REVIEW OF TEXT GRAMMAR IN UZBEK LINGUISTICS

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ANNOTATION

The article is devoted to a review of the integrity of microtext as an object of text grammar. It mainly considers the point of view of means expressing the integrity of microtext. The authors of the article consider it appropriate to proceed from the theory of language as a spiritual and social phenomenon when studying this issue, since the existing approach to this issue in Uzbek linguistics does not allow to fully reveal the essence of the structure of the Uzbek language

Keywords: : the grammar of the text, microtext, semantic, communicative and structural integrity, theme (semantic core), bump (new), theme-rheumatic progression, replacement, repetition, implication, saving, methodology, spiritual and social phenomenon.

I.Introduction

In Uzbek linguistics, *text linguistics* is being studied extensively at a rapid pace. *Text grammar*, on the other hand, is being overlooked by researchers. However, when viewed as an object of this field, it is clear that the microtext has in common with speech. Most importantly, it has the same linguistic-speech completeness as speech. The difference is that if the sentence expresses a relatively complete idea, the microtext always means a complete idea. When a sentence form is independent or non-independent, the microtext appears to be always independent and consists mainly of two or more sentences. Accordingly, in foreign linguistics, the microtext is the largest syntactic unit rather than the grammatical phenomenon. At the same time, a separate stage of syntax, which differs from the sentence, is considered as a separate section.

II.Literature review

As a grammatical phenomenon, the microtext has so far been the subject of only one candidate's dissertation in Uzbek linguistics. In it, *the semantic-syntactic combination of two or more sentences in a speech is recognized as a microtext*. Based on this definition, first of all, the difference between the microtext and the compound sentence is determined: 1) *The weather was cold. We didn't go to work* 2) *The weather was cold **so we didn't go to work*** 3) *The weather was cold **and** we didn't go to work.* In these examples, the microtext (1) and the compound sentence (2, 3) are compatible with the content and differ in that the form is (syntactically) independent and non-independent. Since the dissertation is based on the existing views in German studies, it is said that the microtext is also characterized by integrity and consists of semantic (linguistic), communicative (speech) and external (structural) features.

III.Analysis

Communicative integrity consists of the coherence of the components of a microtext, i.e., a series of chain connections. Each subsequent sentence in the microtext continues the information based on the previous sentence in terms of speech (communicative). The result is a thematic-rheumatic chain, the end of which represents the boundary of the microtext.
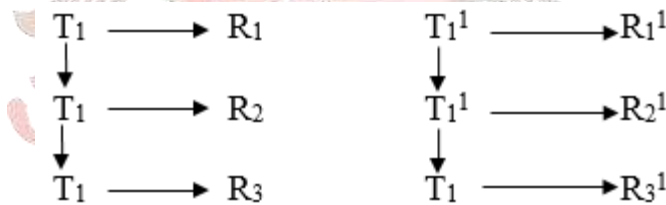
Thus the thematic-rheumatic chain performs the function of text formation. It is emphasized that this task is specific to text syntax, not speech syntax. The chain link that forms the microtext has several templates (template, model). The dissertation is based on the German language material and the templates recommended by F. Danesh and O.I. Moskalskaya. Often the rhyme of the previous sentence in the microtext becomes the subject in the next sentence. His sketch is as follows:

$$T_1 \longrightarrow R_1$$
$$T_2(=R_1) \longrightarrow R_2$$
$$T_3(=R_2) \longrightarrow R_3$$
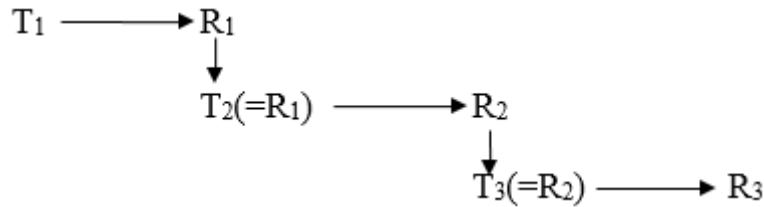
In the second pattern of the theme-rheumatic chain, the base message (theme) is repeated, and the new message (rema) is separate in each sentence. The diagram is as follows:

$$T_1 \longrightarrow R_1$$
$$T_1 \longrightarrow R_2$$
$$T_1 \longrightarrow R_3$$
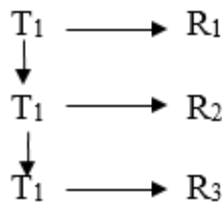
In the plot text, which depicts several heroes, this pattern is complicated. The theme of such a text is two lines. In both lines, the rhyme of each sentence is different:

$$T_1 \longrightarrow R_1 \qquad T_1^1 \longrightarrow R_1^1$$
$$T_1 \longrightarrow R_2 \qquad T_1^1 \longrightarrow R_2^1$$
$$T_1 \longrightarrow R_3 \qquad T_1 \longrightarrow R_3^1$$

