali shakllanadi. Bunday gaplar mazmuniy izchillik qonuniyati asosida nutqni shakllantiradi. Nutqning sintaktik konstruksiya sifatida reallashuvi o'z qonuniyatlariga ega. Bu qonuniyatlar nutqni ham shakliy, ham semantik belgilari jihatdan o'ziga xosligini ko'rsatib turadi.

"Kompozitsiya " lotincha so'z bo'lib, "birlik", "tuzilish", "yaxlitlik" hamda "o'zaro bog'liqlik" degan ma'nolarni bildiradi. Umuman olganda, qismlarning butunlikka bog'liqligini ta'minlovchi sifatlar kompozitsiyani tashkil qiladi. Kompozitsiya atamasining ma'nosi juda keng bo'lib, fanning deyarli barcha sohalarida ishlatiladi. Umumiy ma'noda kompozitsiya badiiy ijodning asosiy belgilaridan biri sifatida, eng murakkab va mukammal tuzilish turidir[6].

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[6] Власов В.Г. Теория формообразования в изобразительном искусстве. Учебник для вузов. – СПб.:Изд-во С-петерб.ун.та,2017. – С.90

Kompozitsiyaning asl ta'rifi haqida bir qancha fikrlar mavjud, umuman kompozitsiya, bu – chalkashliksiz, xilma-xillik, soddalik, ulug'vorlik, aniqlik, ortiqcha detallarning bo'lmasligi hamda barcha qismlarning birgalikda ketma-ket joylashuvidir[7].

Rus olimi psixolog N.N.Volkov ta'rifiga ko'ra, kompozitsiya – ma'no uchun qurilish, ijodiy jarayon[8], S.M.Daniyelning ta'rificha, kompozitsiya – yuzaga kelayotgan fikrlarni tartibga soluvchi bir asosdir[9].

Bundan tashqari, "fikr mohiyatiga xos bo'lgan konstruktiv g'oya kompozitsiyaning amaliy asosini beradi. Kompozitsiya shakl va mazmunni yaxlitlikda ifodalashning muhim vositasidir"[10].

Kompozitsiya – yaratilajak barcha badiiy asar uchun "materiallarni" tashkillashtirish vositasi hamdir[11].

Kompozitsiya haqida aytilgan yuqoridagi fikrlar juda ham asoslidir. Demak, kompozitsiya ma'lum bir ifodaviy tuzilma tarkibidagi qismlarni bir-biriga mantiqan bog'laydi, umumlashtirib, yaxlitlaydi hamda shaklni ta'minlaydi, mazmunni ravshanlashtiradi.Shunday qilib, kompozitsion ishlov orqali mazmun va shakl birligiga erishiladi.

Kompozitsiya atamasi dastlab tasviriy san'atda qo'llangan bo'lib, bu – ixtiro, tasavvur erkinligi, badiiy iroda harakatidir[12].

Bundan tashqari, arxitektura sohasida ham kompozitsiya atamasi mavjud bo'lib, olimlar tomonidan turlicha talqin qilingan, ya'ni me'moriy kompozitsiya bino tuzilishini badiiy va xayolan ko'rib chiqish natijasida kelib chiqadigan elementlarning mazmuniy yaxlitligini ifodalaydi[13] desa, ba'zi olimlar tomonidan bu – umumiy birlik va uyg'unlikka erishish uchun me'moriy elementlarni tartibga solish hamda tarkibiy yaxlitlashdir[14], degan ta'riflar aytib o'tiladi.

Adabiyotda kompozitsiya – badiiy asarning qurilishi, badiiy shaklning o'ziga xos xususiyatlari, mazmuni, ishning maqsadi hamda muallif niyati ifodasidir[15].

Asardagi shakl va mazmun materialni o'zlashtirishdagi "kurash" jarayonini yuzaga keltirgan dialektik birlikdir. Asar mazmuni bir paytning o'zida uning

[7] Хогарт У. Анализ красоты. – Л.: Искусство, 1987. – С.144
[8] Волков Н.Н. Композиция в живописи. – М.: Искусство, 1977. – С.13
[9] Даниэль С.М. Картина классической эпохи: Проблема композиции в западноевропейской живописи XVII века. – Л.: Искусство, 1986. – С.122
[10] Oriental Renaissanse: Innovative, educational, natural and social sciences Scientific Journal Impact Factor Advanced Sciences Index Factor. Volume 2/ ISSUE 10/2 ISSN 2181-1784 SJIF 2022: 5.947
[11] Кибрик Е.А. Типология и теория языка: от описания к объяснению: К 60-летию А.Е.Кибрика./ Ред. Е.В.Рахилина, Я.Г.Тестелец. М.: Языки русской културы, 1999. – 640 с.
[12] Альберти Л.Б. Десять книг о зодчестве: В двух томах. – М.:Издательство Всесоюзной академии архитектуры 1935-1937.Перевод В.П.Зубова – Т.1.Кн шестая. Глава вторая. –С.178
[13] Некрасов А.И. Теория архитектуры. – М.: Стройиздат, 1994. – С. 41-42
[14] Шумилкин С.М., Дергунов В.И., Шумилкина Т.В.,Чигин Е.Н. Начало архитектурной композиции. Методическая разработка по архитектурной композиции для студентов 1 курса направления "Архитектура". – Нижний Новгород: ННГАСУ, 2005.
[15] Аполлон. Изобразительное и декоративное искусство. Архитектура. Терминологический словарь. – М.: НИИ теории и истории изобразителных искусств РАХ – Эллис Лак, 1997. – С.269

shakliy tomoni hamdir, chunonchi san'at asari tarkibidagi shakliy elementlarning barchasi uning mazmunidir[16], degan ta'rifni beradi.

Bundan tashqari, adabiy asardagi badiiy tasvirning muayyan shakllarini yagona va yaxlit tizimidir[17].

Kompozitsiya atamasi keng ma'noda qo'llanilib, tasviriy san'atda ham o'ziga xos tarzda ifodalanadi. Ya'ni kompozitsiya – rasmning to'liq, bir butun holda shakllanishi hamda mana shu shakllarning semantik birligini[18] muvofiqlashtiradi.

Musiqadagi kompozitsiya – musiqiy mavzularni yaratish tamoyillari, ularni rivojlantirishda ko'p ovozli musiqa vositalaridan unumli foydalanish yo'llari, muayyan musiqa janri, tur va uslublarning xususiyatlari, asarlar tuzilishi va tugal shaklga keltirilish qonun-qoidalarini shakllantiruvchi vositadir[19].

Rejissyorlikda kompozitsiya – sahnadagi epizodlarning holatlari hamda spektakllarda butunlarni qismlarga ajratish va joylashtirishdir[20].

Matematika kompozitsiyasi – raqamlar tarkibi, ya'ni natural sonlar nazariyasidagi natural atamalarning tartibli yig'indisi sifatida ifodalanishidir[21].

Shaxmat kompozitsiyasi – shaxmat muammolari va tadqiqotlarini yaratishdir. U amaliy o'yin vositalari va qoidalariga asoslanadi hamda mustaqil ijodkorlik shakli hisoblanadi[22].

Yuqoridagi fikrlardan kelib chiqib aytish mumkinki, kompozitsiya har qanday nutqning asosiy elementlaridan biridir. Muallifning ijodiy maqsadini bildiradi va shuning uchun ham mualliflik ko'rinishlaridan biri sifatida ishlaydi. Badiiy adabiyotda kompozitsiyaning o'rni qanchalik ahamiyatli bo'lsa, tilshunoslik uchun ham shunchalik muhim sanaladi. Shunday qilib, tadqiqot jarayonida adabiyotshunoslar tilshunoslardan ko'ra kompozitsiya masalalari bilan ko'proq shug'ullangani ko'zga tashlandi.

Hozirgi vaqtda til tizimini modellashtirish yo'nalishida faol rivojlanayotgan grammatika doirasida sintaktik kompozitsiya masalalarini o'rganish va tatbiq qilish muhimdir. Bunda kompozitsiya deganda kommunikativ va semantik mazmuni til vositasida ifodalanadigan konstruksiya tushuniladi[23].

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[16] Каган М.Культура как саморазвивающаяся система.// Кармин А.С. Основы культурологии: морфология културы. – СПб., 1997. – С.465-487

[17] Богомолова Е.И., Жаров Т.К., Кедрова М.М. Пособие по литературе для слушателей подготовительных отделений высших учебных заведений. – М.: Высшая школа, 1986. – С.399-400

[18] Даниэль С.М. Картина классической эпохи: Проблема композиции в западноевропейской живописи XVII века. – Л.: Искусство, 1986. – С.6

[19] Сахновский В.Г. Композиция спектакля. Режиссура и методика преподавания: учебник. – Репринт 1939. – М:, Изд-во Юрайт. – С.50

[20] Oriental Renaissance: Innovative, educational, natural and social sciences Scientific Journal Impact Factor Advanced Sciences Index Factor.VOLUME 2 | ISSUE 10/2 ISSN 2181-1784 SJIF 2022: 5.947 ASI Factor = 1.7

[21] Кострикин А.И. Введение в алгебру. Часть 1. Основы алгебры. –3-е изд. – М.: ФИЗМАТЛИТ, 2004. – 272 с

[22] Кодекс шахматной композиции. Архивная копия/ от 7 июня 2011 Wayback Machine (англ)

[23] Золотова Г.А., Онипенко Н.К., Сидирова М.Ю. Коммуникативная грамматика русского языка. М., 2004. – С.450

Kommunikativ-funksional grammatika doirasida sintaktik kompozitsiya nutqning turli kompozitsion shakllari – kommunikativ registlarning almashinishi va o‘zaro ta’siri bilan tashkil etiladi[24].

Kommunikativ-pragmatik yondashuv muallifning niyati va uni qabul qiluvchi tomonidan talqin qilinishi, ya’ni u ishlash uchun mo‘ljallangan muloqotning haqiqiy tuzilishini hisobga olgan holda o‘rganish imkonini beradi[25].

Rus tilshunosi G.A.Zolotova tomonidan yaratilgan kommunikativ registrlar til tizimi vositalarini tizimlashtiradi hamda jumlalarni tuzish funksiyalarini bajaradi.

Tilshunoslik tadqiqot obyekti sifatida sintaktik tarkib tushunchasi dastlab V.V.Vinogradov[26] asarlarida yoritilgan. Keyinchalik E.A.Ivanchikovning ilmiy qarashlarida ham sintaktik kompozitsiya tushunchasi haqida ma’lumotlar keltirilgan[27]. Uning fikricha, “sintaktik kompozitsiyani tahlil qilish nazariy va amaliy jihatdan juda murakkabdir, chunki u ko‘plab dolzarb masalalarni hal qilishni talab qiladi: nutq sintaktik tahlilning izohli birligi sifatida, bu birliklarni nutqning bir qismi sifatida ham, butun nutqiy ko‘rinish sifatida ham birlashtirish usullarini qamrab oladi.

Sintaktik kompozitsiya va uning birliklarini aniqlash hamda lingvistik tadqiq etishning bir qancha omillari mavjud.

To‘liq tugallangan nutq ko‘rinishlarining boshqa kommunikativ birliklardan farqi, eng avvalo, fikrning to‘liq-tugal ifoda etilishida ko‘rinadi. Ular orqali ifoda etilgan fikr ma’lum bir obyekt tasvirida yoki ma’lum bir axborotni ifoda etishda kengligi va barcha tafsilotlarning to‘liq uzatilishi bilan xarakterlanadi. Mazkur jarayonda fikrga oid ma’lumotlar ketma-ketligi, uzatilishi, tartiblanishi, izchilligi, muallif tomonidan ma’lum bir uzviylikning ta’minlanishi kabi mantiqiy va lisoniy faktorlar nutq yaxlitligini, tushunarli bo‘lishini va ifodaning badiiy-estetik qimmatini belgilaydi. Ana shu uzviylik va mantiqiy ketma-ketlik nutqning sintaktik kompozitsiyasini belgilaydi.

Sintaktik kompozitsiya masalasi qadimdan falsafa, mantiq, notiqlik san’ati, filologiya sohalari bilan shug‘ullanib kelgan olimlar diqqatini o‘ziga tortgan. Rus tilshunosi M.N.Nikonovaning ta’kidlashicha, nutqning sintaktik kompozitsiyasi bo‘yicha dastlabki ma’lumotlar antik davr faylasufi Sitseron asarlarida uchraydi. Sitseron fikrni ma’lum bir tartibda va mantiqiy izchillikda ifoda etishda uning sintaktik kompozitsiyasini to‘g‘ri yarata olish va bunda nimalarga e’tibor qaratish lozimligi haqidagi ko‘rsatmalarida bir qator mulohazalarini keltirib o‘tadi[28]. M.N.Nikonova esa “Nutq mazmuni va uning strukturasi o‘rtasidagi uzviy bog‘liqlik sintaktik kompozitsiyani shakllantiradi”[29], deya ta’rif beradi. Jahon tilshunosligida, jumladan, rus tilshunosligida nutqning kompozitsion-sintaktik

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[24] Коржикова Н.В. Приемы композиционно-синтаксического анализа дискурса травелого. Вестник Северо-Восточного федерального университета имени. 2020. (4). С.– 54-71

[25] Коржикова Н.В. Ўша мақола.

[26] Виноградов В.В. Избранные труды. О языке художественной прозы. М.,1980

[27] Иванчикова Е.А. Синтаксис художественной прозы Достоевского.Изд. стереотип. URSS. 2021. 290с

[28] Никонова М.Н. Теория текста: учеб.пособие – Омск: Изд-во ОмГТУ, 2008. – 240 с.

[29] Никонова М.Н. Кўрсатилган асар. – Б. 27

tuzilishi bo'yicha diqqatga sazovor ishlar mavjud[30]. Hozirgi zamonaviy tilshunosligimizda ham nutqning mazmun-mundarijasi va nutq kompozitsiyasi o'rtasidagi bog'liqlik bo'yicha bir qancha tadqiqotlar olib borilgan va bu jarayon davom etmoqda. Jumladan, o'zbek tilshunosligida prozaik nutq (matn)ning eng yirik birligi hisoblangan supersintaktik butunliklar misolida[31] va poetik nutq tadqiqida sintaktik kompozitsiya masalalari o'rganilgan[32].

Nutqning kompozitsion-sintaktik tuzilishini o'rganish uni semantik-struktur va funksional jihatdan baholash demakdir. "Nutqning sintaktik kompozitsiyasi deyilganda, nutq tarkibiga kiruvchi qismlarning tartibli joylashuvi, fikrning izchil rivojlanib borishi, mana shu izchillikni ifoda etuvchi til va nutq birliklarining muayyan mantiqiy ketma-ketlikda joylashuvi va badiiy jihatdan ifodali qo'llanishi tushuniladi"[33]. Kompozitsion-sintaktik tarkib lisoniy birliklarning bir necha usulda qo'llanishi natijasida hosil qilinadi. Tilshunoslar tomonidan badiiy asarning kompozitsion-sintaktik tarkibini yaratish uchun muallif tomonidan takrorlash, kuchaytirish, qayta ishlash (bu o'rinda oldingi fikrga qaytgan holda, fikrni rivojlantirish nazarda tutiladi) usullari qo'llaniladi. Kompozitsion-sintaktik tarkib asarning shakl-shamoyilini gavdalantiradi. Lingvistikada nutqning kompozitsiyasi, ya'ni jumlani tashkil etgan so'z, birikma, gap, frazalar, uslubiy vositalar qurilish materiali sifatida ishtirok etgan boshqa birliklar va ularning funksional vazifalari o'rganiladi. Nutqning kompozitsion-sintaktik tahlili nutqni lingvistik kategoriyalar bo'yicha baholashda muhim ahamiyatga ega.

Yuqoridagi fikrlardan kelib chiqib aytish mumkinki, nutqni to'g'ri shakllantirish va ma'lumotni aniq yetkazishda sintaktik kompozitsiyaning o'rni muhimdir. Tilshunoslikda kompozitsiyani har bir sath uchun tatbiq etish mumkin. Jumladan, semantik kompozitsiya, morfologik kompozitsiya va sintaktik kompozitsiyadir. So'zni tashkil etgan tovushlarning ketma-ket tuzilishini tartibga soluvchi kategoriya semantik kompozitsiyadir. So'zdagi morfemik tarkibning shakllanishida ham kompozitsiyaning o'rni muhimdir. Masalan; o'zbek tilida o'zak doimo so'zninig oldingi qismida keladi, sintaktik munosabat ifoda etuvchi qo'shimchalar shakl yasovchi qo'shimchalardan oldin qo'llanmaydi. So'z birikmalarida bosh va ergash so'zning o'rinlashuvi, gapda bo'laklarning tartiblanishida ham o'ziga xos kompozitsion qonuniyatlarga amal qilinadi. Qo'shma gap, supersintaktik butunlik, matnni tashkil etgan barcha birliklar ketma-ketligi, bir-biriga mantiqan bog'lanishini ta'minlaydigan lingvistik kategoriya ham sintaktik kompozitsiya sanaladi.

