Lingvo-Poetic Features of Semantic and Syntactic Redundancy in Uzbek Classic Poetry

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ABSTRACT

The language of a particular nation is formed, developed and standardized on the basis of long-term historical processes. It clearly shows the mental characteristics of the ancestors, the national character and the priceless spirituality. The richness and power of the language of the nation manifests in fiction as a whole, which is an extraordinary form of art that is verbally constructed, distinguished from other literary forms of by its scale and expression. Speech redundancy is the choice of a broader way of expressing the content being expressed in a simple way, such as a short, simple sentence, in the context of redundant sounds, affixes, words and syntactic constructions. Such cases are described in a unique way in Uzbek classical poetry.

Introduction

Each language consists of a set of dialectical units such as general and specific, universal and individual, form and content. According to B.A. Serebrennikov, when looking at the form and content of language from a historical point of view, in the process of changing the component of a particular language unit investigated, it is observed that the form of expression has changed mainly in terms of content. The main factors that drive changes in language are the content and form of expression, which is reflected in the daily communication of a group of people, that is, the "struggle" between the two sides of language unity. The development of the social foundations of human life leads to a change in the semantic aspect of language.

The form tends to retain the original modes of expression and to conflict with the modified form of expression over a period of time, even "preventing" its application. However, as a result of the change in the form of expression introduced into circulation, new applications of meanings, stylistic value, and even new meanings emerge and serve to convey the idea as needed.

Materials and Methods

Conflicts in language arise between the existing capacity of modern languages and the growing need for communication [1,79], the elimination of these contradictions is to create a source of language development. The needs of people who speak a particular language (here the need in the broadest sense) is a key factor in the development of that language ... In every historical period there have been conflicts between the needs and resources of the language [2.36]. Speech is not just a set of language patterns consisting of simple information, it is as alive as mankind himself, has vitality, variability, luster, in this sense, the principle of economy in any type of speech or its contradictory redundancy applies at the discretion of the speaker and they are trends is recognized as, for which the speaker (creator) must choose the right speech strategy. In the creation of an artistic image in classical Uzbek literature is often witnessed the choice of the following speech strategies, the first of which is a clear, that is, an image clearly expressed in bright colors. The second is closed, that is, complex

images that are abstractly expressed on the basis of various gestures, metaphors. The creator implicitly or explicitly describes the intended speech purpose based on these ways of expression.

Spoken redundancy is the choice of a broader way of expressing the content being expressed in a simple way, such as a short, simple sentence, in the context of redundant affixes, words, syntactic constructions, rotations, while the redundancy of speech leads to an excess of phonetic energy. Sentences that have no semantic load do not have a strong syntactic connection with other parts of speech. Inappropriate use of excessive language units in oral speech can be caused by various factors: the speaker's desire to prolong his speech, mood, lack of speaking skills, existing conditions, inability to find necessary and appropriate words in place, and so on. Accordingly, an inappropriate redundancy occurs. On the other hand, speech redundancy is the desire to prove the versatility of language, to formulate meaning meaningfully, to load emotionally-expressiveness into information, to describe an existing event in as much detail and clarity as possible. Verbal redundancy always has to be defined as the methodological error of the speaker (author), not as a speech impediment, but as a skill, a skillful search for a way to assimilate its value into one's own opinion. In such places, the value of speech excess increases. The same aspect in literature determines the artistic taste of the creator, the aesthetic value of the work.