The third pattern is that in the microtext there is one common basis (hyperthermia) and several specific topics related to it, the rhyme of each of which is separate:

$$[T]$$
$$T_1 \longrightarrow R_1 \qquad T_2 \longrightarrow R_2 \qquad T_3 \longrightarrow R_3$$
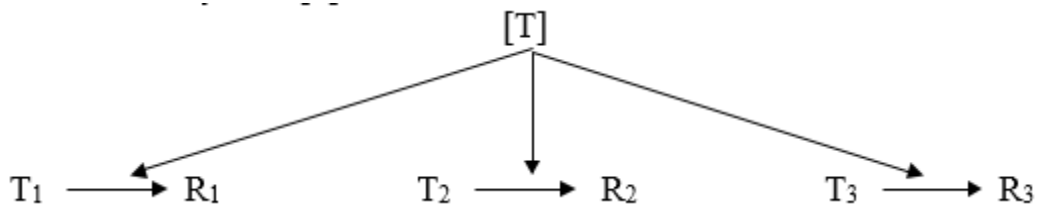
The term private subject used by F. Danesh is very close to the concept of implication described by O.I. Moskalskaya.

A common ground (hyperthermia) can come from a sentence at the beginning of a large unit. In this case, the thematic-rheumatic chain looks like this:

$$T_1 \longrightarrow R_1$$

$$T_2 \longrightarrow R_2 \qquad T_3 \longrightarrow R_3 \qquad T_4 \longrightarrow R_4$$
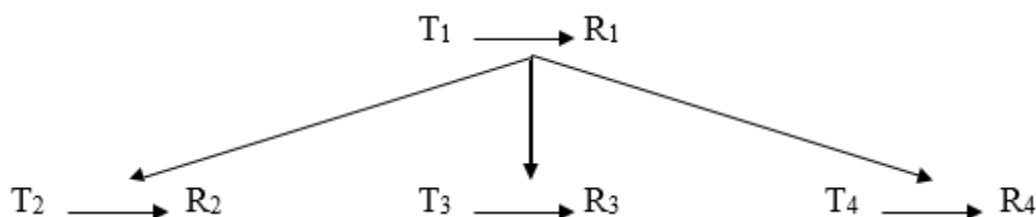
Not just one, but two or three of these patterns can be represented together in a single microtext. In this case, the number of sentences in the microtext is large, and its drawing and description is complex.

The semantic and structural integrity of the microtext is considered together. The semantic integrity is called the theme. The theme is the semantic core of the microtext, ie the generalized content of the whole text. At the same time, the focus is more on the interaction of the parts of the microtext. Accordingly, it is stated that the sentences in the microtext are not only semantically, but also part of this whole, connected with external means of structural integrity. These means are analyzed in two types (anaphoric and cataphoric communication). : 1) exchange (replacement), 2) repetition (repetition), 3) implication (fall) and 4) coordination.

The last group includes connecting words (союзные слова), loading and modal-introductory words. In a microtext, connecting words, unlike compound sentences, serve as a means of expressing integrity, that is, they unite independent sentences into a whole. In the dissertation, only the first and second of these tools are studied and analyzed.

Substitution means the use of an element in the next sentence in place of an element in the previous sentence instead of an element in the previous sentence. The means of exchange are of three kinds: 1) pronoun, 2) synonym, 3) adverbial modifier of time and place.
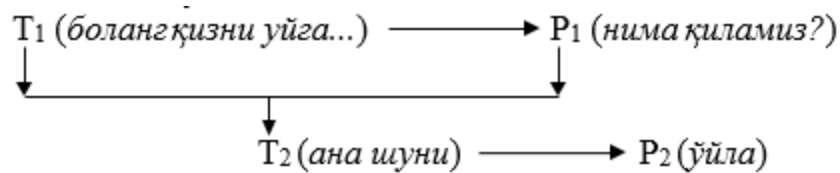
A rhyme replaces a word (noun, adjective, numeral), a phrase, a part of a sentence, or a whole sentence in one of the previous sentences in a microtext. Personal pronouns come in place of words and serve to connect the sentence he used with the previous one: *It was a close friend of my husband, a man named **Tolanboy**. **He** was a man of select age, married at the age of forty, and he was an eloquent man who spoke openly, adding proverbs or parables to every word he uttered. The circle **he** enters will suddenly flourish, and his place in weddings will disappear without **him**. **He** could not grow himself* (S.Ahmad, "Ufq").