Nutqning kompozitsion-sintaktik tuzilishi ma'lum bir makon va zamon birligida uni tashkil etgan komponent-qismlar, sintaktik-stilistik figuralar, gaplar

[30] Виноградов В.В. К построению теории поэтического языка Русская словесность. Антология. – М., 1997. Гинзбург Л.Я. О лирике. – М., 1974. Завьялова О.С. Композиционно-синтаксический анализ как метод изучения художественного текста. – М.,2001. Коржикова Н.В. Приёмы композиционно-синтаксического анализа дискурса. АДД – М., 2005.
[31] Абдупаттоев М.Т. Ўзбек матнида суперсинтактик бутунликлар. НДА. – Т., 1998. – Б. 23.
[32] Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Фил. фан. док. дисс... Фарғона 2021. – Б. 226.
[33] Абдупаттоев М.Т. Поэтик нутқнинг композицион-синтактик қурилишида коммуникатив регистрларнинг ўрни // "Нутқ маданияти ва ўзбек тилшунослигининг долзаб муаммолари" мавзусидаги халқаро илмий-амалий анжуман материаллари. Андижон – 2021. – Б. 174-179.

va uni tashkil etuvchi vositalarning tartibli joylashishi asosida shakllanadi. Sintaktik kompozitsiya muallif ongida "sochilib yotgan" fikr-g'oyalarni tartibga soladi[34] va til vositalari yordamida ifodalanishi bilan murakkab sintaktik qurilma – nutq yaratiladi. Kompozitsiya alohida qismlardan butunlik hosil qiladi. Bunda nutqning mavzusi, sarlavhasi, nomlanishi, epigrafi, birinchi va oxirgi gapi muhim vazifa bajaradi.

Nutqning semantik-struktur bo'laklanishi doimo boshqa bir kategoriyadagi pragmatik va kompozitsion sintaktik bo'laklanishi bilan uzviy bog'liq bo'ladi. Mazkur yondashuvlarning barchasida bir qonuniyatga – fikrning izchil rivojlanishi, fakt va ma'lumotlarning ma'lum bir mantiqiy ketma-ketlikda berilishiga amal qilinadi.

Sintaktik kompozitsiya haqida turli xil nazariyalar mavjud. Uning asosiy belgi-xususiyatlari sifatida quyidagilarni ko'rsatish mumkin:

1) Sintaktik kompozitsiya – bu nutq qismlari, elementlari va tasvirlarining joylashishi, o'zaro bog'liqligi, tasvirlangan va nutq vositalari birliklarini kiritish ketma-ketligidir.

2) Sintaktik kompozitsiya – badiiy nutqning qurilishi hamda barcha qismlarning mazmuni va shakliga ko'ra bir butunlikka bog'lashdir.

3) Sintaktik kompozitsiya – nutq qismlari mazmunini yoritish vositalarining ma'lum bir tizimi, nutqda ko'rsatilgan hayotiy jarayonni tavsiflash, ularning aloqa va munosabatlarini tashkil etish ketma -ketligi, fikr tartibidir.

Mazkur lingvistik tushunchalarning barchasi, mohiyatiga ko'ra, juda oddiy bo'lib, sintaktik kompozitsiya, bu – har qanday fikr bayonida uni tashkil etgan qism-elementlarning ma'lum bir mantiqiy tartibda joylashtirishdir. Bunda nutqning sintaktik butunlik sifatida ichki mantiqiy mazmunga ega bo'lishi nazarda tutiladi.

Kompozitsion-sintaktik tarkib nutqning shakl-shamoyilini gavdalantiradi. Lingvistikada nutqning kompozitsiyasi, ya'ni jumlani tashkil etgan so'z, birikma, gap, frazalar, uslubiy vositalar qurilish materiali sifatida ishtirok etgan boshqa birliklar va ularning funksional vazifalari o'rganiladi. Nutqning kompozitsion-sintaktik tahlili nutqni lingvistik kategoriyalar bo'yicha baholashda muhim ahamiyatga ega. Yuqoridagilardan ko'rinadiki, sintaktik kompozitsiya murakkab va ko'p aspektli, lekin nutqni tinglovchi tomonidan osongina idrok etilishi uchun xizmat qiluvchi, nutqdagi mantiqiy uzviylikni ta'minlovchi hodisa hisoblanadi. Sintaktik kompozitsiya nutq qismlarini kommunikativ maqsad ifodasi uchun eng optimal tarzda joylashtirish, ularning o'zaro aloqa va munosabatlari aniq bir tartibda butunlikka biriktirish demakdir. Ya'ni sintaktik kompozitsiya badiiy shakl qismi emas, balki nutqning barcha komponentlarini bog'lab, uning shakliy va mazmuniy butunligini ta'minlaydigan qurilmadir.

Dissertatsiyaning ikkinchi bobi **"Sintaktik-kompozitsion qismlar tasnifi"** deb nomlangan bo'lib, bobning birinchi faslida sintaktik kompozitsiya qismlari va ularning asosiy belgi-xususiyatlari haqida ma'lumot beriladi.

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[34] Солодова Е.С. Лингвокогнитивные характеристики композиции текста английских сказок Дж.К. Роулинг. Авторф. дисс. канд. филолог. наук. Харьков. 2008. – С. 24

Nutqning kompozitsion-sintaktik qismlarini o‘rganishga bo‘lgan qiziqish XX asr oxiri va XXI asr boshlariga kelib yanada kuchaydi. Rus tilshunos olimasi **Ye.A.Referovskaya sintaktik kompozitsiya** deyilganda, nutq asosiy qism-elementlarning tartibli joylashuvi tushunilishi lozimligini ta'kidlab, uning kirish, fikrning rivojlanishi va xotima kabi qismlardan iborat bo‘lishi mumkin[35], degan xulosaga kelsa, **G.Ya.Solganik** bunday sintaktik kompozitsiya boshlanma, fikr rivoji va tugallanma kabi asosiy uch qismdan iborat bo‘lishini alohida ta'kidlab o‘tadi[36]. Nutqning kompozitsion-sintaktik qismlari haqidagi fikrlarni boshqa tadqiqotchilarning asarlarida ham uchratish mumkin[37]. Tadqiqotchi **N.A.Yushina** bunday qismlarni faqat abzasga nisbatan qo‘llaydi[38].

O‘zbek tilshunosligida **M.T.Abdupattoyev** yuqoridagi tadqiqotchilarning fikrlariga tayangan holda shunday xulosaga keladi: “.. she'riy asarlar – to‘rtliklar, ruboiylar va boshqa kichik hajmli asarlarning o‘zi birgina sintaktik butunlik (she'riy band)dan tashkil topgan holatlarda ham, ularning kompozitsion-sintaktik tuzilishi qismlari (boshlanma, fikr rivoji, tugallanma) ro‘y-rost ko‘zga tashlanadi. Zero, bir she'riy band bitta supersintaktik butunlik demakdir”[39].

Demak, nutqning sintaktik-kompozitsion qismlari sifatida boshlanma, fikr rivoji va tugallanmani qayd etgan holda, mazkur qismlarni quyidagicha ta'riflash mumkin:

1.Boshlanma – semantik markazni tashkil etadi hamda shakliy jihatdan nutqning sarlavhali yoki sarlavhasiz nutqlarda birinchi satrini tashkil etgan gapga teng kelib, nutq mavzusini belgilaydi. Nutqning makon va zamonini ko‘rsatgan holda o‘zidan keyin kelgan barcha sintaktik qurilmalarni semantik jihatdan ham sintaktik jihatdan ham o‘ziga tobelantiradi.

2.Fikr rivoji – boshlanmada belgilangan mavzu fikrlar rivojida yoritiladi va kengaytiriladi. Nutqda belgilangan mavzuni bir qancha ketma-ket fikrlar yordamida oydinlashtirib, izohlaydi hamda boshlanmaning mazmunini ochib beradi.

3. Tugallanma –nutqning so‘nggi gapi (satri), ba'zan she'riy asarning so‘nggi bandi. Har qanday nutqning xotimasi hisoblanib, fikrga yakun yasash bilan birga uni ifoda etuvchi lisoniy va nutqiy vositalar tizimidir. Fikrni xulosalovchi, yakunlovchi va o‘zidan oldingi gaplar, qism-fragmentlar mazmunini konkretlashtiruvchi qism[40].

Yuqorida ko‘rsatib o‘tilgan sintaktik-kompozitsion qismlarni har qanday nutq ko‘rinishiga nisbatan tadbiq etish mumkin, ya'ni har qanday nutq ko‘rinishida mazkur qismlar xuddi shunday ketma-ketlikda joylashadi va tartiblanadi. Shu bilan

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[35] Реферовская Е.А.Лингвистические исследования структуры текста. Л., «Наука», 1983.– С.69

[36] Солганик Г.Я. Синтаксическая стилистика. М., 1979. – С.102

[37] Абдуллаев Н.М. Теоритические проблемы синтаксиса азербайджанского языка. АДД. Баку-1984. – С.45 Одинцова С.С. Особенности синтаксического построения связного текста. Л., 1984. – С.18

[38] Юшина Н.А. Абзац его структурно-семантические типы и функционирование их в произведениях. М., 1972. – С.16

[39] Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси (Монография). Фарғона, 2021. – Б.53

[40] Мамажонов А., Абдупаттоев М. Ўзбек матнининг семантик, синтактик ва стилистик аспекти. Монография. Фарғона., “Классик”. 2021. – Б.152

birga, nutqda fikrning izchil rivojlanishi va tinglovchi (o'quvchi)ga axborotni ma'lum bir tartibda yetkazishda muhim rol o'ynaydi.

Bundan tashqari, bobning birinchi faslida sarlavha va uning semantik turlariga alohida to'xtalib, o'xshash va farqli jihatlarini misollar bilan dalilladik. Nutqning yaxlitligini ta'minlovchi asosiy shartlaridan biri – bu, uning kompozitsion qismlarga ega ekanligidir. Kompozitsion qismlarda s**arlavha** alohida o'rin tutadi. Sarlavha – bu maqola ustidagi boshlanma bo'lib, uning umumiy mazmunini umumlashtiradi. Sarlavha har qanday nutq ko'rinishining muhim qismi bo'lib, tadqiqotchilar fikricha, har qanday faoliyatning boshlanishi va natijasini belgilaydi. G.Ya.Solganikning fikricha, "Sarlavha, boshlanish va tugallanish, ya'ni sintaktik kompozitsiya komponentlari deb atalishi bejiz emas: ular nutqning "tashqi aniqligini, to'liqligini, chegaralarini belgilashni nazarda tutadi va yaxlitligini ta'minlaydi"[41].

Lingvistik adabiyotlarda sarlavhaning eng to'liq ta'rifi haqida V.S.Mujev shunday deydi: "Sarlavha – nutqning nomi bo'lgan, nutq oldida turgan, ushbu nutqning mazmunini ko'rsatadigan va nutqning ushbu jihatini boshqalardan ajratib turadigan ajralmas birligidir"[42].

Rus olimasi E.A. Lazarevaning fikricha, sarlavhalar majmuasiga quyidagi ta'rifni beradi: *"sarlavhalar majmuasi"* nutq tizimidagi quyi tizim bo'lib, nutqdan tashqarida joylashgan elementlardan iborat. ... Bular ilg'or deb ataladigan elementlar bo'lib, ular mazmun jihatdan asosiy nutq bilan chambarchas bog'liq bo'lgan holda ma'lum bir mustaqillikni, strukturaviy va nutqiy jihatdan nutqdan ajralishni saqlab qolishlari bilan birlashtiriladi"[43]. Demak, sarlavha bir paytning o'zida boshlanma funksiyasini ham bajaradi. Ular shakliy va mazmuniy jihatdan juda ko'p hollarda teng keladi.

Bundan tashqari ilmiy manbalarda[44] boshlanma-sarlavhalarning 19 xil turi haqida ma'lumotlar keltirilgan. Izlanishlar natijasida sarlavhalarning semantik turini 29 ga yaqin turi borligini aniqladik va misollar bilan oydinlashtirdik.

Sarlavhalarning shakliy (struktural) tomonlari ham sintaktik kompozitsiyaning yuzaga kelishida o'ziga xos o'rin tutadi. Shuni hisobga olgan holda, sarlavhalarning strukturaviy jihatlarini ham 3 turga ajratib, ularni: so'z sarlavhalar, so'z birikmali sarlavhalar, gap sarlavhalar doirasida o'ziga xos tomonlarini o'rganib chiqdik.

Yuqoridagilardan kelib chiqib aytish mumkinki, sarlavhalar ham nutqning bir qismi, matnning bir bo'lagi sifatida mazkur qurilmalarning sintaktik kompozitsiyasini shakllantirishda muhim ahamiyatga ega. Demak, sarlavhalar semantik jihatdan nutqning mazmuniy yadrosini, sintaktik kompozitsiyaning o'zagini tashkil etadi.

Bobning ikkinchi faslida kompozitsion-sintaktik tuzilishning boshlanma qismi haqida tushunchalar beriladi. Kompozitsion-sintaktik tuzilishning qismlari haqida M.M.Baxtin shunday fikrlarni aytadi: "...boshlanmalar va tugallanmalar –

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[41] Солганик Г.Я. Синтаксическая стилистика. М.,1979. – С.102

[42] Мужев В.С. О. Функциях заголовков.М.: Моск.гос.пед.ин-т иностр. яз. им. М. Тореза, 1970, - Вип 55.

[43] Лазарева Э.А. Заголовок в газете. Екатеринбург.2004. 214 с

[44] https://www.indeed.com/career-advice/career-development/types-of-headlines

faoliyatning boshlanishi va yakunining mohiyatidir"[45]. Uning tasnifiga ko'ra, ular neytral va ifodali bo'lishi mumkin.

M.M.Baxtin kompozitsion-sintaktik tuzilishning faqatgina boshlanish va tugash holati haqida aytib o'tadi.

Neytral boshlanish (qattiq boshlanish) nutq predmetining mavjudligini tasdiqlaydi va tinglovchiga nutqning maqsadi haqida birma-bir xabar beradi. Bunday boshlanmada (mavzu, vaqt, makon) har bir toifaning kengayishi ketma-ket kelaveradi.

Mana shunday, o'rtoqlar! – dedi. – Burun zamonda bularga o'xshagan qarilar emas, hatto yoshlar ham har doim o'lim kutib, kechalari kalima o'girib yotar edi, aytmoqchi bo'lamanki, yashashdan ko'ra ko'proq o'lish to'g'risida o'ylar edi.

<div align="right">

A.Qahhor."To'y".

</div>

Asardan olingan mana bu parcha neytral boshlanish bo'lib, vaqt va zamon bilan bog'liq tushunchalarning ketma-ket kelishi bilan mavzuni ochib bermoqda. Ya'ni gapning nima haqida ekanligi mazkur parchada aniq ifodalanmoqda.

Ekspressiv boshlanish (yumshoq boshlanish) – bunday nutq ko'rinishida hech qanday izohlar, tushunchalar va vaqt, makon bilan bog'liq bo'lmagan tushunchalarsiz nutqqa kirib boriladi. Bunday boshlanmada o'rtadan boshlab ifodalangan mazmun o'quvchiga hali ma'lum bo'lmagan voqea haqida savollar tug'diradi, o'quvchini javob izlashga undaydi.

Shu payt ko'chada birdan to'polon bo'lib qoldi. Nima gap ekan, deb hammalari baravar yugurib chiqishdi. Darvoza tagida qog'ozga o'rog'liq makaron sochilib yotar, Sodiq bo'lsa qandaydir bir notanish bola bilan mushtlashardi. Ular xuddi jo'jaxo'rozga o'xshab bir-birlariga tashlanishar, hansirashar, atrofda bo'lsa bolalar qichqirishardi.

<div align="right">

S.Zunnunova."Go'dak hidi".

</div>

Ushbu keltirilgan parchaning mazmuni, o'quvchini darhol savolga yuzlantiradi. Sodiq nima uchun janjallashmoqda, notanish bola kim, nega aynan Sodiq bilan mushtlashmoqda va h.

Misollar tahlili shuni ko'rsatadiki, boshlanishlarning har ikki turi ham o'quvchiga voqea haqida ma'lumot beradi, qaysiki o'sha voqeaning mavhum yoki aniq, real ifodalash bilan yetkazadi. Demak, neytral boshlanmada makon, zamon va vaqt bilan bog'liq har bir holat ketma-ket yoritiladi, ekspressiv boshlanmada esa to'g'ridan-to'g'ri nutqqa kirib boriladi.

Boshlanmalarning funksional-semantik (uslubiy-mazmuniy) xususiyatlaridan kelib chiqib, ularni turlarga ajratdik va misollar bilan tahlil qildik.

Yuqoridagilardan kelib chiqib, nutq tarkibidagi boshlanmalarning semantik turlaridan ularning katta imkoniyatli, keng funksiyali gaplar ekanligini ko'rish mumkin. Bunday gaplarni kontekst ichida o'rganish o'zbek tilshunosligida rivojlanib kelayotgan mazmuniy sintaktik muammolarni hal qilishga yordam beradi va bu borada yangi tadqiqotlar olib borish uchun imkoniyat yaratadi.

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[45] Бахтин М.М. Эстетика словесного творчества. М., 1986.

Bizga ma'lumki, har qanday darajadagi, istalgan hajmdagi nutqning kompozitsiyasi uchta asosiy qismdan iborat bo'ladi: bosh (kirish), asosiy qism (fikrlar rivoji) va yakun (xulosa); ularning o'zaro bog'liqligining asosiy mezoni, birinchi navbatda, ularning funksionalligidir. Ular asosiy qismdagi ma'lumotlarni idrok etishni tashkil qilishadi. Sarlavha, boshlanish va tugallanish nutqiy qolip, ya'ni sintaktik kompozitsiya komponentlari deb atalishi bejiz emas: ular nutqning "tashqi aniqligini, to'liqligini, chegaralarini belgilashni nazarda tutadi va yaxlitligini ta'minlaydi" [46].