Classical literature shows an improvement in the approach to the image of the external organs of man, especially the image of the mistress, in the creation of new and new poetic content based on the criteria of tradition, uniqueness, symbolism, aesthetic thinking of each artist, social consciousness. It is intended to depict all the subtle aspects of the human spirituality through the artistic synthesis of the external organs of man. U. Kobilov's classical and mystical poetry widely describes such beloved members as "face", "lip", "letter", "eye", "spot", "zanaxdon" (old

version of the word lips), "eyebrow", "hair", "zulf" (old version of the word hair) expressions of the beauty of the beloved represent the metaphor of divinity, in these expressions the images of prophethood are represented to the members, in classical art-aesthetics the lover represents the God in the primary sense, while the members are compared to the emblems of its ambassadors [3,30]. In the world of classical poetry, "the eye is widely depicted and creates a symbolic expression in the spiritual-artistic world. In poetry, these symbols serve to enrich the semiotics of interpretations. Therefore, in classical poetics, the expression of the eye lexeme is peculiarly poetically actualized. This is why the lexeme of the eye is constantly used in conjunction with lexemes such as see, stare, stare in expression. In such places, semantic redundancy is allowed, on the other hand, the dynamics of emotions are increased. For this purpose, the lexeme of the eye is not deduced from the expression, but is conditioned on its material expression in the text.

The lexeme of the eye is a polisemantic word, which has the following meanings in the "Explanatory Dictionary of the Uzbek language":

1. Eye- is the visual organ of a living being. Eyeball, pupil of the eye .

2. Eye - look, glance, sight. The eye is playful, out of sight.

3. Eye - ability to see. His eyes have poor sight, his eyes are sharp.

4. Eye- is the part of some things that is distinguished by a sign and resembles an eye. The eye of the window, the eye of the spring, the eye of the wood [4, 443-445].

In the first semantics of "eye", the function of the visual organ is expressed, which is the basis for the occurrence of semantic redundancy. Excess is expressed in places where the creator finds it necessary to exaggerate his opinion. The combination of repeated semantic components leads to semantic redundancy, e.g., I knew now that it was true, but I saw it with my own eyes, for example: Эмди билдим рост эмиш, балки

кўрдим кўз била,Улки дерлар, сув қизи гоҳ-гоҳ кўзга кўринур (Atoiy) meaning : It is said that the mermaid is seen to eyes from time to time.

In relation to the components of lexical meaning brought to speech, the lexeme is surrounded by the requirement of its own valence [5,10], the word creates valence based on the lexical meaning, the possessiveness of the lexeme of vision, which means "to be able to see" is very wide, the lexeme of seeing can be combined on the basis of spiritual conformity with units denoting the meanings of person, object, character, situation, cause, purpose. Since the ability to see, that is, the function of vision, is performed by the somatic organ of the eye itself, it is more correct to consider the formation of a lexeme in conjunction with the eye word as an exact match, that is, an absolute match, lexemes should be semaphores ”[6,278]. Absolute conformity arises according to a methodological requirement and leads to semantic redundancy. The word semantically overused in conjunction with the above-seen saw eye was used to poetically substantiate the expression intended by the creator.

Results and Discussions

It is known that semantic field units are characterized by interconnected concepts, so the meanings of polysemous words are associatively related to several fields [7,11]. For example, in the semantic field of somatic organs, the eye lexeme has something in common with the meaning of "the visual organ of a living being" (human eye), and in the semantic field of a tree, it has the meaning of the commonality is realized on the basis of formal similarity. However, the combinations of the human eye and the tree eye almost always belong to the same associative field, because when the lexeme of the eye is heard, it embodies in the minds of people a sequence of "remembering each other" [8,59] compounds.

In fiction, the process of expressing symbolic symbols has a two-sided expression, embodying the figurative content intended by the creator, on the one hand, by saving language units, on the other hand, by overuse of language units. Excessive expression is a phenomenon that contradicts the principle of economy in terms of the affixal, semantic, or syntactic occurrence of a language unit, but one allows the other to occur, and both are based on a lingvo-poetic function. Formal repetition is not always the main criterion for overuse of a language unit, but repetition of existing semantics is the basis, in fiction (even in live speech) sometimes it is difficult to briefly describe the content or the speaker is not satisfied or compound, is loaded into the sentence structure.