Instead of the pronoun in the first sentence, a pronoun was used in the next four sentences. The proper noun performs a cataphoric, pronoun anaphoric function. Thus the form integrity of the microtext is formed. Communicative integrity is realized in the form of a mixed thematic chain. The rema in the first sentence is more precisely its core (Tolanboy) becomes the subject in the second sentence. This corresponds to the first pattern of the theme-rheumatic chain. The repetition of this theme (he) in the next three sentences corresponds to the second pattern of the theme-rheumatic chain. In this context, it is intended to emphasize the person represented by the proper noun in the first sentence. This explains the repeated use of the personal pronoun. The personal pronoun is also used when the noun in the first sentence of the microtext is placed opposite each other as two or more persons in subsequent sentences. Otherwise, the pronoun will fall out without being used in a series of sentences. Because the person and number suffixes of the verb do its function perfectly. Accordingly, it is concluded that in this case the theme is represented by means of implication.

Demonstrative pronouns replace adjectives, adjectives, adverbs, and verbs in the previous sentence: *So Burhanov **is respected** in the district. **This** is natural* (O. Umarbekov). In this example, the rhyme (*this*) in the possessive function is used instead of the verb (*respect*) of the first sentence. This allows you to combine two consecutive independent simple sentences into a single microtext. Communicatively, this rhyme acts as a theme in the second sentence, replacing the rhyme (*respect*) of the first sentence. The result is the first pattern of the thematic chain.

Demonstrative pronoun is also used instead of the phrase: *The tractor is overturned when turning. **This was also clear to Usmanov*** (O. Umarbekov). In this example, the phrase in the first sentence is replaced by a pronoun in the second sentence. With this, two consecutive independent sentences entered into an anaphoric connection. This connection is manifested in the form of *adverbial modifier of place + verb + subject,* forming a microtext with structural integrity. At the same time, this exchange also represents the communicative integrity of the microtext. Because through it, the nucleus of the first sentence (*overturned*) becomes the nucleus of the subject of the second sentence, forming the first pattern of the thematic chain.

Demonstrative pronoun also replaces senetnce: *What do we do if your boy brings the girl home? Think of that* (S.Ahmad, "Ufq"). In this example, the content of the first sentence is fully expressed through the demonstrative pronoun (that). With the help of a pronoun, an anaphoric connection in the form of an *interrogative sentence ← indirect object* is formed. While in the above microtexts only the subject or rhyme of the previous sentence is expressed by demonstrative pronoun, in this microtext the rhyme includes both the subject and the rhyme of the first sentence. Accordingly, a separate view of the first pattern of the thematic chain is formed:

$$T_1 \text{ (боланг қизни уйга...)} \longrightarrow P_1 \text{ (нима қиламиз?)}$$
$$T_2 \text{ (ана шуни)} \longrightarrow P_2 \text{ (ўйла)}$$

Designated pronouns denote the plural of content. According to this feature, their task of creating textual integrity differs from that of personal and demonstrative pronouns. In the following microtext, designated pronoun replaces the possessor of three sentences from the previous series as a generalizer. Accordingly, it represents an anaphoric connection in the form of *subject + subject + subject ← subject (you + engineers + beautifiers ← all of us)*: **You** *will not be alone. There are **engineers**. There are **beautifiers**. We all work **together*** (P. Qodirov).

The communicative function of this rhyme in this microtext is that it completes the thematic chain by combining the three sentences preceding it as a hypertext, that is, it provides the boundary of the microtext.

In the following microtext, the definite article in the last sentence replaces the phrase in the first sentence to form an anaphoric connection in the form of determiner + determined ← subject. The communicative function of the pronoun is no different from the example above. Because even in this microtext, a stable (unchanging) thematic chain is formed. The only difference is that the rhyme has only one subject: "*He had **five sons**," someone else added. - In the war where **everyone** died* (O. Umarbekov).