Kompozitsion-sintaktik jihatdan to'liq shakllangan nutqlardagi bu xususiyatlarning vazifalari turlichadir. Nutqdagi bu qoliplar yangi ma'lumotlarni berish bilan birga tematik va pragmatik ko'rsatmalarni ham ko'rsatadi. Birinchidan, "nutqning mavzusi va mazmuni bilan tanishishni o'z ichiga oladi, muammoni bayon qilish, uni ko'rib chiqish jihatini aniqlashtiradi". Ikkinchidan, u pragmatik funksiyani amalga oshiradi: tinglovchining nutq mazmuniga qiziqishini uyg'otadi, e'tiborini jalb qiladi, tinglovchilar bilan psixologik aloqa o'rnatish bilan ularni nutqning ma'lum bir ohangiga moslashishiga yordam beradi. Jumladan, jonli tasvirlar, paradoksal mulohazalar, muammoli savollar, adresatga murojaatlar, uning tajribasiga murojaat va hokazolar uchun yordam beradi[47].

Nutqning kompozitsion-sintaktik tuzilishida "qismlarni shunday (tartibda) joylashtirish kerakki, ular muallif fikr-g'oyasining aniq izchillikda ifoda etilishi uchun xizmat qilsin"[48]. Darhaqiqat, muallif g'oyasi va inson tafakkuri mahsuli bo'lgan asosiy fikr-tuyg'ularining izchil ifoda etilishi kompozitsion-sintaktik strukturaning qanchalar mukammal tuzilganligi bilan chambarchas bog'liq. Demak, nutq sintaktik strukturasi yaxlitligi va mazmuniy izchilligini ta'minlovchi asosiy shartlardan biri – bu, uning sintaktik-kompozitsion tuzilishga ega ekanligidir[49].

Bobning uchinchi fasli fikr rivoji va uning leksik-semantik xususiyatlari bo'lib, asosan, fikr rivojining semantik doiralarda aks etish holatlariga e'tibor qaratilgan.

Tilshunoslikda nutqning asosiy kompozitiv komponenti sifatida boshlanma qismiga ko'proq e'tibor qaratilib, fikrlar rivoji haqida esa ma'lumotlar juda ham ozchilikni tashkil etadi.

Haqiqatan ham, nutqda boshlanmaning roli benihoya katta, u boshqa qismlarga nisbatan hokim, qolgan qismlari esa doimo unga nisbatan tobedir. Ammo bu fakt qolgan komponentlar (fikr rivoji, tugallanma)ning nutq tarkibidagi funksiyasi va o'rnini aslo pasaytirmaydi.

Fikr rivojini tashkil etgan gaplarning turli variantlarda aks etish holatlarini ko'rib chiqdik va misollar bilan izohladik. Jumladan, boshlanmaning mazmunini ochib berishda fikrlar rivoji tarkibida kontekstual sinonimlarning – ma'nosi bir-biriga yaqin turuvchi, bir-birini to'ldiruvchi leksemalarning ishlatilishi o'ziga xosdir:

[46] Солганик Г.Я. Синтаксическая стилистика. М.,1979. – С.102

[47] Ўша асар. – С.142

[48]Гинзбург Л.Я. О лирике. - М., 1974. – С.47

[49] Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Филол.фан. док.дис. – Фарғона. – 2021. – Б. 66

To'y ikki yoshning, ikki xonadonninggina emas, ikki mahalla, butun yor-do'stlarining to'yi bo'ldi. Yer va tomlarni odam, bola-chaqa bosib ketadi. Xursand bo'lmagan odam yo'q edi. Ashula, yalla, o'yin, askiya, qiziqchilik, gur-gur kulgi... Bularni oralab yor-do'stlar yoshlarga eng yaxshi tilaklar tilashar edi. To'rga yaqin o'tirgan talabalar – Salimjonning o'rtoqlaridan biri Naimjon degan yigit so'z oldi.

A.Qahhor. "Muhayyo".

Ushbu gap tarkibida kelgan *yor, do'st, bola-chaqa, ashula, yalla, o'yin, askiya, qiziqchilik kabi* so'zlar mazmun-mohiyati bilan bir-birini to'ldirib, matn mazmunini shakllantirgan. *To'y* leksemasini to'ldiruvchi bu so'zlar fikrlar rivojida ifodalanib, to'liq, butun gapni tashkil qilgan. Fikrlar rivojini tashkil qiluvchi gaplar ko'tariluvchi intonatsiya bilan talaffuz qilinadi, ya'ni intonatsiya gapdan-gapga tomon ko'tarilib boradi. Yoki quyidagi misolda:

"Odamzodning fe'li g'alati, – deb o'yladi u, g'izillab ketayotgan avtobus derazasidan tashqariga tikilib borarkan. – Har narsaning oqibatini tekshirganda eng oson bahona topib qo'ya qoladi. Aybni o'zidan emas, boshqalardan qidiradi. Teatrda nega tomoshabin kam desangiz, televizor chiqib bozorimiz kasod bo'ldi, deyishadi. Tomoshabin bizni tushunmayapti, deb nolishadi. Odamlar sahnada o'ziga o'xshagan kishilarni ko'rmasa nima qilsin? O'zining yuragini o'rtab turgan narsalarni ko'rmasa nima qilsin? Bolasi o'lganida onasi tepasida turib ashula aytadigan muzikali dramani ko'rib qoyil qolsinmi?!"

O'.Hoshimov. "Nur borki, soya bor".

Nutq tarkibidagi fikrlar rivoji turli xil usullar yordamida yoritiladi. Yuqoridagi parchada ham teatrga tomoshabinlarning kelmasligiga televizorning chiqishi sabab sifatida ko'rsatilmoqda. Boshlanmada berilgan bu muammo so'roq mazmunidagi gaplar orqali fikrlar rivoji orqali yoritilmoqda. Bunday mazmundagi yoritilishlarda ko'proq tinglovchini chuqur mulohaza qilish, savollarga javob izlashga undaydi.

Shunga o'xshash fikrlar rivojining bir qancha semantik xususiyatlari, jumladan, shevaga xos so'zlar, so'roq mazmunidagi, hissiy ta'sirchanlik mazmunidagi, taxmin-gumon mazmunidagi hamda sodda gaplar, sanash ohangi bilan aytilgan gaplar, xalq maqollari va hikoya orqali boshlanmaning mazmunini ochib beruvchi fikrlar rivojini misollar bilan izohladik. Fikrlar rivojining bunday semantik turlari sintaktik kompozitsiyaning shakllanishi uchun muhim vositalardan biri, deyish mumkin.

Xulosa qilib aytganda, sintaktik kompozitsiyaning qismlari sifatida boshlanma, fikrlar rivoji va tugallanmani e'tirof etish mumkin. Sababi, har qanday nutq tarkibida, dastlab fikr beriladi, u turli xil vositalar bilan shakllantiriladi va mazmuniy tugallik asosida yakun topadi.

Bobning uchinchi faslida tugallanma va uning lingvostilistik tadqiqiga e'tibor qaratilgan. M.M.Baxtin kompozitsion-sintaktik tuzilishning tugallanma qismiga shunday ta'rif beradi: tugash, siz bilganingizdek, nutqning "tematik va konseptual nuqtasi". U "odatda umumlashtiradi, xulosalarni aniq shakllantiradi, aytilganlar bo'yicha bir to'xtamga keladi, yangi vazifalar va hal qilinishi kerak

bo'lgan muammolarni belgilaydi, tinglovchilarning murojaatlarini o'z ichiga oladi va hokazo[50]”.

Darhaqiqat, tugallanma har qanday nutq ko'rinishining tugashi, muallif fikrining yakuni, xulosasi. Muallif tomonidan aytilgan oldingi fikrlarni konkretlashtiruvchi qismdir. Asar davomida boshlangan g'oya uning yakunida xulosalanadi. Fikrlar yakuni, ya'ni tugallanma turli xil semantik doiralarda aks etadi.

Ha, men yo'lga chiqishim kerak! Ha,keng dala bag'ridan o'tib, ovulimga boraman! Tug'ilib o'sgan yerim kuch-quvvatim! Men undan yangi-yangi bo'yoqlar topaman.Chizgan suratimning har bir bo'yog'idan, har bir lavhasidan Doniyorning kuyi eshitilib tursin! Chizgan suratimning har bir bo'yog'ida, har bir chizig'ida Jamilaning qalbi urib tursin.

<div align="right">Ch.Aytmatov. "Jamila".</div>

Ushbu keltirilgan parcha tarkibida muallif fikrining yakuni, xulosalari aynan keltirilgan. Muallif maqsadiga tugallanma orqali erishadi.

M.M.Baxtin kompozitsion-sintaktik tuzilishning tugallanma qismiga neytral tugatish xulosa, taxminni o'z ichiga oladi, fikrni "muhrlaydi", ya'ni nutqning mazmunini butunlay tugatadi, chiqishini yopadi, ekspressiv (ochiq) tugatishda esa nutq mazmuni tugatilmaydi, aksincha, hal qilinmagan holda qoldiradi[51], deya ta'rif berib o'tadi.

Darhaqiqat, bizningcha, ham nutqning tugallanma qismi neytral (yopiq) bo'lib, muallif tomonidan har bir voqeaning yakuni va xulosa qismi batafsil yoritiladi.

Misol: *Bugun ham havo ochiq.*

Nizomjon bilan Zebixon Dildorni kuzatib arava izi tushgan cho'l bo'ylab ketishyapti.

Ikromjon yo'l boshida qo'ltiqtayog'iga suyanib ularning orqasidan qarab qoldi.

Ufqda uch nuqta qoldi.

Bu – Nizomjon, bu – Dildor, bu – Zebixon.

Pardek yengil oppoq bulutlar cheti botayotgan oftob tig'ida xuddi kimxob parchadek lov-lov yonadi. Ikromjonning ko'zlarini qamashtiradi. Yonadi, yolqinlanadi.

<div align="right">S.Ahmad."Ufq".</div>

Yuqorida keltirilgan parchada muallif tomonidan har bitta personajni oxirgi holati batafsil berilmoqda. Demak, neytral tugallanma nutqni oxirgi vaziyatini ham ochib beradi.

Sintaktik-kompozitsiyada nutqning ekspressiv tugallanma qismida voqealar yakuni kitobxoning ixtiyoriga qoladi. Bunday tugallanmalar kitobxonni turli xil fikrlashga, izlanishga, turli fantaziyalarga berilishga chorlaydi. Shuning uchun ham bu turdagi tugallanmalarning badiiy-estetik qimmati yuqori bo'ladi.

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[50] Бахтин М.М. Эстетика словесного творчества. М., 1986.
[51] Бахтин М.М. Ўша асар. – С. 57

Tugallanma mavzuning yakunlanishi, fikrning umumlashtirilishi, shu umumlashtirilgan fikrdan kelib chiquvchi umumiy hukmning aytilishi bilan izohlanadi. Tugallanma nutq tarkibidagi soʻnggi qism:

Bugun yangi kitobim chiqdi. Birinchi nusxasini emas, bitta nusxasini emas, oltmish ming kitobning hammasini onamga bagʻishladim. Lekin...

O'.Hoshimov.“Dunyoning ishlari”.

Yuqorida keltirilgan parchada tugallanmaning ekspressiv (ochiq), ya'ni toʻliq yakunlanmagan qismi keltirilgan. Yangi kitobning chiqishi va onasiga bagʻishlanganligi aytib oʻtilgan. “Lekin...” deya muallifning toʻxtab qolgan fikri aslida nima haqida yoki yana kimga atalgani, onasining kitobni koʻrmagani haqida yozmoqchi boʻlganmi, degan bir qancha savollar tugʻiladi. Mana shu tarzdagi tugallanmalar fikrning xulosa qismini tinglovchi ixtiyoriga topshiradi. Har bir tinglovchi buni oʻziga xos tarzda, oʻz qarashi bilan xulosalaydi. Toʻliq tugallanmagan (yuqoridagi parchada keltirilgan) nutq orqali har qanday tinglovchi oʻzida tugʻilgan turli savollarga javob qidira boshlaydi. Natijada, bu holat tinglovchining yanada diqqatli va e'tiborli boʻlishi, shuningdek kuzatuvchanligini ham talab qiladi. Tugallanmaning bir qancha semantik turlarini aniqlab, ularning sintaktik kompozitsiyaning shakllanishida muhim vosita ekanligini misollar bilan oydinlashtirdik.

Nutq chegarasini belgilashda, ayniqsa, tugallanmaning vazifasi juda muhim, chunki tugallanma nutq muallifining ma'lum mikromavzu doirasidagi qat'iy xulosasiga teng keladi. Odatda, xulosalangan, ma'lum bir yechimni topgan mavzuga yana takror qaytilmaydi. Tugallanmadan keyin, albatta, mikromavzu oʻzgaradi. Demak, nutq sintaktik qurilmalarning kichik turlari (soʻz birikmasi, gap va uning turlari) kabi oʻzining tarkibiy qismlariga ega boʻlishi bilan birga, ulardan farqli oʻlaroq kompozitsion qismlarga ham ega. Uning kompozitsion qismlari (boshlanma, fikr rivoji, tugallanma) nutqning semantik-sintaktik butunlik sifatida mavjudligini koʻrsatib turuvchi tarkibiy qismlar sifatida ham ahamiyatlidir.

Dissertatsiyaning **“Sintaktik kompozitsiyaning aktuallik nuqtai nazaridan talqini”** deb nomlangan uchinchi bobida sintaktik kompozitsiyaning shakllanishidagi tema-rematik munosabatning semantik va uslubiy jihatlari yoritilgan.

Kuzatishlar natijasida shunga amin boʻldikki, mashhur rus tilshunoslari F.F.Fortunatov, A.M.Peshkovskiy, A.V.Shcherba, V.V.Vinogradovning asarlarida ham nutqning ritmik-intonatsion tomoni hamda aktual boʻlinish masalalari haqida qimmatli fikrlar keltirilgan[52].

Gapning aktual boʻlinish nazariyasini maxsus lingvistik yoʻnalish sifatida oʻrgangan olim – V.Mateziusdir[53]. U XIX asr fransuz tilshunosi A.Veylning ayrim gʻoyalariga tayanib, aktual boʻlinish masalasini lingvistikaga doir ekanligini isbotladi. Uning fikricha, gap ikki qismdan iborat boʻlib, fikrning boshlanish nuqtasi – vaziyatdan ma'lum boʻlgan, oldingi nutq sharoitidan oson anglashilgan

[52] Нурмонов А ва б. Ўша асар. – Б.97
[53] Матезиус В. О так называемом актуальном членении продложении. “Пражский лингвистический кружок” М., 1967.

qismdan hamda gapdagi asosiy informatsiyani ifodalovchi kommunikativ markaz – qismdan tashkil topgan.

Bundan tashqari, rus tilshunosligida aktual boʻlinish masalasi bilan maxsus qiziqqan olimlardan K.G.Krushelnitskaya[54], I.P.Raspopov[55], I.I.Kovtunova[56], V.Z.Panfilovlarni ham koʻrsatish mumkin.

Sintaktik birliklarda aktual boʻlinish masalasi asrimizning 70-yillaridan boshlab, turkolog olimlar diqqatini torta boshladi. Bu oʻrinda R.S.Amirov, F.M.Agayeva, K.N.Valiyev kabilarning maqola va yirik tadqiqot ishlarini eslatib oʻtish joiz[57].

Oʻzbek tilshunosligida ham asrimizning 70-yillarida gapning kommunikativ aspekti, ya'ni aktual boʻlinishi muammosini yoritish masalasiga jiddiy e'tibor qaratila boshlandi. Shunday dolzarb masalaning yakuniy natijasi sifatida A.Hayitmetovning monografik tadqiqoti yuzaga keldi.

Bobning "Sintaktik kompozitsiyaning shakllanishida tema boshlanma sifatida" deb nomlangan ikkinchi faslida aktual boʻlinish birliklari – tema va rema munosabati, sintaktik-kompozitsion qurilish nuqtai nazaridan oʻrganildi.

Bizga ma'lumki, sintaktik-kompozitsiyada aktual boʻlinish birliklari sifatida koʻpchilik olimlar gapning ifoda asosi sifatida temani va ifoda yadrosi sifatida remani belgilaydilar. Nutq muallifi va eshituvchi yoki oʻquvchi kommunikasiya mexanizmi tarkibiga kiradi. Tema – mavzu ularning har ikkalasiga ham, koʻpincha, oldindan ma'lum boʻlsa, rema yangi xabar, informatsiya hisoblanadi[58]. Tilshunos olim A.Mamajonov "supersintaktik butunliklarda ham aktual boʻlinish kuzatilishi, ya'ni mavzu (tema), nutq predmeti (fikrning nima haqida ekanligi), xabar (rema) esa mavzuning yoritilishi, uning nimadan iborat ekanligi haqida aytib oʻtadi[59].