An overused component in a literary text is not considered a semantically empty lexeme for construction, although its meaning is present in the semantics of a lexeme representing an action or situation associated with it, the explicit becomes a means of expressing content and shaping poetic meaning. A semantic redundant language unit is often used in a construction at the beginning of a compound or sentence. For example, in the following word combinations: black darkness, he himself, seeing with the own eyes, speech coming out of the mouth, black , himself, own eyes, coming out of the mouth, first time units are considered semantic redundancy. Such repetitions add to the information - a "non-semantic function" [9,88].

The semantic-stylistic possibilities of a particular language unit are clarified within the text. The choice of form, expression depends on the creator and considered as poet's wish, since it shows the individual potential and artistic skill of the classical creators to express the content in a mastery level.

For example: Баҳор келди **кўзим гулга боқмади** асло, Надинки, гулшан аро гулрухим эмас пайдо. (Nodira).

Meaning: Spring has come, never did my eyes glance at any flower, since there never appeared my beloved.

The word is prepared by the speaker in accordance with the purpose of the speech. For example, the lexeme of the eye, in which 'my eyes did not glance at the flower', is in a constant state of stability in our minds with the above-mentioned semantics.

The lexeme to glance is also available in our linguistic treasure with the following semantics:

1. To glance- is to look, to stare, to stare at. Looking in the mirror.

2. To glance- to look; to appear, to become visible

3. To glance- is to look at an idea, to imagine, to examine. ... Look at history [10,348].

The main function of the somatic organ of the eye is to "look", "glance", and these semantics are in a constant state of mutual stability. In the above sentence, the lexemes of eye and glance reveal exactly the same semantics. The lexeme of the eye also has the ability to connect closely with the synonyms of the lexeme to glance, e.g.: my eyes looked at flowers, my eyes glanced at flowers, my eyes stared at flowers.

The creator could concisely express the phrase "my eyes did not look at the flower" as "I did not look at the flower", the lexeme of "boqmoq" in Uzbek language, which means "look, stare, glance" is semantically absolutely compatible with the lexeme of the eye. Does the lexeme of the eye accept possessives (such as my eye, your eye, his/her eye) because it means "body part of vision"? When a lexeme signifies a human somatic body part, it takes possessive suffixes and refers to the person himself in such places both grammatically and logically, e.g.: The combination that my eyes didn't look at the flower actually means I didn't look at the flower.

The second use mentioned in the poetic text is also related to redundancy (lexical-affixal redundancy), but using it in this way eliminates the figurative poetic image. The author selects ceremonial, melodic speech elements for the poetic text, showing that there is a differentiation of the selected word, word forms, word combination for poetic speech. For example:

Юз очғил, **кўз сени тўйғунча кўрсун**
Неча бўлғай бу **кўзим мунтазир**, оч. (Lutfiy).

Meaning: Open your face, let my eyes see you as much as they wish, such a long time my eyes desire to see.

The cited lexemes and sentences are semantically repetitive and at the same time demanding, complementary, and can play a special role in the formation of a particular image, in the full realization of the intended purpose. For example, in the above two verses, it is stated that the lover asked his beloved to open her face in order to see it. At one point, to express this desire, the word eye is considered redundant in the expression let the eye see you to the fullest, and the lexeme of sight indicates the semantic redundancy of the eye lexeme, meaning "to see with the eye, to distinguish clearly, to feel, to know" [11,469]. In fact, sentences that have no semantic load do not have a strong semantic-syntactic connection with other parts of speech.

The lexeme of the eye is the semantic axis in the expression of the state of vision and reveals the underlying reality based on the lexical meaning. Accordingly, the semantic redundancy of the eye lexeme in conjunction with the visual lexeme in the poetic text is presented in order to show the poetic actualization of the word eye in the place where the meaning of "sight" is expressed in the classical poetic text. In the second verse of the above poem, the content that comes from the sentence my eyes are waiting is not only in close semantic connection with the content that the sentence in the first verse means, let my eyes see you as much as they desire, but a copy of it. The poet's re-expression of the expressive content revealed in the first verse fully embodies the state of love.