Designated pronouns are used in place of more than one sentence according to their meaning: *They have had much. They got married as much as their parents wanted, as much as Nasiba wanted. **Everything** was done as usual* (O. Hoshimov). In this microtext, *all* the pronouns replace the two sentences. The anaphoric connection of the third sentence with the previous two sentences has the form of *a sentence + a sentence ← object.*

Communicatively, a separate view of the third pattern of the theme-rheumatic chain is shown, and the theme and rhyme of the first and second sentences become the theme in the third sentence.

The study pays special attention to the specificity of **synonyms** in the formation of microtext. Synonyms, unlike rhymes, perform three different functions in expressing text integrity. At the same time, the similarities and differences between lexical (linguistic) and contextual (speech) synonyms are taken into account in the formation of the semantic integrity of the text.

The analysis of words in this category is noteworthy because of the frequent use of *synonyms noun* in the formation of microtext integrity: ***The baby*** *was crying incessantly. The old woman forgot me and the laundry she was washing. He would take* ***the child*** *in his arms and try to shake him with various movements* (G. Gulom, Yodgor). In this microtext, the substitute means (*child*) is plural and is synonymous with a substitute noun (*baby*) in a single sense. It serves to increase the sensitivity of the microtext content from the definition of connotation in the first noun.

The apparent (structural) function of the exchange is to insert two separate sentences into an anaphoric connection. This connection was manifested in the form of *subject ← indirect object (baby ← child).* At the same time, semantic exchange has led to the emergence of a second pattern of the communicative chain.

Some micrometers use rhyming words and other text-forming tools in addition to synonyms. The analysis of the integrity of such a microtext is extremely complex and requires in-depth knowledge from the researcher. In this study, the analysis of a single microtext consists of three pages. Words such as *human* and *face*, *cattle* and *hooves*, *teapot* and *tea-urn* in the language are synonymous in a broad sense by some linguists (E.Agricola et al.), Imitation by some scholar (O.I.Moskalskaya et al.). In the dissertation, this type of exchange is considered together with the meaning of the wide and narrow means of exchange (гиперонимно-гипонимные замены): **Zokirjon** is a good guy. His stature is handsome, tall and restrained (O. Hoshimov). In this microtext, the *whole* proper noun (*Zokirjon)*, the part is represented by a pair of words (stature). The part represents a single member of the whole.

As a result of such a semantic connection, a whole is formed from two independent sentences. At the same time, this integrity appears to form an anaphoric connection between two consecutive sentences. This connection was manifested in the form of *subject ←subject*. At the same time, the replacement medium allows the message to continue by narrowing the meaning of the denotation to be replaced. The result is a communicative chain with a constant theme.

This type of exchange can be represented by nouns belonging to a lexical (lexical-semantic) group: *Everywhere the work of the* ***farmer*** *is complicated. If she has a* ***husband***, *she has no* ***horse***. *If there is a* ***horse***, *there is no* ***husband*** (Oybek, "Qutlug' qon").

In this example, a broad-meaning noun (*farmer*) denotes a profession, while a narrow-meaning noun (*husband, horse*) signifies his profession. This means that the exchange in the form of a hyponym means hyperonym and combines the sentences in the microtext with the content. At the same time, through the hyponym exchange, two independent concretizing themes are formed from the first sentence rhyme. These themes are repeated in the third sentence. As a result, a mixed thematic chain is formed, the second sentence is combined with the first through a simple thematic chain (the first pattern), the third sentence with the second through a stable thematic chain (the second pattern).

At the same time, the hyponym exchange represents a left-handed connection of two consecutive parts of speech. This connection is connected in the form of *determiner ← subject ← subject*, forming the apparent integrity of the text: *The fact is that our* ***village***, *which we have been trying to build for so many years, is over. We also built a* ***kindergarten***. ***Summer cinema, library, shop*** *...* ***Natural gas*** *will arrive this month* (O. Umarbekov). The denotation (*посёлка*) used in the first sentence of this microtext refers to the place where a population lives. In subsequent sentences, it is replaced by the five nouns that represent the part. So the whole is replaced by bringing in the components. This makes it possible to combine these statements into a single whole from the content. At the same time, in the first sentence the whole generalization is rema, and in the following sentences it is expressed and expressed in parts. The result is a chain link of the remas. In addition, the themes of the first and last sentences are connected in parallel, creating a special view of the communicative chain through the theme and rhyme of the sentences. The exchange, however, came in three consecutive and formed an anophoric connection of one separated sentence.