Aktual boʻlinishning tartibi haqida soʻz ketganda, Praga tilshunoslik maktabining tadqiqotiga koʻra, toʻgʻri tartibdagi aktual boʻlinish normal, neytral va qat'iy (yoki obyektiv) kabi terminlar bilan yuritiladi[60]. Bunda tema va rema odatiy tartibda, xabarning temadan remaga tomon toʻgʻridan-toʻgʻri siljib borishi kuzatiladi, ya'ni jumla tema bilan boshlanib, rema bilan tugatiladi. Bunday tartibni progressiv tartib deb nomlaydilar[61].

Soʻzlovchining kommunikativ maqsadi yetkazilayotgan axborotni aniq va toʻliq uzatishdir. Soʻz tartibining oʻrinli qoʻllanilishi esa sintaktik kompozitsiyaning toʻliq shakllanishi uchun asosiy vositadir.

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[54] Крущельницкая К.Г. К вопросу о смысловам членении предложения. – ВЯ, 1956, №5

[55] Распов И.П. Актуальные членении и коммуникативно синтаксические типы повествовательных предложений в русском языке. АДД. М., 1964.

[56] Ковтунова .И.И. Современный русский языик. Порядок слов и актуальное членение предложения. М., 1976. – 239 с.

[57] Амиров Р.С. Способ актуального чления в казахском языке. «Советская тюркология». 1970. № 6, Агаева Ф.М. Синтаксис азербайджанской разговорной речи. АДД. М., 1979. Валиев К.Н. Семантическое (актуальное) членение предложения в тюрских языках. Ш.Всесоюз тюрк. Конф (тезисы докладов и сообщений) «Языкознание», Ташкент, 1980.

[58] Ҳайитметов А. Ўзбек тилида гапнинг актуал бўлиниши ва позицион масалалари. Тошкент. «Фан», 1984.

[59] МамажоноваА., Абдупаттоев М. Матн назарияси. – Фарғона, 2016. – Б 56.

[60] Матезиус В. О так называемом актуальном членении предложения Пражкий лингвистический кружок: Сб. статей. – М: Прогресс, 1967. – С.239.

[61] Ўша асар. – С. 245.

Sintaktik kompozitsiyaning boshlanma qismi aktual bo‘linishning asosi bo‘lmish tema bilan hamohangdir. Demak, tema ham sintaktik kompozitsiyaning asosiy bo‘g‘ini hisoblanadi. Nutqda fikrlarning izchil, tartibli, zanjirday ketma-ket tuzilishi, albatta, tema bilan bog‘liq. Tema qanday semantik strukturada bo‘lmasin, boshqa fikrlar uchun asos bo‘ladi.

Masalan:

Taxt, hokimiyat quyoshga o‘xshab ketadi, hammaga barobar nur sochadi-yu, lekin hammani ham barobar isitmaydi, ul quyoshni olaman, deb cho‘zilgan qo‘llarga esa hayotbaxsh nurlar nayza bo‘lib sanchiladir...

<div align="right">Muhammad Ali. "Sarbadorlar".</div>

Ushbu keltirilgan parchada tema va rema orasidagi mazmuniy bog‘liqlik o‘xshatish, chiroyli dalillar bilan ochib berilgan. Tema va rema orasidagi mana shunga o‘xshash murakkab, obyektiv borliq bilan bog‘liq bo‘lgan tushunchalarning remada ifodalanishi natijani belgilaydi. *Taxt* va *hokimiyat* temasi quyoshga o‘xshatilmoqda, *quyoshning esa hammayoqqa nur sochishi* remada yoritilmoqda, lekin remada yana hammayoqqa nur taratadiyu, lekin hammayoqni isitmaydi, deya tema-rema o‘rtasida nomutanosiblik bilan natijaga ishora qilmoqda.

Bu turdagi tema-rematik munosabatlarning ifodalanishi sintaktik kompozitsiyaning asosiy bo‘g‘ini hisoblanadi. Har qanday turdagi o‘xshatishlar nutqning jozibador va mazmunli bo‘lishini ta'minlaydi.

Nutqda mavzu uning tarkibidagi birinchi gap orqali reallashadi. Birinchi gap orqali mavzu belgilanadi. Matn tarkibidagi (u nechta nisbiy mustaqil gapdan iborat bo‘lishidan qat'iy nazar) qolgan gaplar esa mavzuni yoritish, izohlash, qo‘shimcha ma'lumot berish uchun xizmat qiladi – ya'ni remaga teng keladi. Ana shunday tartib bilan nutqda rema-tema munosabatining namoyon bo‘lishi kuzatiladi.

Nutqda mavzu qanday xarakterda bo‘lishidan qat'iy nazar, rema ana shu mavzu bilan aloqador bo‘lgan yakun-natijani o‘zida aks ettirib turadi. Masalan:

Boshlandi.

Maraz shu lavozimni egallash uchun uch tomondan hujum boshladi: shaharda mashhur ovchi bo‘lib tanilish va uyushmada obro‘ orttirish uchun har yakshanba kuni kechki payt yelkasiga bir emas, ikki ov miltig‘i, beliga bozordan sotib olingan uch-to‘rtta qashqaldoq, uch-to‘rtta tustovuqni osib, oyog‘ida qo‘nji uzun etik, qora yaltiroq tozini ergashtirib shaharning markaziy ko‘chasidan tantanali yurish qilib o‘tadigan bo‘ldi; kotibni qoralash uchun miyasi nimalarni o‘ylab chiqarishga qodir bo‘lsa, hammasini har kimlarga yozdirib, shaharning turli tumanlaridan militsiya boshqarmasiga yubora boshladi.

<div align="right">A.Qahhor. "Ig‘vogar".</div>

Keltirilgan parchadan anglashiladiki, birinchi gapdagi tema orqali harakat ifodalanib (boshlandi), remada esa ana shu harakat natijasida yuzaga kelgan hujumning boshlanishi, tanilish uchun qilingan xatti-harakatlar, obro‘ olish uchun shaharda tantanali yurishlar, insonlarga ko‘rsatilgan qiyinchiliklar ochiq-oydin tasvirlab berilgan. Remada ochib berilgan bu kabi xatti-harakatlarning barchasi temadagi asosiy g‘oyani yoritishdan iborat. Remadagi yoritilishlarning hammasi struktural jihatdan shakllangan gaplar orqali ifoda etilmoqda. Sintaktik

kompozitsiyaning shakllanishi uchun bunday tema-rematik munosabatning ahamiyati beqiyosdir.

Tema va rema o'rtasidagi mazmuniy aloqadorlik o'sib boradi. Nega desangiz, turli-tuman mavzularni ifodalab keluvchi jumlalardagi temaning mohiyatini ochish, uning semantik xususiyatlarini izohlash uchun remada o'ziga xos vositalarning qo'llanilishi muhimdir. Bu turdagi tema-rematik munosabat murakkab hodisa sanalib, bunda temaning makon bilan bog'liq bo'lgan tushunchani ifodalashi barobarida o'sha tushunchada o'xshatish holati ham aks etadi.

Sabr sahrosida rohat qilish iztirob chekish bilan baravar; sabr dashtida dam olish – yugurish bilan barobar.

T.Malik. "Vijdon uyg'onur".

Ushbu keltirilgan tema-rema munosabatida tema fikrning ma'lum bir makonni o'xshatishga aloqador (*sabr sahrosida)* so'z birikmasi orqali remaga bog'lasa, remada uni boshqa mustaqil gaplar orqali yoritib bermoqda.

Sintaktik kompozitsiyaning izchilligini ta'minlovchi bu turdagi murakkab tema-rematik bog'lanishlar muhim vositalardan biri hisoblanadi.

Bundan tashqari temaning turli xil semantik aspektlarda namoyon bo'lgan holatlarini ko'rib chiqib, misollar bilan izohladik.

O.Bozorov gap kommunikativ tuzilishining umumiy xususiyatlariga to'xtalar ekan, "...aktual bo'linish masalasi bilan shug'ullangan tadqiqotchilar temaga to'xtalib o'tib, uning uch xususiyatini qayd etadilar:1) tema – bu "jumlaning tayanch nuqtasi", "xabarning chiqish nuqtasi"; 2) u remaga nisbatan aktual jihatdan kamroq ahamiyatga ega; 3) tema – gapning ko'pincha avvalgi kontekstdan anglashiladigan ma'lum qismi"[62].

Sintaktik-kompozitsion qismlarda tema-rema munosabati, ularning semantik aloqadorligi, o'ziga xos xususiyatlari, ifodalanish ottenkalari, sintaktik konstruksiyalar tarkibida qanday maqsadda va qanday ma'noda qo'llanishi hamda qanday intonatsiyada yetkazilishi bilan o'ziga xosdir.

Bobning uchinchi fasli "Sintaktik-kompozitsion butunlikda rema – voqealar rivoji va tugallanma sifatida" deb nomlanib, remaning sintaktik-kompozitsion butunliklardagi ma'no xususiyatlari ko'rib chiqildi.

O.Bozorov rema haqida quyidagilarni aytib o'tadi. Ular: "1) u tema haqidagi xabarni ifodalaydi; 2) u temaga qaraganda aktual jihatdan muhimdir; u o'zida xabarning asosiy mazmunini aks ettirib, gapning kommunikativ markazi sanaladi; 3) rema odatda gapdan anglashilgan yangi xabarga to'g'ri keladi"[63].

Biz yuqorida tema tushunchasiga alohida to'xtalib o'tdik. Har qanday bog'lanishli nutq tema va remadan tashkil topar ekan, ma'lum bir qismi, albatta, yetakchi vazifani bajaradi. Ana shunday axborotni yetkazishda kommunikativ markaz – rema hisoblanadi. Demak, rema gapning muhim tarkibiy qismi bo'lib, asosiy kommunikativ vazifani bajaradi va tinglovchiga yangi ma'lumotni uzatadi.

[62]Бозоров О. Ўзбек тилида гапнинг коммуникатив (актуал) тузилиши.Филология фан.номз.дисс. – Фарғона,2004. – Б.198
[63] Ўша асар. – Б.198

Tema esa informativ nuqtai nazardan muhimlik darajasi yuqori bo'lmagan vazifani bajarsa-da, remaga asos berib, uni ta'minlovchi komponent sanaladi.

Rema tema mazmunini yorituvchi, uning har bir ma'no ottenkasini ochib beruvchi, hamda tema haqida bir qancha ma'lumotlar beruvchi sintaktik konstruksiyadir.

Talabalar shaharchasi arining uyasiga o'xshaydi. Mandat degan serg'alva tadbir avj pallasiga chiqqani uchunmi, tumonat odam. Hali shahar havosiga ko'nikib ulgurmagan, ko'ylak-shimi g'ijimlangan yigitlar, uzun lozim kiygan, sochini maydalab o'rgan qizaloqlar... Baqateraklar soyasida O'zbekistonning ming bir burchagidan kelgan mashinalar... Oynaband eshiklar oldi qiy-chuv. Biri yalinib, biri po'pisa qilayotgan otalar, atlas ko'ylagining yoqasiga "Qahramon ona" medalini taqib olgan onalar...

O'.Hoshimov. "Tushda kechgan umrlar".

Ushbu keltirilgan parchada tema makon bilan bog'liq bo'lsa-da, ma'lum bir o'xshatish orqali ifodalanadi. Bunday temalarni belgilashda, asosan, rema orqali yoritilayotgan fikrlarga e'tibor qaratiladi. Mazkur misolda *talabalar shaharchasining ari uyasiga* o'xshatilishi tema bilan ifodalangan. Rema qismida esa shahardagi holatlar (*shaharda odamlarning gavjumligi, shahar havosiga ko'nikib ulgurmagan yigit va qizlar, O'zbekistonning bir burchagidan kelgan mashinalar, ota-onalar kabi*) birma-bir ochib berilgan.

Kuzatishlarimiz davomida tema va remaning o'rin almashgan, inversiya holatlari ham uchradi.

Aktual bo'linishning teskari tartibi V.Matezius tomonidan subyektiv tartib yoki inversiya deya atalgan va uning voqelikka "emotsional bo'yoqdorlik" berish uchun qo'llanilishi ta'kidlangan[64]. Bunday o'zgargan tartib odatiy sintaktik tartib bilan mos kelmasligi mumkin. I.I.Kovtunova ta'kidlaydiki, nutq va kontekstdan ajratilgan, ma'lum grammatik tartibga ega bo'lgan jumla kontekst ichida aynan shu nutqiy vaziyat uchun xos bo'lgan qo'shimcha xususiyatlarga ega bo'lishi mumkin. Mazkur holatda boshqa bir ko'rinishdagi, ya'ni tema va remaga bo'lingan tartib paydo bo'lishi mumkinki, grammatik tartib bilan bu doim ham mos kelavermaydi[65].

I.I.Kovtunova bergan izohga ko'ra, "stilistik jihatdan neytral bo'lgan qurilmaning tartibiy o'zgarishi inversiya hodisasi bilan bog'liqdir"[66].

Yuqoridagi qarashlardan xulosa qilishimiz mumkinki, tema va rema o'rtasidagi o'rin almashinish, ya'ni teskari qo'llanish hodisasi gapdagi mazmunga hech qanday ta'sir ko'rsatmaydi. Aktual bo'linishni to'g'ri yoki teskari tartibda qo'llash so'zlovchining kommunikativ maqsadi sanaladi. U buni o'zi xohlagan tarzda amalga oshirishi mumkin. Tinglovchiga uzatayotgan xabarni yana ham ishonchli tarzda yetkazish, xabarning muhim qismini ajratib ko'rsatish, emotsional bo'yoqdorlik va ekspressivlikni kuchaytirish, aktuallashtiruvchi vositalardan foydalanish asosida o'z maqsadini amalga oshiradi. Masalan:

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[64] Ковтунова .И.И. Современный русский языик. Порядок слов и актуальное членение предложения. М., 1976. – С.11

[65] Ўша асар. – С.12

[66] Ўша асар. – С.103

"Shuncha tez!" – deb o'yladi miyig'ida kulib. Shu ondayoq stul suyanchig'iga ilib qo'yilgan qora shimiga ko'zi tushdi-yu, hayron qoldi. "Darrov kiyimlarimniyam opkelishibdi", – deb o'yladi xalatini yecharkan. Uning kostyumi, bo'yinbog'i taxt qilib qo'yilgan edi. To'shagining bir chekkasida gazeta qog'ozga o'ralgan kulrang palto yotardi. "Qishda kelib, yozda ketyapman". U kulimsirab qo'ydi. Shoshilmasdan shimini kiydi. Avvaliga shimining qirrasini chiqarib hafsala bilan dazmollanganini payqamadi ham. Kasallik varaqasini solib qo'yish uchun cho'ntagiga qo'l tiqqan edi ro'molcha ilashib chiqdi. Bu o'zining katak-katak ro'molchasi edi. "Shimimda qolib ketgan ekan-da", deb o'yladi u ro'mol qatini yozib. Shunda dimog'iga gup etib nafis atir hidi urildi-yu, birdaniga tushundi. "Shoira! Hammasi Shoiraning ishi!"

O'.Hoshimov. "Nur borki, soya bor".

Yuqoridagi parchadan ma'lum bo'ldiki, tema va rema o'rin almashib, teskari holatda kelmoqda. Jumla boshidagi "Shuncha tez" ifodasi tinglovchi e'tiborini jalb qilish bilan birga, uning qiziqishini ham orttiradi. Muallif tomonidan ayrim so'z birikmalari yoki gaplar ajratilib ko'rsatilgan. Bundan asosiy maqsad tinglovchi e'tiborini tortish, fikrini jalb qilish va xabardagi o'sha jumlalarni boshqalariga nisbatan kuchliroq ifodalash hisobiga maqsadiga erishishdir. Jumlalar orasida kutilmagan holatdan ajablanish hissi *(darrov kiyimlarimniyam opkelishibdi)*, muntazam yashamasligi *(qishda kelib, yozda ketyapman),* yo'qolgan narsaning topilishi *(shimimda qolib ketgan ekan-da)* kabi kutilmagan vaziyatlarni jozibador qilib, alohida ta'kidlab, ko'rsatib, tinglovchini ham o'sha vaziyatdan xabardor qilish kabi xususiyatlar remada ochib berilgan. Tema esa gapning yakunida *(Shunda dimog'iga gup etib nafis atir hidi urildi-yu, birdaniga tushundi. "Shoira! Hammasi Shoiraning ishi!")* kelmoqda. Ushbu jumlalarda rema gapning boshida kelib, tema esa gapning oxirida kelishi bilan o'z funksiyasini bajarmoqda. Bunday hollarda so'z tartibi hamda stilistik vositalarda o'zgarish bo'ladi, lekin jumlaning semantik holatiga umuman ta'sir qilmaydi. Muallif o'z niyatini aytishga shoshilmaydi, ana shu tariqa bunday nutq ko'rinishlarida tema va remaning o'rinlashuvi almashinib qoladi. To'plangan va tahlil etilgan misollarga tayangan holda, tema-rematik munosabatning semantik tasnifini misollar bilan ko'rib chiqdik.

Xulosa qilib aytish mumkinki, sintaktik kompozitsiyani shakllantiruvchi tema-rema munosabatini qo'yilayotgan mavzuning xususiyati va xarakteridan kelib chiqib, ma'lum bir tizim asosida o'rganish katta ahamiyatga ega.