In the context of repetitive expressions, the only meaning - the semantic "sight" is used to increase the figurative expression, emphasis, expressiveness. It is not difficult to express the content of the given byte in one simple sentence: In the way that my eye wants to see your face.

Lutfi also uses the semantic overuse of the eye lexeme in the second place, e.g.:

Кўзум, юзунг сори бехост **боқса**, манъ этма, Ки ҳусн эли назар аҳлина ногузир бўлур.

Meaning: When my eyes look at you by chance, never prohibit, because people of beauty are never dominant over the people of watching.

In such places it is possible not to use the eye lexeme by transferring the meaning of the person-number expressed in the predicate with the possessive form, i.e. the clause When my eyes look at you by chance, can be given as When I look at you by chance, it does not undermine semantics, but the logic of the artistic thought envisaged by the creator may not be fully understood.

Another example:

Хубларни **кўз кўруб**, қон қилди Бобур бағрини, Эмди **кўздин қон тўкарменким**, будур анга қасос (Bobur)

Meaning: The eyes having seen the good, bled Bobur's heart, and now I will shed blood from the eyes, and this is revenge for that.

The components of the syntactic relationship were combined on the basis of the principle of mutual redundancy, enriching the content with a symbolic expression.

The image of the lover (lyrical hero) is created and lives together, in conjunction with the image of the mistress. The lyrical protagonist misses the incomparable beauty of the mistress, suffers from her carelessness, unfaithfulness, and is overwhelmed with grief. All of these parables are not a record of dry evidence, but of the importance of views on images ”[12,103].

“The concept of poetic lexicon is a relatively narrow concept, it includes pure poetic words, poetic word forms, poetic abbreviations, poetic neologisms, occasionalisms that are not found in other types of speech or are less common. These lexical means, which distinguish the language of poetry, also create the basis for the emergence of a poetic style "[13,12]. Based on the intended purpose of the creator, the reference of the text increases the semantic load for the listener

to fully understand the informative content. Information that can be clearly expressed in one word or in one sentence is concentrated in a set of words or in several sentences, resulting in the goal of expressing reality in an exaggerated way.

Another example by Mashrab: Муҳаббат жомидин май туттилар, ичмасга чорам йўқ, **Кўзумдин қон ёшим тинмай оқар**, хунбора Машрабман.(Mashrab).

Meaning: I am drunk with love, I have no choice but to drink, My eyes are full of tears, I am bloodthirsty Mashrab.

Classical creators refer to the intended purpose, increasing the semantic load for the listener to fully comprehend the informative content of the text. In fact, even the sentence "my bloody tears are constantly coming out of my eyes" can emotionally express the state of love, the tears semaphore in the semantic structure of the eye lexeme acquires a figurative meaning in the form of bloody tears and provides enough information about the eye lexeme. The lexeme of the eye is overused for the purpose of emphasizing semen.

Each speech has a separate expression coverage, whereas each type of artistic speech chooses a separate element for itself from the language fund. Accordingly, in artistic speech there is a way of expression of excess, in the prose text the author implies a vivid embodiment of his character, character by choosing the style of speech of the character (based on dialogues and monologues of the protagonists), in which the poetic text is not dimensional. In particular, the dialogues will be based on a stable tradition. Classical literature shows an improvement in the approach to the image of the external organs of man, especially the image of the mistress, in the creation of new and new poetic content based on tradition, uniqueness, symbolism, aesthetic thinking of each artist, the criteria of social consciousness. It is intended to depict all the subtle aspects of the human spirituality through the artistic synthesis of the external organs of man. In classical literature ... the "eye" is a

prophet, that is, a symbol of perfection, and darkness is a symbol of perfection. The similarity between the "eye" and the prophet is that "the light is ancient" and "the darkness of the eye" means "prophetic vision" [3,25]. Since the essence is loaded on the eye lexeme, this is the reason for the stagnation in the material expression of the eye lexeme in classical poetic texts. While the speaker aims to perform a specific act of speech using the means of speech, at the center of any speech intention are the factors that drive the speaker's speech - need, intention, etc. In the given examples, the art of expression is realized through semantic redundancy, and the overused element (eye) stylistically "adorns" the expression. Also, in such places the semantically overused lexeme cannot express the selected second component of the poetics created, nor is it precisely the lexeme of the eye that is omitted from the text because it is an artistic symbol in Eastern literature. It should also be noted that the word is placed on the structure on the basis of conformity to the weight measurement. In classical literature, semantic redundancy is, by its very nature, a means of the lingvopoetic layer and is activated in the process of realizing the poetic essence. Language itself makes this possible.

