



Поэтическое Служение Синтаксических Конструкций В Произведениях Сагинбая Ибрагимова

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Poetic Service Of Syntactic Constructions In The Works Of Saginbay Ibragimov

АБСТРАКТ

В данной статье были проанализированы употребление стихотворных словосочетаний, одной из синтаксических единиц, в произведениях поэта С.Ибрагимова, их экспрессивная функция и эстетическое воздействие

This article analyzes the use of poetic phrases, one of the syntactic units, in the works of the poet S. Ibragimov, their expressive function and aesthetic impact.

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The artistic text is related to the flow of the text, the syntactic structure and the separation of elements from the semantic side.

Syntactic units of a unique quality in a literary text are poetic expressions. A phrase is a complete meaning formed by connecting two or more words in accordance with the grammatical laws of the language. It is a syntactic construction that has a semantic and mental unity, and defines an object, situation and their characteristic signs and properties in objective reality. [1:152]

The phrase embodies the real relations between objects, events, processes and their signs and characteristics. It must always be meaningful, otherwise they do not have meaning and are deprived of the opportunity to perform communicative tasks. However, rationality is not absolute, but can change according to the situation of speaking, the need to embody the idea and the purpose.

One of the main tasks of poetic syntax is the analysis of special expressions that arise from the violation of this similarity, which are aimed at showing some new side of the things and events reflected in the artistic text, or embodying their features.

The meanings of the components of such special expressions are not logically related to each other, but the meaning of the expression has an anomalous or possibly predictive quality:

Sobıǵı báhárgı súılmegińniń

tańlayında tatır. Qurdas qızıńniń

qulaǵın tozdırdıń:

hár ótken kúnniń,

názik sezimlerdiń sabáǵı uzın... [5:3]

-in this case, the spike of a common spring milk plant is given as a figure, that is, by assigning meaning to this object alone, the event, that is, the situation, becomes known.

The poet renews the meaning that *food only fills the belly* and describes the milk plant as the food of love and the time spent with the milk plant. It is also known that in a metaphorical sense the spring season represents the period of youth. The fact that the poet chooses the spring spike instead of the summer spike stirs the reader's feelings and covers the whole sentence by influencing the whole sentence with what seems like a simple construction.

Phrases have an artistic-aesthetic nature, a metaphorical quality, and arose from the fact that a twin of a metaphorical phrase has a metaphorical character. The main service and constructive sign of such an expression, and the fact that their poetic and mnemonic meaning is considered, they are called poetic expressions. [1:119]

Nege tuttım bul gúbelekti,

Qanatların nege qayırdım –

Kózlerinde ierogliflerdi

Oqıy almasımdı bilsem de.

Nege tuttım bul gúbelekti –

bir máwsimlik ómiri ishinde

taza nárselerdiń ashıǵın,

áziyz nárselerdiń ashıǵın. [5:19]

The relationship between the twins of the phrase is illogical, the meaning is anomalous and predictable, but it is organized on the basis of aesthetic criteria. The subjective-modality component in the semantics of a poetic phrase does not allow for a broad stay in speaking of it as a neutral (neutral) category of meaning, description, reflection.

The linguopoetic nature of a poetic expression is formed by the fact that the word is taken out of its permanent, formed nest, and a special non-permanent expression is created. In other words, linguistic units in a poetic expression are freed from stereotyped, syntagmatic subordination and normative succession:

Túsinik dúnyasınıń tarlıǵı,

Adamnıń kókiregin qápeske aylandıradı-

Usınday kókireklerde

Jawızlıq,

Qıyanet,

Qaralıq

Oyanadı. [5:28]

In this example, the poet separates the words to highlight the negative feelings. Also, we can see that the opening sentence explaining the concept of lowering the understanding of the world and its fragments were moved from the prosaic text to the poetic line.

Jawın jawǵan kúni aynanıń

sırtında bir biytanıń súwret –

ya taw kóship ótip baratır,

ya dúnyanı suw alıp ketti...

Ne hádiyse bolǵanın sırtta
 biliwden men qorqıp jasayman –
 ráńleri ol kórinistiń
 jayǵaspaydı kózlerime hesh...[5:25]

Poetic expressions are similar to phraseologism in terms of metaphoric, expressive-figurative, componential features. However, it is impossible to consider phraseologisms and poetic phrases as the same, to include poetic phrases in the category of phraseologisms. There are similarities and incompatibilities, as well as some principled properties among them.

For example, poetic phrases are repeated in one or more texts, and as ready-made language material, they cannot have a continuous quality like phraseology, but have a singular, subjective quality. We can find such events in the works of Saginbay Ibragimov.

Men jer basıp turıp joǵaldım
 mańlayında shamshıraǵı barlardıń arasında –
 bizdi joqlaǵanlar bolmadı.
 Názerimnen
 dúnyanıń súwreti óshti.
 Qarańǵıdan
 ǵarıplık penen telmirer edim jaqtıǵa. [5:26]

The first poetic phrase in this line "to crack the forehead" corresponds to the phraseology from the semantic point of view. However, the form of those with a lamp on the forehead serves to sharpen and give a negative meaning to the whole sentence that follows. In this, the lyrical hero means that I am unhappy, there is no light on our foreheads. The poet's phrase "to be drawn to the light" has moved from the meaning of waiting, to be drawn to the road, and figuratively means "to strive for the future, good". These poetic lines evoke the reader's thoughts about the object and the contents between them through a metaphorical method.

Men qolıma alǵan ǵúller solǵanı,
 men qolıma alǵan qustıń ólgeni –
 awır qáteleri edi ómirdiń. [5:83]

-in these lines, the flowers wither, the bird dies, is phraseological or far from its original meaning, that is, it is used to show that these mistakes are figuratively more mistakes than death.

Also, when analyzing the work of S. Ibragimov, his songs, it is necessary to read the whole song first. This is because a single poetic word has a different meaning when it stands alone, a different meaning in a line of a song, and a different meaning when it is in the whole text [the whole song]. For example:

Bul dánler nısh urmaydı, bul dánler shiriydı,
Bul dánler bul topıraqqa túspewi kerek edi... [5:265]

In this line, which has a philosophical meaning, by using the metaphor of "bul donlar", the poet constructs the thoughts he wants to express in a metaphorical sense. His use of the onaphora method in reflecting his life experiences and views on the world made emotional impact and logical connection between the lines even stronger. Ordinary grain is given as a symbol of human destiny and its mistakes. The fact that these grains do not grow can be known to be worthless when taken alone. If the second is in the concept that these grains will rot, it means that they will disappear anyway, and in the third sentence, "These grains should not have fallen into this soil...", that is, it is a healthy grain, explains that it is necessary to add it to the valid grain.

For example, in this song, the word grain in the metaphorical method can be a scientific work, or a social misfit. Such a method is characteristic of S. Ibragimov, which is to express thoughts by sharply wrapping them. In conclusion, it is a philosophical description of the ideas expressed about human life. The language of the poet's literary works is simple, it is only necessary to understand it. Concepts are taken from nature, life or objects and colored by meaning.

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