UMUMIY XULOSA

Sintaktik kompozitsiyaning semantik va struktural jihatlarini o'rganish tahlili quyidagi xulosalarga olib keldi:

1. Nutqiy muloqot kishilar o'rtasidagi munosabatlarni ifoda etadi. Uni faqat lingvistik birliklar yig'indisi deb qarash nihoyatda kamlik qiladi. Uning to'laqonli tadqiqi bir nechta fanlar sohasi uyg'unligini talab qiladi.

2. Nutqning yaxlitligini ta'minlovchi asosiy omil uning kompozitsion qismlarga ega ekanligi bilan bog'liq. Nutq kompozitsiyasi asosan uch qismdan tarkib topadi: bosh (kirish), asosiy qism (fikrlar rivoji) va yakun (xulosa). Bu qismlarning har biri nutq va uning natijadorligida muhim o'rin tutadi.

3. Matnning kompozitsion tuzilishida sarlavha alohida o'rin tutadi. Sarlavha – bu maqolaning nomi xarakterida bo'lib, uning asosiy mazmunini umumlashtiradi. Sarlavhalar matndan oldin kelib, o'quvchining e'tiborini jalb qilish vazifasini bajaradi. O'zbek tilida sarlavhalardan keng foydalaniladi. Ayniqsa, publisistik uslub materiallari uchun sarlavhalar alohida muhim o'rin tutadi. Sarlavhalarni turli jihatdan tasniflash mumkin.

4. Nutq kompozitsiyasining tarkibiy qismlari boshlanma, fikr rivoji va tugallanmadan iborat bo'lib, ular yaxlit mexanizmni tashkil qiladi. Nutq strukturasining mazkur tarkibi mantiqiy-grammatik jihatdan tashqari bixevoristik belgilarga ko'ra ham turlicha shakllantiriladi.

5. Boshlanma, fikr rivoji va tugallanma struktural hamda semantik jihatdan tasniflanadi. Boshlanma nutq kompozitsiyasining asosiy maqsadga kirishish, debocha qismi hisoblanib, uning turli ko'rinishlari mavjud. Fikr rivoji nutq kompozitsiyasining asosiy bo'g'ini hisoblanib, katta ahamiyat kasb etadi. Nutq kompozitsiyasi nihoyasida tugallanma keltiriladi.

6. Nutq tuzilishi uning ifoda maqsadi bilan uzviy bog'liqdir. Shu ma'noda uning tipologiyasida zamon va makon bilan aloqadorlik yetakchi o'rin tutadi. Bundan tashqari shart, maqsad, sabab va o'xshatish kabilarga asoslangan natija holati ham uchraydi. Ularni o'zaro farqlashda nutq kompozitsiyasi shakl, mazmun va maqsad jihatidan uyg'unlikda tahlilga tortiladi.

7. Nutq tuzilishining asosiy mantiqiy tushunchalari sifatida tema va rema farqlanadi. Nutq tarkibidan temaning tanlanishi va uni mos remalar orqali to'ldirilishi so'zlovchi va tinglovchi o'rtasidagi muvofiqlik darajasi, salohiyat va psixologik vaziyatning o'zaro mosligi orqali ta'minlanadi. Tilshunoslikda nutqning aktual bo'linishi nomi bilan o'rganilgan ushbu masalada ba'zi ishlar amalga oshirilgan bo'lsa-da, uning juda ko'p qirralari yetarlicha talqin etilmagan. Uning tadqiqi tilshunoslikning amaliy ahamiyatini yanada oshiradi.

8. Tilshunoslikda sintaktik munosabatlar hamda matn sintaksisiga oid qator monografik tadqiqotlar amalga oshirilgani holda nutqning sintaktik kompozitsiyasi yetarlicha o'rganilmagan. Nutqning struktural va semantik tahlili bo'yicha hal etilishi lozim bo'lgan o'rinlar mavjud. Ulardan biri sintaktik kompozitsiyasining lisoniy xususiyatlari hisoblanadi. Shu nuqtai nazardan, sintaktik kompozitsiya nutqning murakkab ko'rinishli hosilasi sanaladi. U ham mantiqiy, ham grammatik, ham struktural talablarga javob bergani holda bu jihatlarning o'zaro muvofiqlashgan uyg'unligiga ega bo'lishi zarur.

9. Nutq tafakkursiz mavjud bo'lishi mumkin emas. Uni faqat tuzilish jihatdan tahlil qilish yoki shunchaki til birliklarining jamlanmasi deb qarash mumkin emas. Uning kompozitsion qurilishi va semantik asoslarini mukammal tadqiqiga erishish tilshunoslikda sathlararo chambarchas bog'liqlikni talab qilib, bunday tahlillar fanning bir necha sohalari integratsiyasida amalga oshiriladi.

10. Tilshunoslikda olib borilgan tadqiqotlarda nutqqa yo semantik jihatdan, yo struktural jihatdan yondashilib kelingan. Aslida, ular bir-biri bilan uzviy aloqadordir. Struktural va semantik yondashuvlarni o'zaro umumlashtirish mavzu yuzasidan mukammal natijalarga erishishni ta'minlaydi.

FERGANA STATE UNIVERSITY CURRENT DEGREE GRANTER DSc.03/30.12.2019.Phil.05.02 DIGITAL SCIENTIFIC COUNCIL FERGANA STATE UNIVERSITY

SAIPOVA HILOLA ABDULKHAMITOVNA

SYNTACTIC COMPOSITION OF SPEECH AND ITS COMMUNICATIVE, SEMANTIC, FUNCTIONAL STUDY

10.00.01 - Uzbek language

ABSTRACT OF THE DOCTOR OF PHILOSOPHY (PhD) DISSERTATION ON PHILOLOGY

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The dissertation is available in the Information Resource Center of Fergana State University (registered under №_291_). Address: 19, Murabbiylar Str. Fergana, 100151. Tel.: (99873) 244-71-28.
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INTRODUCTION
(Doctor of Philosophy (PhD) Dissertation Annotation)

Actuality and necessity of the research theme. In recent times, in world linguistics, the study of the laws of formation of the text as human speech and its written form, the study of the text in communicative, semantic-structural and anthropocentric aspects have become popular. Studying and interpreting human speech within the framework of linguistic and cultural problems has become one of the central issues. From this point of view, the role of language in society is evident not only as a means of communication, but also as a means of influence. One of the main tasks of the language - the function of influence is assessed by the consistent expressiveness of the thought, the possibilities of using descriptive and effective means, and how the syntactic composition of the speech is formed. After all, the communicative goal of the author of the speech is to affect the addressee by expressing his inner feelings in an emotional-expressive way, and thus leads to the expansion of his imagination about social life and existence, and it is possible to see reality from the eyes of the addressee. The study of the laws of the formation of speech, its syntactic compositional research in a broad sense is of practical importance in expanding the scope of research conducted in world linguistics today.

In world linguistics, research on speech formation problems is carried out on the basis of syntactic-compositional and semantic-functional analysis methods. Today, it has become a tradition to study human speech at the intersection of sociolinguistics and speech culture. As a result of this, fields that study the system of artistic speech in one way or another are developing in linguistics. Our present research is also within the scope of such research, and the study of syntactic level problems, including the issues of speech formation, serves to fully justify the theoretical aspects of the problem within the framework of linguistic research.

Each research work has a special place in determining the expressive possibilities of the Uzbek language. In Uzbek linguistics, considerable scientific research has been carried out in this regard, in particular, in research in the field of syntax, certain achievements have been made in substantiating and interpreting the rich expressive possibilities of our language. These studies, along with defining new directions for future work in this field, also showed the need to study the expressive possibilities of the Uzbek language in a wider and more detailed way. The need to study the linguistic nature of speech and its syntactic features based on the criteria of modern scientific research has become an urgent issue on the agenda. Even in the conditions of the current New Uzbekistan, it is necessary to comprehensively expand the scope of the use of our language, to further develop scientific and research works, "the Uzbek language in electronic form, which contains all scientific, theoretical and practical information about the Uzbek language. the issue of taking steps to create a national corps"[67] is urgent.

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[67] Ўзбекистон Республикаси Президентининг 2020 йил 20 октябрдаги "Мамлакатимизда ўзбек тилини янада ривожлантириш ва тил сиёсатини такомиллаштириш чора-тадбирлари тўғрисида" ПФ-6084-сонли Фармони. "Халқ сўзи" газетаси, 2020 йил 21 октябрь, 221-сон.

In his proclamation to the Oliy Majlis and the people of Uzbekistan on December 20, 2022, President Sh.M. Mirziyoyev, while talking about the work that needs to be done in the field of education, said that "our mother tongue is the basis of our spirituality" (Uzbek language): "Attention to our mother tongue, which is the symbol of our national identity and the basis of our spirituality, will be strengthened even more. Of course, it is necessary to know a foreign language in our family, this is also the need of the hour. But we must force them to learn the mother tongue. Must!"[68] This means that, it is the responsibility of linguists to further expand the scope of research conducted on the Uzbek language, to study the linguistic features of our language in a wide and comprehensive manner, to shed light on the possibilities of expression of the Uzbek language based on world scientific research standards. Decree of the First President of the Republic of Uzbekistan dated May 13, 2016 "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi" No. PF-4797, dated January 28, 2022 "On the development strategy for 2022-2026" No. PF-60, dated October 20, 2020 "Further development of the Uzbek language in our country and PF-6084 on measures to improve language policy, No.PF-5850 dated October 21, 2019 "On measures to fundamentally increase the prestige and position of the Uzbek language as a state language" - on April 10, 2020, the adoption of the Law and Decrees of the Republic of Uzbekistan "On Establishing the Day of the Uzbek Language Holiday" is stated in this Dissertation in the implementation of the tasks defined in other regulatory legal documents related to this activity, feedback serves as a resource.

Relevance of the research on the priority directions of the development of science and technology of the republic. This study was carried out in accordance with the priority direction of the development of science and technology of the republic "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state."

Degree of study of the problem. The issue of syntactic composition has long attracted the attention of scientists who have been engaged in the fields of philosophy, logic, oratory, and philology. In particular, issues such as its communicative function, compositional construction, structural-semantic and stylistic features of its constituent parts date back to ancient times. The first information on syntactic composition can be found in the works of Cicero. Cicero notes what it is necessary to pay attention to, to be able to create a syntactic composition correctly in order to ensure the logical consistency of the thought.

In addition, the composition and its parts was studied by V.V.Vinogradov, V.G.Vlasov, Apollon, E.A.Kibrik, E.V.Rakhilina, Ya.G.Testeles, E.I.Bogomolova, T.K.Jarov, M.M.Kedrova, L.B.Alberti, V.P.Zubov, N.N.Volkov, V.M.Moshkov, V.I.Mukhinoy , A.D.Goncharov, S.Levandovsky, V.A.Favorsky, P.Ya.Pavlinov[69],

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[68] Ўзбекистон Республикаси Президентининг 2022 йил 20 декабрдаги Олий Мажлис ва Ўзбекистон халқига қилган Мурожаатномаси. https://president.uz/uz/lists/view/5774

[69] Власов В.Г. Теория формообразования в изобразительном искусстве. Учебник для вузов. – СПб.:Изд-во С-петерб.ун.та,2017. – с.90. Власов В.Г. Композиция// Новый энциклопедический словарь изобразительного

and syntactic composition in world linguistics, including in Russian linguistics M.N.Nikonova, L.Ya.Ginzburg, O.S.Zavyalova, N.V.Korzhikova, E.S.Solodova, E.A.Referovskaya, G.Ya.Solganik, S.S.Odintsova, N.A.Yushina, specially studied by M.M.Bakhtin.[70]

In current Uzbek linguistics, no special research work has been carried out on the semantic and structural aspects of syntactic composition, communicative tasks. At this point, it can be noted that A. Mamajonov and M. Abdupattoyev[71] expressed initial opinions about syntactic composition within the framework of the study of supersyntactic units, which are considered the largest unit of the text, and poetic speech.

Relation of the topic of the dissertation to the research work of the higher education institution where the dissertation is written. Dissertation research was carried out within the framework of the research plan of Fergana State University "Linguoculturalology and Text Linguistics".

The aim of the research consists of in creating the syntactic composition of the speech and its communicative, semantic, functional classification, and researching it based on the materials of the Uzbek language.

Tasks of research. Based on the purpose of the research, the following tasks were defined. Including:

- to create a clear classification of syntactic composition as a linguistic category;

искусства. В 10 т. – СПб.: Азбука-классика. – Т. IV, 2006. – 565. Власов В.Г.Архитектурная композиция: Опыт типологичекого моделирования // Архитектон: известия вузов. – 2012. – № 3(39). – URL: http://archvuz.ru/2012_3/1 Архивная копия от 22 января 2013 на Wayback Machine. Аполлон. Изобразительное и декоративное искусство. Архитектура. Терминологический словарь. – М.: НИИ теории и истории изобразителных искусств РАХ – Эллис Лак, 1997. – С.269. Кибрик Е.А. Типология и теория языка: от описания к объяснению: К 60-летию А.Е.Кибрика./ Ред. Рахилина Е.В.,Тестелец Я.Г., М.: Языки русской културы, 1999. – 640 с. Богомолова Е.И., Жаров Т.К., Кедрова М.М. Пособие по литературе для слушателей подготовительных отделений высших учебных заведений. – М.: Высшая школа, 1986. – С.399-400. Альберти Л.Б. Десять книг о зодчестве: В двух томах. – М.:Издательство Всесоюзной академии архитектуры 1935-1937. Перевод В.П.Зубов – Т.1.Кн шестая. Глава вторая. –С.178. Волков Н.Н. Композиция в живописи. – М.: Искусство, 1977. – С.13. Мошков В.М. К вопросу о формальных структурах в композиции монументально-лекоративной росписи// Композиция в промышленном и декоративно-прикладном искусстве. Сборник статей. – Л.:ЛВХПУ им. В.И.Мухиной, 1973. – С. 16. Гончаров А.Д. О композиции // Художник. 1981, № 6. – С. 34-37. Гончаров А.Д. Художник и книга. М., 1964. Левандовский С. О сюжете и композиции.1981, № 4. – С.58-61. Фаворский В.А. Воспоминания современников. Письма художника. Стенограммы выступлений. – М.: Книга, 1991. Павлинов П.Я. Для тех, кто рисует: советы художника. – М.: Советский художник, 1965. – 69, 2 с.
[70] Никонова М.Н. Теория текста: учеб. пособие / М.Н. Никонова. – Омск: Изд-во ОмГТУ, 2008. – 240 с. Виноградов В.В. К построению теории поэтического языка// Русская словесность. Антология. - М., 1997. Виноградов В.В. О теории художественной речи. 2-е изд., испр. М., 2005. С.176. Гинзбург Л.Я. О лирике. - М., 1974. Завяльова О.С. Композиционно-синтаксический анализ как метод изучения художественного текста. – М., 2001. Коржикова Н.В. Приёмы композиционно-синтаксического анализа дискурса. АДД – М.,2005. Солодова Е.С.Лингвокогнитивные характеристики композиции текста английских сказок Дж.К. Роулинг. Авторф. дисс. канд. филолог. наук. Харьков. 2008, 24-стр. Реферовская Е.А.Лингвистические исследования структуры текста. Л., «Наука», 1983, стр.69. Солганик Г.Я. Синтаксическая стилистика. М., 1979. стр. 102. Одинцова С.С. Особенности синтаксического построения связного текста. Л., 1984, стр.18. [70] Юшина Н.А. Абзац его структурно-семантические типы и функционирование их в произведениях. М. 1972, стр.16. Бахтин М.М. Эстетика словесного творчества. М., 1986.
[71] Мамажонов А, Абдупаттоев М. Матн назарияси. Фарғона, 2016. 12 б. Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Фил. фан. док. дисс... Фарғона, 2021. – Б 226.

- identification of syntactic-compositional units and analysis of their linguistic characteristics;

- to determine the types of syntactic and meaningful relations between syntactic-compositional parts;

- elucidation of the effect of topical division on the formation of syntactic composition and their interaction.

Materials of Uzbek literary speech were chosen as **the object of the research.**

The object of the research. Extracts from Uzbek artistic and journalistic speech - large syntactical units - were selected as the object of the research.

Research methods. Classification, description, descriptive, component analysis, oppositional, comparative and pragmatic analysis methods were used in the work.

The scientific novelty of the research is as follows:

the semantic-syntactic characteristics of syntactic composition as a linguistic category that logically shapes speech and regulates thought are revealed;

it has been proved that the main factor ensuring the integrity of speech is related to its compositional parts, the composition of speech mainly consists of three parts - the beginning (introduction), the main part (development of thoughts) and the end (conclusion);

it is proved by examples taken from Uzbek artistic speech that the beginning is considered the introductory part of speech composition and constitutes the semantic core of the speech, that the development of thought is the main part that expresses new information, and that the conclusion is a speech category summarizing the thought;

it is explained that actual division is one of the main tools that completely forms the syntactic composition of speech, the functions of actual division units - theme and rheme in the formation of speech, and their mutual semantic and syntactic connections;

The practical result of the research is as follows:

that syntactic composition is a logical-linguistic category that plays a special role in the formation of speech is proven by means of linguistic evidence;

syntactic composition is approached from the point of view of structural linguistics and its interpretation is created;

the semantic-functional, communicative-pragmatic, linguostylistic signs of the beginning, thought development and completion, which are the components of the syntactic composition, are highlighted;

the relationship between topical division and syntactic composition is determined;

The fact that the theme is the basis of the syntactic composition, the place and position of the rheme in the formation of the syntactic composition is determined and explained.