Whether the speech is formed on the basis of the rules of literary norms, or beyond the norms, language owners arbitrarily choose the units of language, and accordingly the form and volume of content.

Since the nominative aspect of a predicative device consists of a dictum and a modus, in any predicative device a dictum representing objective content is always present as a denotative event. For example, in simple terms, mainly in the form of monopropositiveness: A person without love is not a human being. (Nodira). The verse expresses an objective content about man and his characteristic (not to call a person who does not know what love is, a human being).

In compound sentences, mainly in the form of polypropositiveness: Васл ўйин обод қилдим, бузди ҳижрон оқибат (Nodira) The content of the predicative device consists of a sequence of relations between two denotative events (the subject trying to reach the beloved and separateness preventing it). The semantic and structural aspects of the predicative device are consistent.

A modus will be needed to link the semantics of the predicative device to the speaker. If the mode is the subjective side of the thought expressed by the speaker, the dictum is the objectivity [14, 44-45]. The modus is inextricably linked with the modality, the subjective modality represents the speaker's attitude to the objective content expressed in the device and enters the mode [15,37], and the modal content is based on the participant of the situation, ie the modal subject representing the desire [16,28].

For example, it is radically different for a lover to describe his situation in a poetic text in a live speech. That is, Севгилим менга азоб беради means "My love hurts me" and Ваҳ, не толеъдурки, тортармен беҳишт ичра азоб(Khusayniy)means what a fate, I am in a terrible feeling of hurt which are predicative constructions, considered as dictum (here the term dictum should be conditionally understood in poetic text analysis) is the same in terms of expression, but differs in terms of expression of modus (subjective modality), in the first device there is no modus, in the second device the following sentence (Ne tole'urki) fully represents modus. Since the structure of a simple sentence fully serves the modus, it means that the modus acts in conjunction with the dictum in the sentence. In fiction, the subjective attitude of the artist is fully expressed, it is impossible without it, the term "artistic mode" is used in relation to this relationship [17,233-263], "ideological-emotional relationship or the author's emotion ..." [18,57] expressed through the artistic mode is done. As noted above, the term dictum is used conditionally in relation to the proposition expressed in poetic verses. The emergence of modus in the literary text, especially in classical texts, is in accordance

with the poetic demand, and serves to express the state of the lover or mistress in a brighter, more expressive way. It is precisely such construction in compound sentences that is examined in the plan of syntactic redundancy. "If forms with a certain material express meanings revealed by other material forms, then there is an asymmetry in the plan of form and content of the syntax - it undermines the balance of form and content" [19,50]. is a direct correlation of reality with a subjective attitude. In explicit expression, different language units form a mode: grammatical forms, special lexemes, such as the location of the construction. The notion that more than one objective content (dictum) is represented in compound sentences is relative, for example, the expression of modus in some of the following sentences, in some of the prepositions, indicates that the sentence is monopropositive, that is, simple content is complex in nature. expressed by [14, 46-47]. The device expands structurally and narrows semantically: a compound sentence represents a single proposition. (The term neutralization is also used in linguistics to refer to such verbal expressions.). Hence, redundancy occurs in a structural way: the head or following sentence becomes a modus expression, not a dictum.

For example: Баҳ, не ишдур, кимниким мен меҳрибон қилдим хаёл. (Khusayniy) means "Wow, what a job, whoever I fantasized about as kindest".