The reliability of the research results is determined by the accuracy of the issues raised, the fact that the ideas do not contradict the laws of traditional

linguistics, are correctly interpreted, rely on scientific and theoretical sources in the research of the problem, and have a theoretical basis for the analyzes conducted in the research process.

Scientific and practical significance of research results. The scientific significance of the research results enriches the syntactic level of the Uzbek language with new theoretical information, provides a complete and precise definition of the concept of syntactic composition, and fills the laws of speech formation with new theoretical ideas. The scientific results of the research can be used in the teaching of "Modern Uzbek literary language (syntax), "Theory of Linguistics", "Stylistics", "Text Linguistics" to undergraduate and graduate students at the philology faculties of higher educational institutions. The results of the research can be used to create textbooks, monographs and educational manuals on the issues of artistic speech.

Implementation of research results. Based on the results achieved in the dissertation:

the conclusions and recommendations given on the semantic-syntactic characteristics of syntactic composition as a linguistic category that logically shapes speech and regulates thought are widely used in the textbook "Text Linguistics" (No. 237 of the Ministry of Higher and Secondary Special Education dated May 31, 2021 Permit No. 237-317 based on order No. As a result, the scientific information given on the syntactic features of the speech served as a source for the scientific and theoretical improvement of the textbook;

the main factor ensuring the integrity of the speech is related to the fact that it has compositional parts, the composition of the speech is mainly composed of three parts - the beginning (introduction), the main part (development of thoughts) and the end (conclusion) It was widely used in the programs "Open Dialogue", "Eternal Environment", "Special Reportage", "Process" broadcast in 2022-2023 (reference No. 187 of the Fergana region television and radio company dated January 11, 2023). As a result, the content of the materials prepared for this TV show and radio broadcast has been improved and scientific;

the scientific views and conclusions proved by the examples taken from Uzbek artistic speech, that the opening speech composition is considered the introductory part and constitutes the semantic core of the speech, that the development of thought is the main part expressing new information, as a speech category summarizing the complete thought, are widely used in the textbook "Linguopoetics Basics" (Permit No. 342-006 issued by the order of the Fergana State University No. 586 of December 23, 2022 based on the order of the Ministry of Higher and Secondary Special Education No. 284 of August 22, 2022). As a result, the scientific information given on the syntactic composition of the speech served as a source for the scientific and theoretical improvement of the textbook;

scientific views and conclusions regarding the fact that actual division is one of the main tools that completely shape the syntactic composition of speech, the functions of actual division units - theme and rheme in the formation of speech and their semantic and syntactic connections are explained In 2012-2016, the Scientific

Research Institute of Humanities, Karakalpakstan Department of the Academy of Sciences of the Republic of Uzbekistan It was used in the project No. FA-043429 "Researching theoretical issues of the genres of Karakalpak folklore and literature" (Reference No. 154/1 of 03.04.2023 at the Scientific Research Institute of Humanities, Karakalpakstan Department of the Academy of Sciences of the Republic of Uzbekistan) . As a result, the content of the materials prepared for this project has improved and its scientific quality has increased.

Approbation of the research results. The results of this research were publicly discussed in the lectures given at 3 international and 3 national scientific-practical conferences.

Publication of the research results. On the topic of the dissertation 8 scientific works have been published, including 3 articles in scientific publications where it is recommended to publish the main scientific results of doctoral dissertations of the High Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan, 5 of them have been published in foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three main chapters, a conclusion and a list of used literature. The total volume of the dissertation is 135 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introduction part of the dissertation is based on the relevance and necessity of the topic, the purpose and tasks, object and subject of the dissertation are described, its compatibility with the priority directions of the development of science and technology of the republic is shown, the scientific novelty and practical significance of the research is revealed, the implementation of the research results into practice, published works and the Dissertation information on the structure is given.

The first chapter of the dissertation is called **structural-semantic features of syntactic composition,** and it is explained that syntactic composition is a logical-linguistic category. In the process of speech, the major tools of the communication mechanism are formed through relatively independent sentences that remain in a row in a semantic and grammatical relationship. Such sentences form a speech based on the law of meaningful consistency. The realization of speech as a syntactic construction has few laws. These regularities show that speech is unique in terms of both formal and semantic features.

Composition is a Latin word that means unity, structure, wholeness, and interdependence. In general, the qualities that ensure the dependence of the parts on the whole make up the composition. The meaning of the term composition is very broad and is used in almost all fields of science. In a general sense, composition is one of the main characteristics of artistic creation, the most complex and perfect type of structure[72].

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[72]Власов В.Г. Теория формообразования в изобразительном искусстве. Учебник для вузов. – СПб.:Изд-во С-петерб.ун.та, 2017. – С.90

There are several opinions about the original tariff of composition, composition in general, which is uncluttered, variety, simplicity, grandeur, precision, absence of superfluous details, and the arrangement of all parts together in sequence[73].

According to Russian scientist psychologist N.N. Volkov, composition is a construction for meaning, a creative process[74], according to S.M. Danielya, composition is a basis that regulates emerging thoughts[75].

In addition, the constructive idea inherent in the essence of thought provides a practical basis for composition. Composition is an important means of expressing form and content as a whole[76].

Composition is also a means of organizing the materials for any artistic work to be created[77].

The above points about the composition are very valid. So, the composition logically connects the parts of a certain expressive structure, generalizes, rounds it up, provides form, and clarifies the content.

Thus, unity of content and form is achieved through compositional processing[78].

The term composition was originally used in visual arts, and it is an act of invention, freedom of imagination, artistic will. In addition, the term composition exists in the field of architecture, and it has been interpreted differently by scientists[79], that is, memory composition represents the meaningful integrity of elements resulting from the artistic and imaginative consideration of the building structure. and tariffs that are structural rounding are mentioned[80].

In literature, composition is the construction of an artistic work, the specific features of the artistic form, its content, the purpose of the work, and the expression of the author's intention[81].

The form and content of the work is a dialectical unity that created the process of struggle in reducing the material. The content of the work is at the same time its form, so all the form elements in the work of art are its content[82].

In addition, it is a single and integrated system of certain forms of artistic image in a literary work[83].

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[73] Хогарт У. Анализ красоты. – Л.: Искусство, 1987. – C.144

[74] Волков Н.Н. Композиция в живописи. – М.: Искусство, 1977. – C.13

[75] Даниэль С.М. Картина классической эпохи: Проблема композиции в западноевропейской живописи XVII века. – Л.: Искусство, 1986. – C.122

[76] Oriental Renaissanse: Innovative, educational, natural and social sciences Scientific Journal Impact Factor Advanced Sciences Index Factor. Volume 2/ ISSUE 10/2 ISSN 2181-1784 SJIF 2022: 5.947

[77] Кибрик Е.А. Типология и теория языка: от описания к объяснению: К 60-летию А.Е.Кибрика./ Ред. Е.В.Рахилина, Я.Г.Тестелец. М.: Языки русской културы, 1999. – 640 с.

[78] Альберти Л.Б. Десять книг о зодчестве: В двух томах. – М.:Издательство Всесоюзной академии архитектуры 1935-1937.Перевод В.П.Зубова – Т.1.Кн шестая. Глава вторая. –C.178

[79] Некрасов А.И. Теория архитектуры. – М.: Стройиздат, 1994. – С. 41-42

[80] Шумилкин С.М., Дергунов В.И., Шумилкина Т.В.,Чигин Е.Н. Начало архитектурной композиции. Методическая разработка по архитектурной композиции для студентов 1 курса направления "Архитектура". – Нижний Новгород: ННГАСУ, 2005.

[81] Аполлон. Изобразительное и декоративное искусство. Архитектура. Терминологический словарь. – М.: НИИ теории и истории изобразителных искусств РАХ – Эллис Лак, 1997. – C.269

[82] Каган М.Культура как саморазвивающаяся система.// Кармин А.С. Основы культурологии: морфология културы. – СПб., 1997. – C.465-487

[83] Богомолова Е.И., Жаров Т.К., Кедрова М.М. Пособие по литературе для слушателей подготовительных отделений высших учебных заведений. – М.: Высшая школа, 1986. – C.399-400

The term composition is used in a broad sense and is also expressed in a unique way in visual arts. That is, the composition coordinates the formation of the picture as a whole, as well as the semantic unity of these forms[84].

Composition in music is a means of shaping the principles of creating musical themes, the ways of effective use of polyphonic musical instruments in their development, the characteristics of specific music genres, types and styles, the structure of works and the laws of their completion[85].

In directing, composition is the arrangement and arrangement of episodes on stage and wholes in plays[86].

The composition of mathematics is the composition of numbers, i.e. the representation of natural terms in the theory of natural numbers as an ordered sum[87].

Chess composition is the creation of chess problems and studies. It is based on practical game tools and rules and is a form of independent creativity[88].

Based on the above points, it can be said that composition is one of the main elements of any speech. It indicates the creative purpose of the author and therefore works as one of the manifestations of authorship. Composition is as important in literature as it is in linguistics. Thus, in the course of the research, it was noticed that literary scholars were more concerned with composition issues than linguists.

Currently, it is important to study and apply issues of syntactic composition within the framework of grammar, which is actively developing in the field of language system modeling. Here, composition means a construction whose communicative and semantic content is expressed through language[89].

Within the framework of communicative-functional grammar, syntactic composition is formed by the exchange and interaction of communicative registers of various compositional forms of speech[90].

Communicative-pragmatic approach makes it possible to study taking into account the intention of the author and its interpretation by the recipient, that is, the actual structure of the communication for which it is intended to work[91].Communicative registers created by the Russian linguist G.A. Zolotova systematize the tools of the language system and perform the functions of constructing sentences.

The concept of syntactic content as an object of linguistic research was first covered in the works of V. V. Vinogradov[92]. Later, in the scientific views of E.A.Ivanchikov, information about the concept of syntactic composition is presented[93].

[84] Даниэль С.М. Картина классической эпохи: Проблема композиции в западноевропейской живописи XVII века. – Л.: Искусство, 1986. – С.6

[85] Сахновский В.Г. Композиция спектакля. Режиссура и методика преподавания: учебник. – Репринт 1939. – М:, Изд-во Юрайт. — С.50

[86] Oriental Renaissance: Innovative, educational, natural and social sciences Scientific Journal Impact Factor Advanced Sciences Index Factor.VOLUME 2 | ISSUE 10/2 ISSN 2181-1784 SJIF 2022: 5.947 ASI Factor = 1.7

[87] Кострикин А.И. Введение в алгебру. Часть 1. Основы алгебры. –3-е изд. – М.: ФИЗМАТЛИТ, 2004. – 272 с

[88] Кодекс шахматной композиции. Архивная копия/ от 7 июня 2011 Wayback Machine (англ)

[89] Золотова Г.А., Онипенко Н.К., Сидирова М.Ю. Коммуникативная грамматика русского языка. М., 2004. – С.450

[90] Коржикова Н.В. Приемы композиционно-синтаксического анализа дискурса травелого. Вестник Северо-Восточного федерального университета имени. 2020. (4). – С.54

[91] Коржикова Н.В. Ўша мақола.

[92] Виноградов В.В. Избранные труды. О языке художественной прозы. М.,1980.

[93] Иванчикова Е.А. Синтаксис художественной прозы Достоевского.Изд. стереотип. URSS. 2021. 290 с.

In his opinion, the analysis of syntactic composition is theoretically and practically very complicated, because it requires the solution of many topical issues: speech as an interpretive unit of syntactic analysis, which covers the methods of combining these units both as a part of speech and as a whole speech phenomenon.

There are several factors involved in linguistic research and the identification of syntactic composition and its units.

The difference between fully completed speech forms and other communicative units can be seen, first of all, in the complete expression of thought. The idea expressed through them is characterized by the breadth and complete transmission of all details in the image of a certain object or when expressing certain information. In this process, logical and linguistic factors such as the sequence, transmission, ordering, consistency of the information about the thought, ensuring a certain coherence by the author, determine the integrity of the speech, its comprehensibility, and the artistic-aesthetic value of the expression. It is this coherence and logical sequence that determines the syntactic composition of speech.

The issue of syntactic composition has attracted the attention of scientists who have been engaged in the fields of philosophy, logic, rhetoric, and philology since ancient times. Russian linguist M.N.Nikonova says that the first information on the syntactic composition of speech can be found in the works of the ancient philosopher Cicero. Cicero gives a number of considerations in his instructions about how to correctly create syntactic composition and what to pay attention to when expressing an idea in a certain order and logical consistency[94]. And M. N. Nikonova defines that the organic connection between the content of speech and its structure forms a syntactic composition. In world linguistics, including Russian linguistics, there are noteworthy works on the compositional-syntactic structure of speech[95]. In our current modern linguistics, several studies have been conducted on the relationship between the content of the speech and the composition of the speech, and this process continues. In particular, issues of syntactic composition are organized in the case of supersyntactic units, which are the largest unit of prose speech (text) in Uzbek linguistics, and in the study of poetic speech[96].

Studying the compositional-syntactic structure of speech means evaluating it from a semantic-structural and functional point of view. The syntactic composition of the speech means the orderly arrangement of the parts of the speech, the consistent development of the thought, the arrangement of language and speech units expressing this consistency in a certain logical sequence and artistically expressive[97]. The compositional-syntactic content is formed as a result of the retention of linguistic units in several ways. Linguists use the author's methods of repetition, amplification, processing

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[94] Никонова М.Н. Теория текста: учеб.пособие / М.Н.Никонова. – ОМСК: Изд-во ОмГТУ, 2008. – 240 с.

[95] Виноградов В.В. К построению теории поэтического языка Русская словесность. Антология. – М., 1997. Гинзбург Л.Я. О лирике. – М., 1974. Завьялова О.С. Композиционно-синтаксический анализ как метод изучения художественного текста. – М.,2001. Коржикова Н.В. Приёмы композиционно-синтаксического анализа дискурса. АДД – М., 2005.

[96] Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси. Фил. фан. док. дисс... Фарғона 2021. – Б 226.

[97] Абдупаттоев М.Т. Поэтик нутқнинг композицион-синтактик қурилишида коммуникатив регистрларнинг ўрни // "Нутқ маданияти ва ўзбек тилшунослигининг долзаб муаммолари" мавзусидаги халқаро илмий-амалий анжуман материаллари. Андижон – 2021. – Б. 174-179.

(here, returning to the previous idea, development of thought) to create the compositional-syntactic structure of an artistic work. The compositional-syntactic content embodies the form of the work. Linguistics organizes the composition of speech, i.e. the word, compound, clause, phrase, and other units involved in the construction material of a sentence and their functional functions. Compositional-syntactic analysis of speech is important in evaluating speech according to linguistic categories.

Based on the above considerations, it can be said that the role of syntactic composition is important in the correct formation of speech and clear delivery of information. In linguistics, composition can be applied to every level. Among them are semantic composition, morphological composition and syntactic composition. The category that regulates the sequential structure of the sounds that make up the word is semantic composition. The role of composition is also important in the formation of morphemic content in words. For example; In Uzbek, Ozak always comes in the front part of the sentence, adverbs expressing syntactic relation are not left before form-forming adverbs. Specific compositional rules are followed in the arrangement of the head and the tail in the word combinations, and in the order of the clauses in the sentence[98]. Compound sentence, supersyntactic whole, sequence of all units that make up the text, linguistic category that ensures logical connection to each other is also considered a syntactic composition.

The compositional-syntactic structure of the speech is formed on the basis of the orderly arrangement of its constituent parts, syntactic-stylistic figures, sentences, and the means that make it up in a certain space and time unit. Syntactic composition organizes the ideas scattered in the author's mind, and a complex syntactic device is created by its expression using language tools. Composition creates a whole from separate parts. In this case, the topic, title, title, epigraph, first and last sentence of the speech play an important role.

The semantic-structural division of speech is always closely related to the pragmatic and compositional syntactic division of another category. In all of these approaches, one principle is followed: consistent development of thought, presentation of facts and information in a certain logical sequence.

There are different theories about syntactic composition. Its main characteristics are as follows:
1) Syntactic composition is the arrangement, interrelationship of speech parts, elements and images, the sequence of introduction of units of descriptive and speech means.
2) Syntactic composition is the construction of artistic speech and the connection of all parts into a whole according to their content and form.
3) Syntactic composition is a certain system of means of elucidating the content of speech parts, describing the life process shown in the speech, the sequence of organizing their communication and relations, order of thought.

All of these linguistic concepts are, in essence, very simple, syntactic composition, which is the arrangement of the parts-elements that make it up in a certain

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[98] Солодова Е.С. Лингвокогнитивные характеристики композиции текста английских сказок Дж.К. Роулинг. Авторф. дисс. канд. филолог. наук. Харьков. 2008.– С.24

logical order in the statement of any idea. This means that the speech as a syntactic whole has an internal logical content.

The compositional-syntactic content embodies the form of the speech. Linguistics organizes the composition of speech, i.e. the word, compound, clause, phrase, and other units involved in the construction material of a sentence and their functional functions. Compositional-syntactic analysis of speech is important in evaluating speech according to linguistic categories. It can be seen from the above that syntactic composition is complex and multi-faceted, but it is a phenomenon that serves to be easily understood by the listener of the speech, and ensures the logical coherence of the speech. Syntactic composition means placing the parts of speech in the most optimal way for the expression of the communicative goal, connecting their interactions and relations to a whole in a specific order. That is, syntactic composition is not a part of artistic form, but a device that connects all components of speech and ensures its formal and substantive integrity.

The second chapter of the dissertation is called the classification of syntactic-compositional parts, and the first part of the chapter provides information about syntactic compositional parts and their main characteristics.

Interest in organizing compositional-syntactic parts of speech by the end of the 20th century and the beginning of the 21st century, it became stronger. The Russian linguist Ye.A.Referovskaya emphasized that the orderly arrangement of the main parts-elements should be understood when the syntactic composition is called[99], G.Ya. Solganik said that such a syntactic composition is not the beginning, emphasizes that it consists of three main parts, such as development of thought and completion[100]. Ideas about the compositional and syntactic parts of speech can be found in the works of other researchers[101]. Researcher N.A. Yushina leaves such parts only in relation to the paragraph[102].

In Uzbek linguistics, M.T. Abdupattoyev, relying on the opinions of the above researchers, comes to the following conclusion: .. even in the cases where poetic works are composed of only one syntactic unit (poetic clause), the parts of their compositional-syntactic structure (beginning, development of thought) , completion) is clearly visible. After all, one poetic clause means one supersyntactic whole[103].

So, as syntactic-compositional parts of the speech, noting the beginning, development of thought and completion, these parts can be classified as follows:

1. The beginning is the semantic center and formally corresponds to the sentence that forms the first line of the speech in speeches with or without a title and defines the topic of the speech. By indicating the space and time of the speech, it subordinates all the syntactic devices that come after it, both semantically and syntactically.

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[99] Реферовская Е.А.Лингвистические исследования структуры текста. Л., «Наука», 1983. – С.69

[100] Солганик Г.Я. Синтаксическая стилистика. М., 1979. – С. 102

[101] Абдуллаев Н.М. Теоритические проблемы синтаксиса азербайжанского языка. АДД. Баку-1984. – С.45
Одинцова С.С. Особенности синтаксического построения связного текста. Л., 1984. – С.18

[102] Юшина Н.А. Абзац его структурно-семантические типы и функционирование их в произведениях. М., 1972. – С.16

[103] Абдупаттоев М.Т. Ўзбек тилининг поэтик синтаксиси (Монография). Фарғона, 2021. – С.53

2. Development of thought The topic defined at the beginning is illuminated and expanded in the development of thoughts. He clarifies and explains the topic defined in the speech with the help of a number of successive thoughts and reveals the content of the beginning.

3. The last sentence (line) of a completed speech, sometimes the last paragraph of a poetic work. The conclusion of any speech is a system of linguistic and speech tools that express the thought while concluding it. The part that sums up the thought, concludes and concretizes the content of the previous sentences, parts-fragments[104].

The above-mentioned syntactic-compositional parts can be applied to any form of speech, that is, in any form of speech, these parts are arranged and arranged in the same sequence. At the same time, it plays an important role in the coherent development of thought and conveying information to the listener (reader) in a certain order.

In addition, in the first part of the chapter, we focused on the title and its semantic types and proved their similarities and differences with examples. One of the main conditions ensuring the integrity of speech is that it has composite parts. In the compositional parts, the title takes a special place. The title is the beginning of the article and summarizes its general content. The title is an important part of any speech appearance and, according to researchers, it defines the beginning and end of any activity. According to G.Ya. Solganik, it is not for nothing that the title, beginning and end are called the components of the syntactic composition: they imply the external clarity, completeness, demarcation of the speech and ensure its integrity[105].

About the most complete tariff of the title in the linguistic literature, V.S. Mujev says: The title is an integral unit that is the name of the speech, stands in front of the speech, shows the content of this speech and distinguishes this aspect of the speech from others[106].

Russian scientist E.A.Lazareva, he gives the following tariff to the complex of headings: "complex of headings" is a subsystem of the speech system, consisting of elements located outside the speech. ... These are the so-called primitive elements, which are united by the fact that they are closely related to the main speech in terms of content, while maintaining a certain independence, structural and rhetorical separation from the speech[107]. So, the title will also function as an opening at some point. They are similar in form and content in many cases.

In addition, scientific sources provide information about 19 different types of initials. As a result of the research, we found out that there are about 29 types of semantic types of titles and clarified them with examples.

The formal (structural) aspects of the titles also play a special role in the emergence of syntactic composition[108]. Taking this into account, we divided the structural aspects of the titles into 3 types and organized them according to their specific aspects within the framework of word titles, compound titles, sentence titles.

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[104] Мамажонов А., Абдупаттоев М. Ўзбек матнининг семантик, синтактик ва стилистик аспекти. Монография. Фарғона., "Классик". 2021. – Б.152

[105] Солганик Г.Я. Синтаксическая стилистика. М.,1979. – С.102.

[106] Мужев В.С. О. Функциях заголовков.М.: Моск.гос.пед.ин-т иностр. яз. им. М. Тореза, 1970, - Вип 55.

[107] Лазарева Э.А. Заголовок в газете. Екатеринбург.2004. 214 с.

[108] https://www.indeed.com/career-advice/career-development/types-of-headlines

Based on the above, it can be said that titles are also a part of speech, a piece of text, and are important in forming the syntactic composition of these devices. So, the titles semantically form the core of the speech, the core of the syntactic composition.

In the second part of the chapter, concepts are given about the initial part of the compositional-syntactic structure. M.M. Bakhtin says the following about the parts of the compositional-syntactic structure: ...beginnings and endings are the essence of the beginning and end of the activity[109]. According to his classification, they can be neutral and expressive.

M.M. Bakhtin mentions only the beginning and end of the compositional-syntactic structure. A neutral beginning (strong beginning) confirms the presence of the subject of the speech and informs the listener about the purpose of the speech one by one. In such a beginning (subject, time, space) the expansion of each category is successive.

That's it, comrades! said. In the old days, not only old people like these, but even young people were always waiting for a scholar and went to bed at night with pain in their mouths.

<div align="right">A.Qahhor. "To'y"</div>

This excerpt from the play is a neutral opening, opening up the theme with a succession of concepts related to time and time. That is, this passage clearly expresses what the speech is about.

Expressive beginning (soft beginning) in the form of such speech enters the speech without any comments, concepts and concepts that are not related to time and space. In such a beginning, the content expressed from the middle raises questions about the event that is not yet known to the reader, encourages the reader to search for answers.

At that moment there was a commotion on the street. They all ran out to see what was going on. At the foot of the gate, noodles were scattered on the paper, and Sadiq was fighting with some strange boy. They were throwing themselves at each other like cockroaches, panting, and children were screaming all around.

<div align="right">S. Zunnunova. Godak smell.</div>

The context of this quoted passage immediately prompts the reader to question. Why is Sadiq fighting, who is the stranger, why is he fighting with Sadiq, etc.

An analysis of the examples shows that both types of beginnings provide the reader with information about the event, which conveys it with an abstract or concrete, realistic representation of the event. So, in the neutral beginning, every situation related to space, time and time is successively covered, and in the expressive beginning, it goes directly into the speech.

Based on the functional-semantic (methodical-content) characteristics of the beginnings, we divided them into types and analyzed them with examples.

Based on the above, it can be seen from the semantic types of beginnings in speech that they are sentences with a large potential and a wide range of functions. Studying such sentences in context helps to solve meaningful syntactic problems developing in Uzbek linguistics and creates an opportunity for conducting new research in this regard.

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[109] Бахтин М.М. Эстетика словесного творчества. М., 1986.

We know that the composition of a speech of any level and size consists of three main parts: the beginning (introduction), the main part (development of thoughts) and the end (conclusion); the main criterion of their interdependence is, first of all, their functionality. They organize the perception of information in the main part. It is not for nothing that the title, the beginning and the end are called the speech pattern, that is, the components of the syntactic composition: they imply the external clarity, completeness, delimitation of the speech and ensure its integrity[110].

The tasks of these features in compositionally and syntactically fully formed speeches are different. These speech patterns provide new information as well as thematic and pragmatic cues. First, it includes getting to know the topic and content of the speech, stating the problem, clarifying the aspect of its consideration. Secondly, it performs a pragmatic function: it arouses the listener's interest in the content of the speech, attracts his attention, helps them to adapt to a certain tone of the speech by establishing a psychological connection with the audience. In particular, it helps with vivid images, paradoxical reasoning, problematic questions, appeals to the addressee, appeals to his experience, etc.

In the compositional-syntactic structure of the speech, parts should be placed in such a way (in order) that they serve to express the author's idea in a clear consistency. In fact, the consistent expression of the author's idea and the main feelings, which are the product of human thinking, is closely related to how perfectly structured the compositional-syntactic structure is. Therefore, one of the main conditions ensuring the integrity and content consistency of the speech syntactic structure is that it has a syntactic-compositional structure[111].

The third part of the chapter deals with the development of thought and its lexical-semantic features, and mainly focuses on the cases of reflection of the development of thought in semantic circles.

In linguistics, more attention is paid to the initial part as the main compositional component of speech, and there is very little information about the development of thoughts.

In fact, the role of the beginning in the speech is incredibly large, it is the ruler in relation to other parts, and the rest of the parts are always subordinate to it. But this fact does not reduce the function and place of the remaining components (thought development, completion) in the speech.

As can be seen from the given example, the development of thought is related to Salimjon's dream described in the beginning, showing the events, the reasons for the dream (a black bear with a nose like an ax dragging Muhayyo by one leg. Muhayyo laughs instead of crying. sucking) serves to reveal, justify them in every way.

We have considered and explained with examples the cases where sentences forming the development of thought are reflected in different variants. In particular, the use of lexemes whose meanings are close to each other and complement each other in the context of the development of thoughts when revealing the content of the beginning is unique:

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[110] Солганик Г.Я. Синтаксическая стилистика. М.,1979. – С.102
[111] Гинзбург Л.Я. О лирике. - М., 1974. – С.47

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The wedding was the wedding of not only two young people, two households, but also two neighborhoods and all their friends. The ground and roofs are trampled by people and children. He liked a person who was not happy. Songs, yalla, oyn, askiya, curiosity, loud laughter... Among these, friends wished the best to the young people. A young man named Naimjon, one of the friends of Salimjon, who was shooting close to the net, took part.

A. Cairo. Maintenance.

The words such as friend, friend, child, song, yalla, oyn, askiya, interest, which appear in this sentence, complement each other with their meaning and form the content of the text. These words, which complete the lexeme "Toy", are expressed in the development of thoughts and form a full, whole sentence. Sentences forming the development of thoughts are pronounced with rising intonation, that is, the intonation rises from sentence to sentence. A number of semantic features of the development of similar thoughts, including dialectal words, interrogative content, emotional impression content, conjecture content, and simple sentences, sentences spoken with a counting tone, folk proverbs, and the development of thoughts revealing the meaning of the beginning through stories, have been explained with examples. . It can be said that such semantic types of thought development are one of the important tools for the formation of syntactic composition.

In conclusion, the beginning, the development of thoughts and the conclusion can be recognized as parts of syntactic composition. The reason is that in the structure of any speech, an idea is first given, it is formed by various means and ends on the basis of meaningful completion.

The third part of the chapter focuses on completion and its linguostylistic study. M.M. Bakhtin defines the completion part of the compositional-syntactic structure as follows: the end, as you know, is the thematic and conceptual point of the speech. He usually summarizes, clearly formulates conclusions, comes to a conclusion on what has been said, defines new tasks and problems to be solved, includes audience appeals, etc.

In fact, completion is the end of any form of speech, the end of the author's thought, the conclusion. It is a part that concretizes the previous thoughts expressed by the author. What started during the play is concluded at its end. The conclusion of thoughts, that is, completion, is reflected in different semantic circles.

The conclusion and conclusions of the author's opinion are presented in this excerpt. The author achieves his goal through completion.

According to M.M. Bakhtin, the neutral ending to the final part of the compositional-syntactic structure contains a conclusion, a guess, "seals" the thought, that is, it completely ends the content of the speech, closes its output, and in the case of an expressive (open) ending, the content of the speech is not finished, on the contrary, it leaves it unresolved, according to the tariff. gives and shoots[112].

In fact, in our opinion, the final part of the speech is neutral (closed), and the author describes in detail the conclusion and conclusion of each event.
Example: It's sunny today.

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[112] Бахтин М.М. Эстетика словесного творчества. М., 1986. – С. 57

Following Nizamjon and Zebikhan Dildor, they are walking towards the old man with the tracks of the cart.
Ikramjon looked after them, leaning on his crutches at the beginning of the road.
Three dots remain on the horizon.
This is Nizamjon, this is Dildar, this is Zebikhan.
Light as a veil, under the setting sun, the edge of the white clouds is burning like a piece of firewood. It dazzles Ikramjon's eyes. It burns, ignites.

<div align="right">S. Ahmad. Ufq.</div>

In the passage above, the author details the final state of each character. So, the neutral ending also reveals the last situation of the speech.

In the syntactic-composition, in the expressive final part of the speech, the end of the events is left to the discretion of the reader. Such completions invite the reader to think differently, search, indulge in different fantasies. That is why the artistic and aesthetic value of this type of finishing is high.

The conclusion is explained by the conclusion of the topic, the generalization of the idea, and the statement of the general judgment arising from this generalized idea. The last part of the completed speech:

My new book came out today. I gave not the first copy, not one copy, but all sixty thousand books to my mother. But...

<div align="right">O. Hoshimov. Affairs of the world.</div>

In the passage above, the expressive (open), i.e. incomplete, part of the completion is presented. It was mentioned that the new book was released and dedicated to his mother. But... a number of questions arise as to what the author's halting thought was actually about, or to whom it was addressed, and whether he wanted to write about his mother not seeing the book. Such endings leave the conclusion of the thought up to the listener. Each listener will conclude this in his own way, with a little look. Through an incomplete speech (given in the above passage), any listener begins to search for answers to various questions that arise in him. As a result, this situation requires the listener to be more attentive and attentive, as well as observant. We identified several semantic types of completion and clarified with examples that they are an important tool in the formation of syntactic composition.

The function of completion is especially important in determining the boundaries of speech, because completion is equivalent to the strict conclusion of the author of the speech within the framework of a certain microtopic. Usually, the topic that has been concluded and found a certain solution is not repeated again. After completion, of course, the microtopic will change. Therefore, speech has its own components, such as subtypes of syntactic devices (word combination, sentence and its types), and, unlike them, it also has compositional parts. Its compositional parts (beginning, development of thought, completion) are also important as components that show the existence of speech as a semantic-syntactic whole.

The third chapter of the dissertation, **called the interpretation of syntactic composition from the point of view of actuality**, describes the semantic and methodological aspects of thematic-rhematic relationship in the formation of syntactic composition.

In addition, in modern linguistics, such a division, in addition to being called an actual division, is also expressed by a number of other terms: communicative division, contextual division, thematic-rhematic division, functional division of the sentence, communicative division of the sentence, etc[113].

As a result of the observations, we were convinced that the works of the famous Russian linguists F.F.Fortunatov, A.M.Peshkovsky, A.V.Shcherba, V.V.Vinogradov also contain valuable ideas about the rhythmic-intonational side of speech and actual division issues[114].

V. Matezius is a scientist who organized the actual division theory of speech as a special linguistic approach[115]. He relied on some ideas of the 19th century French linguist A. Weil and proved that the issue of actual division belongs to linguistics. According to him, the sentence consists of two parts, the starting point of the thought is known from the situation, it is made up of the part that is easily understood from the previous speech conditions, and the communicative center part that represents the main information in the sentence.

In addition, it is possible to mention K.G.Krushelnitskaya[116], I.P.Raspopov[117], I.I.Kovtunova[118], V.Z.Panfilov among the scientists who are specially interested in the issue of current division in Russian linguistics.

Since the 70s of our century, the issue of topical division in syntactic units began to attract the attention of Turkic scholars. Here it is worth mentioning the articles and major research works of R.S.Amirov, F.M.Agayeva, K.N.Valiyev[119].

In Uzbek linguistics, in the 70s of our century, serious attention began to be paid to the problem of elucidating the communicative aspect of the sentence, that is, the problem of actual division. A. Hayitmetov's monographic research was created as the final result of such an actual issue.

In the second part of the chapter, called theme as a beginning in the formation of syntactic composition, actual division units were organized from the point of view of theme and rheme relationship, syntactic-compositional construction.

We know that in syntactic-composition, most scientists define the topic as the basis of expression of the sentence and the rheme as the core of expression as actual units of division. The author of the speech and the listener or reader are part of the communication mechanism. If the topic is known to both of them, often, the rema is a new message, information[120]. The linguist scientist A.Mamajonov mentions that actual

[113] Нурмонов А., Маҳмудов Н., Аҳмедов А., Солихўжаева С. Ўзбек тилининг мазмуний синтаксиси. – Тошкент. 1992 й. – Б.95

[114] Нурмонов А ва б. Ўша асар. – Б.97

[115] Матезиус В. О так называемом актуальном членении продложении. "Пражский лингвистический кружок" М., 1967.

[116] Крущельницкая К.Г. К вопросу о смысловам членении предложения. – ВЯ, 1956, №5

[117] Распопов И.П. Актуальные членении и коммуникативно синтаксические типы повествовательных предложений в русском языке. АДД. М., 1964.

[118] Ковтунова .И.И. Современный русский языик. Порядок слов и актуальное членение предложения. М., 1976. – 239 с.