When the speaker chooses predicative systems to emphasize the same purpose, value, etc., a formal-semantic imbalance occurs when these systems represent a mode for this purpose, rather than a denotative event [20,128].

Such structural-semantic imbalances observed in compound sentences give rise to the phenomenon of neutralization between simple and compound sentences, with monopropositiveness in both syntactic devices, and in such places modal expressions denoting modus are very appropriate for modus 'event' expression [21,181].

For example: Қаноат обрўйи икки дунёдур, **агар билсанг (Mashrab)** The prestige of two worlds is contentment, if you know (Mashrab) the verse is made up of two simple sentences, the modus is expressed in the following part of speech, and the "condition" meaning of if (-sang) in the predicate expression is neutralized; and in the main sentence (the advantage of being satisfied) the dictum is expressed. Modus is for the author a way of reconstructing the text, replacing language units, placing, figuratively speaking, possessing propositive content units in the text structure [22,244]. In a poetic text, the use of a modus-expressive adverb in the inversion mode is said with an elevated intonation. The action of redundancy, i.e., situations in which the preposition or follow-up sentence expresses only a modus event, is related to the meaning of the words in the sentence.

N.Mahmudov emphasizes as a result of a comparative study of content asymmetries that the imbalance of form and content in simple and compound sentences there applie two principles into such statements: While semantic-syntactic inconsistencies within simple sentences occur mainly as a manifestation of the principle of economy in language, the basis for such inconsistencies in compound sentences lies in the tendency of language to be redundant [21,12].

In compound sentences, the imbalance between the syntactic structure and the semantic structure occurs on the basis of the expression of the modus of the following sentence in the main sentence, and in the poetic text, for example:

Агар ошиқлиғим айтсам, куюб жону жаҳон ўртар (Машраб). Word for word translated meaning: If I describe my being in love, the world will burn (Mashrab). The presence of a formal-semantic imbalance in a compound sentence consisting of two simple sentences expressed in one dictum is the result of the tendency of redundancy. Another manifestation of formal-semantic asymmetry is the cohesive part of speech, which provides the stabilization of more than one message in a short structure. B. Sheronov

argues that polysubjectivity (cohesive parts) is a product of redundancy based on linguistic economy [23,16]. In classical literary texts, in addition to the participation of more than three organized parts, in one verse two distant parts of the organization are observed.

For example, **Вомиқу Фарходу Мажнундин** муқаддам билди ёр (Nodira) (Meaning: My sweetheart knew before Vomik, Farhad and Majnun who are poetic hero-lovers) the verse in the construction of a simple sentence actually expresses an idea that must be expressed in three separate simple sentences. Compare: 1.Вомиқдин муқаддам билди ёр. 2.Фарҳоддин муқаддам билди ёр. 3.Мажнундин муқаддам билди ёр тарзида (In this case, lover's understanding of love is expressed in an exaggerated way).

In the syntactic plan, the formal-semantic imbalance is maintained even when the redundancy occurs through the generalizing section. According to B. Sheronov, the generalizing word is in the position of "excess" in the formal plan [23,17]. When cohesive parts are used with a generalizing word, the secondary meaning in the information is exaggerated. For example, in the verse as following can be understood " I am the Guardian of all Arshu Zaminu Lavhi Azam (Mashrab), I am the Guardian of the Throne, I am the Guardian of the Earth, I am the Guardian of the Great Law, I am the Guardian of All.

In fact, the separate expression of the volume of the predicative expression complicates the understanding of the main content. It should be noted that the semantic relationship expressed by the predicate device with the object represented by the generalized part of the literary text proposition is formed by the requirement to show, emphasize and interpret the content of the cohesive parts that form a separate denotative event. The generalizing section "expresses the concept of gender. Those who are enumerated belong to this genus, form it, and show the concept of species "[24,21]. In classical poetic

works, the cohesive parts are in contact with the generalizing part, it is true that the part is not syntactically necessary, but the generalizing part increases the level of significance of the objective content, the artist expresses his artistic intention by emphasizing this part.