[119] Амиров Р.С. Способ актуального члениа в казахском языке. «Советская тюркология». 1970. № 6, Агаева Ф.М. Синтаксис азербайджанской разговарной речи. АДД. М., 1979. Валиев К.Н. Семантическое (актуальное) членение предложения в тюрских языках. Ш.Всесоюз тюрк. Конф (тезисы докладов и сообщений) «Языкознание», Ташкент, 1980.

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

division can be observed in supersyntactic wholes, that is, the topic (theme), the subject of speech (what the thought is about), and the message (rheme) is the illumination of the topic, what it consists of[121].

When it comes to the order of the present participle, according to the study of the Prague School of Linguistics, the proper participle of the present participle is carried out by terms such as normal, neutral and strict (or objective)[122]. In this case, theme and rheme are observed in the usual order, the message moves directly from the theme to the rheme, that is, the sentence begins with the theme and ends with the rheme. This order is called progressive order[123].

The communicative goal of the adjuster is to accurately and fully convey the information being conveyed. The correct use of word order is the main tool for the complete formation of syntactic composition.

The initial part of the syntactic composition is in harmony with the theme, which is the basis of the actual division. So, the theme is the main link of the syntactic composition. The consistent, orderly, chain-like structure of thoughts in a speech is certainly related to the theme. Whatever the semantic structure of the theme, it is the basis for other ideas. For example:

The throne, the power is like the sun, it shines on everyone equally, but it does not warm everyone equally, and the life-giving rays are pricked like spears on the hands that stretch out to take the sun...

Muhammad Ali. Soldiers.

In this quoted passage, the meaningful connection between theme and rhema is revealed by analogy and beautiful arguments. Between theme and rheme, the expression of concepts related to a similar complex, objective entity in the rheme determines the result. The theme of the throne and power is likened to the sun, and the sun's radiance is highlighted in the rema, but in the rema it shines on the whole, but does not warm the whole, indicating the result with a disproportion between the theme and the rema.

Expression of this type of thematic-rhematic relations is the main bond of syntactic composition. All kinds of similes make the speech interesting and meaningful. In addition, we have considered the cases of the theme in various semantic aspects and explained it with examples.

While O. Bozorov dwells on the general features of the communicative structure of the sentence, ...researchers dealing with the issue of topical division touch on the topic and note its three features: 1) the topic is the base point of the sentence, the point of departure of the message; 2) it is actually less important than the rheme; 3) the theme is a certain part of the sentence that is often understood from the previous context[124].

Syntactic-compositional parts are characterized by the theme-rhema relation, their semantic connection, specific features, shades of expression, the purpose and meaning of the syntactic constructions, and the intonation.

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[121] МамажоновА., Абдупаттоев М. Матн назарияси. – Фарғона, 2016. – Б 56.

[122] Матезиус В. О так называемом актуальном членении предложения Пражкий лингвистический кружок: Сб. статей. – М: Прогресс, 1967. – С.239.

[123] Ўша асар. – С. 245.

[124] Бозоров О. Ўзбек тилида гапнинг коммуникатив (актуал) тузилиши.Филология фан.номз.дисс. – Фарғона,2004. – Б.198

The third part of the chapter called the rheme as the development and completion of events in the syntactic-compositional whole, and the meaning characteristics of the rheme in the syntactic-compositional wholes were considered.

O. Bozorov says the following about rema. They are: 1) it expresses the message about the topic; 2) it is topically important compared to the topic; it reflects the main content of the message and is considered the communicative center of the sentence; 3) rheme usually corresponds to a new message understood from a sentence.[125]

We touched on the concept of theme above. Since any connected speech consists of a theme and a rheme, a certain part, of course, performs the leading function. A communicative center is a rema in conveying such information. So, rheme is an important component of a sentence, performs the main communicative task and conveys new information to the listener. Although the theme fulfills a task of not high importance level from an informative point of view, it is considered a component that provides the basis for the theme.

Rhema is a syntactic construction that illuminates the content of the theme, reveals its every shade of meaning, and provides some information about the theme.

A campus is like a beehive. Is it because the event called Mandate is at its peak? Young men who have not yet gotten used to the city air, their shirts and pants are wrinkled, girls who wear long dresses, their hair is chopped... Cars from a thousand and one corners of Uzbekistan are in the shadow of the tourists... There is a noise in front of the glass doors. Fathers, one praying, the other showing off, mothers wearing the Mother of Hero medal on the collar of their satin blouses...

O. Hoshimov. Lives spent in a dream.

In this quoted passage, although the theme is related to space, it is expressed through a certain simile. When determining such themes, attention is mainly paid to the ideas covered by the rheme. In this example, the comparison of the campus to a beehive is represented by the theme. In the Rema part, the situations in the city (such as crowding of people in the city, young men and women who have not gotten used to the city air, cars from a corner of Uzbekistan, parents) are revealed one by one.

During our observations, there were also cases of inversion of theme and rheme.

The reverse order of actual division was called subjective order or inversion by V. Matezius and it was emphasized that it is used to give emotional color to reality. Such a changed order may not be compatible with the usual syntactic order. I.I. Kovtunova emphasizes that a sentence separated from speech and context, with a certain grammatical order, can have additional features specific to this speech situation within the context. In this case, a different order may appear, that is, a theme and a rheme, which does not always correspond to the grammatical order.

According to the explanation given by I.I. Kovtunova, the orderly change of the stylistically neutral device is connected with the phenomenon of inversion[126].

From the above views, we can conclude that the phenomenon of inversion between theme and rheme, i.e. inversion, does not have any effect on the content of the

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[125] Ўша асар. – Б.198

[126] Ковтунова .И.И. Современный русский языик. Порядок слов и актуальное членение предложения. М., 1976. – Б.103

sentence. It is the communicative purpose of the adjuster to keep the current division in right or reverse order. He can do it any way he wants. Delivering the message to the listener in a more reliable way, highlighting the important part of the message, enhancing emotional color and expressiveness, and using actualizing tools fulfills its purpose. For example:

So fast! he laughed in his heart. At that moment, he noticed his black pants hanging on the back of the chair and was surprised. My clothes are white right away, he thought while taking off his robe. His suit and necklace were made into a throne. A gray coat wrapped in newspaper was lying on one side of the bed. I come in winter and leave in summer. He smiled. He put on his pants without haste. At first he didn't even notice that he ironed the hem of his pants with frustration. He had put his hand in his pocket to put the medical certificate, and a handkerchief came out. It was his checkered handkerchief. It got stuck in my pants, he thought as he wrote down the handkerchief. Then an elegant perfume hit his nose and he suddenly understood. Poet! Everything is the work of the poetess!

<div align="right">O. Hoshimov. There is light, there is shadow.</div>

It is known from the above passage that theme and rheme alternate and are in opposite position. The phrase "So fast" at the beginning of the sentence not only draws the listener's attention, but also increases his interest. Some phrases or sentences are highlighted by the author. The main purpose of this is to attract the listener's attention, to attract his opinion and to achieve his goal at the expense of expressing the extra sentences in the message more strongly than others. Among the sentences, the sense of surprise from an unexpected situation (immediately my clothes are white), not living regularly (I come in the winter and leave in the summer), find the lost thing (even though it was left in my pants) by making the unexpected situations attractive, emphasizing and showing them, and informing the listener about the situation. such features are revealed in rhema. And the theme comes at the end of the sentence (Then the scent of an elegant perfume hit his mouth as he spoke, and he suddenly understood. The poetess! Everything is the work of the poetess!). In these sentences, the rhema comes at the beginning of the sentence, and the theme comes at the end of the sentence. In such cases, there is a change in word order and stylistic devices, but it does not affect the semantic status of the sentence at all. The author is not in a hurry to say his intention, thus, in such speech patterns, the theme and the theme are alternated. Based on the collected and analyzed examples, we examined the semantic classification of thematic-rhematic relationship with examples.

In conclusion, it can be said that it is of great importance to study the theme-rheme relationship that forms the syntactic composition, based on the nature and character of the subject, based on a certain system.

GENERAL CONCLUSION

As a result of studying the semantic and structural aspects of syntactic composition, the analysis led to the following conclusions:

1. Speech communication expresses relationships between people. It is not enough to consider it only as a collection of linguistic units. Its full study requires a combination of several fields of science.

2. The main factor ensuring the integrity of the speech is related to the fact that it has compositional parts. The composition of the speech mainly consists of three parts: the beginning (introduction), the main part (development of thoughts) and the end (conclusion). Each of these parts plays an important role in speech and its effectiveness.

3. The title has a special place in the compositional structure of the text. The title is the name of the article and summarizes its main content. The title usually comes before the text and serves to attract the reader's attention. Titles are widely used in Uzbek. Titles are especially important for journalistic style materials. Titles can be classified in different ways.

4. The components of a speech composition consist of the beginning, development of thought and completion. They form a whole mechanism. This structure of the speech structure is formed in different ways, in addition to logical-grammatical, according to behavioral signs.

5. Beginning, thought development and completion are classified structurally and semantically. Introduction to the main purpose of the composition of the opening speech is considered a prelude, and it has various forms. The development of thought is the main link of speech composition, and it is very important. Completion is given at the end of the speech composition.

6. The structure of speech is inextricably linked with the purpose of its expression. Therefore, the question of connection with time and place occupies a leading place in his typology. In addition, condition, purpose, cause, and result based on similes are also found. When distinguishing between them, the speech composition is analyzed in harmony in terms of form, content and purpose.

7. Theme and rheme are distinguished as the main logical concepts of speech structure. The selection of the topic from the speech structure and its filling by means of a suitable rheme is provided by the level of compatibility between the speaker and the listener, the mutual compatibility of potential and psychological situation. Although some work has been done on this issue, which is studied in linguistics under the name of actual division of speech, many aspects of it have not been sufficiently studied. Its research increases the practical importance of linguistics.

8. In linguistics, many monographic studies on syntactic relations and text syntax have been carried out. But the syntactic composition of the speech has not been studied enough. There are problems that need to be solved in terms of structural and semantic analysis of speech. One of them is linguistic features of syntactic composition. From this point of view, syntactic composition is considered a complex form of speech. It meets logical, grammatical and structural requirements. In addition, it is necessary to have a mutually coordinated harmony of these aspects.

9. Speech cannot exist without thought. It cannot be analyzed only structurally or simply as a collection of language units. Achieving a perfect study of its compositional construction and semantic foundations requires a close relationship between levels in linguistics. Such analyzes are carried out in the integration of several fields of science.

10. In linguistic researches, speech was approached only semantically or structurally. In fact, they are inextricably linked. The mutual generalization of structural and semantic approaches ensures the achievement of excellent results on the topic under study.

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ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

САИПОВА ХИЛОЛА АБДУЛХАМИТОВНА

Синтаксическая композиция речи и его коммуникативное, семантическое, функциональное исследование

10.00.01 – Узбекский язык

АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования состоит из создания синтаксического состава и его коммуникативной, семантической, функциональной классификации и исследования на материалах узбекского языка.

Объект исследования. В качестве объекта исследования были выбраны материалы узбекской литературной речи.

Научная новизна исследования заключается в следующем:

выявляются семантико-синтаксические характеристики синтаксического состава как языковой категории, логически оформляющей речь и регулирующей мышление;

доказано, что основной фактор, обеспечивающий целостность речи, связан с ее композиционными частями, композиция речи в основном состоит из трех частей - начала (вступление), основной части (развития мысли) и конца (заключения));

на примерах, взятых из узбекской художественной речи, доказано, что начало считается вводной частью речевого сочинения и составляет смысловое ядро речи, что развитие мысли является основной частью, выражающей новую информацию, а заключение - речевая категория, резюмирующая мысль;

поясняется, что топическое членение является одним из основных средств, полностью формирующих синтаксический состав речи, задачи единиц топического членения - темы и ремы в формировании речи, и их взаимных смысловых и синтаксических связей;

Внедрение результатов исследований. По результатам, полученным в диссертации:

Выводы и рекомендации, данные о семантико-синтаксических характеристиках синтаксического состава как лингвистической категории, логически оформляющей речь и регулирующей мышление, широко использованы в учебнике «Текстовая лингвистика» (№ 237 Министерства высшего и среднего специального образования от мая 31 декабря 2021 г. Разрешение № 237-317 на основании приказа № В результате приведенные научные сведения о синтаксических особенностях речи послужили источником для научно-теоретического совершенствования учебника;

основной фактор, обеспечивающий целостность речи, связан с тем, что она имеет композиционные части, композиция речи в основном состоит из трех частей - начала (вступление), основной части (развития мысли) и конца (вывод). Широко использовался в передачах «Открытый диалог», «Вечная атмосфера», «Специальный репортаж», «Процесс», вышедших в эфир в 2022-2023 гг. (обращение № 187 Ферганской областной телерадиокомпании от 11 января 2023 г.). В результате содержание материалов, подготовленных для данной телепередачи и радиопередачи, усовершенствовано и научно;

научные взгляды и выводы, доказанные на примерах, взятых из узбекской художественной речи, о том, что вступительная речевая композиция считается вводной частью и образует смысловое ядро речи, что развитие мысли является основной частью выражения новой информации, как речи категории, обобщающие законченную мысль, широко используются в учебнике «Основы лингвопоэтики» (Разрешение № 342-006 выдано приказом Ферганского государственного университета № 586 от 23 декабря 2022 г. на основании приказа № 284 от 22 августа 2022 г. Министерство высшего и среднего специального образования). В результате научные сведения, приведенные о синтаксическом составе речи, послужили источником для научно-теоретического совершенствования учебника;

научные взгляды и выводы относительно того, что актуальное членение является одним из основных средств, полностью формирующих синтаксический состав речи, разъясняются функции актуальных единиц членения - темы и ремы в формировании речи и их смысловые и синтаксические связи В 2012-2016 гг. НИИ гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан Он был использован в проекте № ФА-043429 «Исследование теоретических вопросов жанров каракалпакского фольклора и литературы» (Отправка № 154/1 от 03.04.2023 г. в НИИ Гуманитарных наук Каракалпакского отделения Академии наук Республики Узбекистан). В результате улучшилось содержание материалов, подготовленных для этого проекта, и повысилось их научное качество.

Структура и объем исследования. Диссертация состоит из введения, трех глав, заключения и списка литературы, 135 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
LIST OF PUBLISHED WORKS
I bo'lim (I часть; I part)

1. Saipova H. Sintaktik kompozitsiyaning tarkibiy qismlari // Namangan davlat universiteti ilmiy axborotnomasi. – Namangan, 2022. №26. – B. 269-275.

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4. Saipova H. Parts of Syntax Composition in the Text // International Journal of Innovative Analyses and Emerjing Texnology. ISSN: 2792-4025/ Volume 2, Issue 4 April, 2022. 39-44. (SJIF -6,556 № 23).

5. Saipova H. Composition-Syntactic structure of Poetic Speech // International Journal of Culture and Modernity. ISSN 2697-2131, Volume 11. – B.288-291. (SJIF -6,619 № 23).

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8. Saipova H. Remaning sintaktik-kompozitsion talqini // Journal of Education, Ethics and Value.Vol. 2, No.3, 2023. – B. 5-8.

9. Saipova H. Sintaktik-kompozitsion qismlar va aktual bo'linish // Maktabgacha va boshlang'ich ta'limning dolzarb muammolari: muammo, yechimlar va rivojlanish istiqbollari. Xalqaro ilmiy-amaliy anjuman. – Farg'ona, 2022. –B. 531-534.

10. Saipova H. Sintaktik kompozitsiyada aktual bo'linish // Theoretical aspects in the formation of pedagogical sciences. International scientific-online conference. https://doi.org./10.5281/zenodo.7294088. – B.69-73.

11. Saipova H. Fikr rivojining kommunikativ-pragmatik xususiyatlari // Yangi O'zbekiston pedagoglari axborotnomasi. 1-jild, 2-son. (YO'PA) – B. 9-11.

12. Saipova H. Tugallanma va uning lingvostilistik tadqiqi // "Zamonaviy dunyoda pedagogika va psixologiya: Nazariy va amaliy izlanishlar" nomli respublika ilmiy-amaliy konferensiya. https://doi.org/10.5281/zenodo.7774106

II bo'lim (II chast; II part)

1. Saipova H. Sintaktik-kompozitsion qismlar tasnifi // Maktabgacha va boshlang'ich ta'limning dolzarb muammolari: muammo, yechimlar va rivojlanish istiqbollari. Xalqaro ilmiy-amaliy anjuman. – Farg'ona, 2022. –B. 512-514.

2. Saipova H. Fikr rivojining kommunikativ-pragmatik xususiyatlari // "Zamonaviy dunyoda ilm-fan va texnologiya" nomli ilmiy-amaliy konferensiya. https://doi.org/10.5281/zenodo.7601728 – B.19-21.

ILOVALAR

Dissertatsiyada 1-jadval.
Sintaktik kompozitsiyaning aktuallik bilan qiyoslanishi

Sintaktik- kompozitsion birliklar	Aktual bo'linish	Misollar
Boshlanma	Tema	*chol*
Voqealar rivoji	Rema	*Qidirilmagan joy qolmadi: yor-do'st, tanish-bilish, qarindosh-urug', hatto tez yordam kasalxonasidan ham xabar olindi, milisiyaga murojaat qilindi.*
Tugallanma	Rema	*Hammayoq qidirilipti-yu, qabristondan xabar olinmapti, chol qabristonda ekan.*