In the following example from the chapter "XXXV" of A.Navoi's epic "Farhod and Shirin" we see the most widely used example, which is not observed in any other work. The number of organized parts is determined by the generalizing part (ten people), in fact, the expression of the semantics of ten sentences in a single sentence is the original form of formal-semantic asymmetry: **Дилорому Дилорою Дилосо, Гуландому Суманбӯю Сумансо, Паричехру Паризоду Париваш, Парипайкар** зиҳи ўн исми дилкаш. (A.Navoi) (In Latin alphabet: There used ryhmical combinations of female proper names: Diloromu Diloroyu Diloso, Gulandomu Sumanboyu Sumanso, Parichehru Parizodu Parivash, Paripaykar zihi on ismi dilkash). We've stopped above that austerity leads to redundancy and or excess redundancy. This aspect manifests itself in the formal-semantic imbalance that occurs at the syntactic level.

Given that in the separation of a part of speech, such features as "word order, size of the part, intonation, pause, nature of the word connection" [25,6] are taken into account, in classical poetic texts parts are used to express semantic, grammatical and intonational integrity. "Separated passages expand a denotative basis in relation to that denotative basis in sentence construction, leading to syntactic redundancy" [23,13].

For example, Бўлмағай эрди муяссар «Хамса», яъни **панж ганж**, Қилмаса эрди мадад ҳолимға беш олий або (НН., 5-ғ.) in the verse Khamsa component is used as a subject of a sentence and in the second clause " panj ganj" figuratively exaggerated the Khamsa component.

Separated fragments occur on the basis of the principle of syntactic redundancy as a second predicative device formed within a predicative

construction. The device of the separated part type is directly connected with the semantic structure of a certain part of the sentence or the whole sentence in the main sentence.

Жаҳоннинг аҳлидин узгил тамаъни, **Бу олам ичра бўл озода (Bobur)** That is in this verse by Bobur the interpretation of the separated passage was used with an explanatory request. When a group of passages observed at the end of a sentence, a decrease in the tone of the sentence, an increase in the tone of the group of passages [26,417] tends to draw the reader's attention to the content of the passage rather than the main sentence, which is especially valuable in providing literary characteristics. When a person sees the people of the world, the lust of greed increases (N.Kamilov), the poet expresses "simple" the cessation of greed, that is, getting rid of it through a separate section: it is necessary to be greed-free in this world.

At the heart of mystical understanding lies the wisdom of what the human body should be like. The expansion of a second denotative basis of the allotted passage, i.e., the interpretation, supplementation, and evaluation of an idea, takes place according to the application of the redundancy. Separated impulses are also subject to syntactic redundancy, which "comes after the main impulse and becomes its equivalent, semantically and grammatically interacts with parts of speech" [27,110]. , because the impulses do not have a grammatical connection with the parts of speech, the punctuation mark is pronounced with a short pause in the pronunciation, the consonant intonation has an evaluative tone, the exclamation intonation is added to the consonant intonation and a musical tone is formed: **Нигоро, маҳвашо, иффатпаноҳо, Жаҳон маҳвашлариға подшоҳо!** Санга ҳаддим йўқ ўлмоқ нуктапардоз (Farhad and Shirin).

In classical poetic texts, the addressing to the people is radically different from the addressing mode given in other texts, combined with the ideological and artistic value of the creator, the components of the type of salutation + separated aggregate impulse + separated aggregated impulse + diffusely salutation are expressed as a product of high symbolic-logical synthesis.

The location of the separated salutations mentioned above is based on gradation, which means that the amount of praizing words allocated also plays an important role in the emphasis, if the amount is more than one, the artistic intention will have a gradational character.

Conclusion

In the world of Uzbek classical poetry, human somatic organs are widely depicted as poetic symbols, and they form a symbolic expression in the spiritual-artistic world hence the way to redundancy. It seems that in classical literary texts the formal-semantic relation of sentence construction is firmly connected with the principle of redundancy and acquires an artistic-aesthetic essence.

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