IV.Discussion

The anophoric function of exchange is evident in later sentences. Because without such an exchange, the utterance of incomplete sentences is incomprehensible. This type of exchange combines complete and incomplete sentences in the form of *subject ← determiner + determined ← determiner + determined ← determiner + determined*.

There are also microtexts where the two means of representing the whole from the first sentence are replaced by the two means of expressing the part in the following sentences: *The sister is old. Not a single black was left in her hair*. (S.Ahmad, "Ufq").

In this microtext, the hyperonyms denote the person (*sister*) and his characteristic (*old*), one of the hyponyms means the member (*hair*) of the denotation, and the other part of the feature (*Not a single black was left*). Since the two exchanges are inextricably linked, they ensure the semantic integrity of the microtext by linking the sentences closely to the content. The exchange also creates the apparent integrity of the text through anaphoric communication. This connection is manifested in the form of subject ← indirect object and verb ← determiner + subject + verb. At the same time, through exchange, a common theme and rema become a special theme and rema, forming a parallel chain of theme and rema.

Since the *category of tense* is part of the category of predicative, it is a necessary sign of speech. It is represented by a morphological medium (tense forms). The event described further in the text is related to objective time and space. The dissertation analyzes the time and place of the means of expressing these relations: *The nature of Kuyganyor was different from other places. During the day the sun overheats. Towards evening the wind blows and the air becomes dim* (S.Ahmad, "Ufq"). In this microtext, the synsemantic tense in the previous sentence is replaced by adverbial modifier of time (*towards evening*).

Since the exchange allows the time expressed in the previous sentence to continue, the temporal integrity of the microtext is formed. This means the substantive function of exchange. The apparent function of exchange is related to the place of adverbial modifier of time in speech. Its coming first requires that the preceding sentence be a lexical medium indicating the time. This creates an anaphoric connection between two consecutive sentences. This connection has the form *adverb ← noun + auxiliary*. The communicative function of exchange is also determined by the place of the tense in speech. It serves as a theme since it came first. As a result, the subjects enter into a parallel relationship.

The main purpose of the message is to show the location of the incident, while the integrity of the microtext is expressed in the spatial exchange: **Lugumbek's site** is one of the most difficult areas of construction. **Here** the canal comes from a very high altitude (S.Ahmad, "Ufq"). The main point of both statements is the news about the Lugumbek construction site. In other words, it describes the plot in different ways. The semantic connection of the second sentence with the first sentence is realized *here* by the combination. Since this compound has a syntactic property, it cannot be the basis for the message in the second sentence. It only serves to replace the noun, which means place in the first sentence.

This compound performs an anaphoric function by replacing the owner of the first sentence, and also forms the apparent integrity of both sentences. The communicative integrity of these sentences is ensured by the primary power of the exchanging and substituting medium, i.e. glutination. This is done through a stable (unchanging) chain.

The **repeated** use of linguistic means plays an important role in the expression of the structural, content and communicative connection of independent sentences, ie in the integration into the microtext. In this task, *noun* is distinguished from word groups by its frequent use: *Everyone looked at **Holmatjon**, who was sitting in the middle row. Holmatjon blushed* (S.Ahmad, "Ufq"). In this example, the interrelation of two consecutive independent simple sentences is realized through the place of *proper noun* in the sentence and the form of the
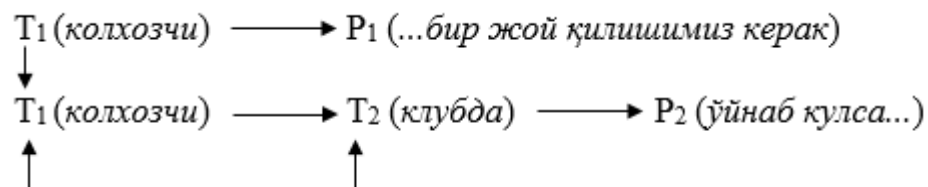
consonant. The need to continue the message arises because those in the first sentence are staring at Holmatjon. This is made possible by the re-use of this proper noun. This underscores his role. It then goes on to describe how he was disadvantaged. As a result, the cause-and-effect relationship plays a crucial role in the formation of the core of the semantic integrity of the repeated microtext.

Using the lexical-grammatical form of repetition, the anaphoric connection of these two sentences is expressed in the form of *direct object ← subject*. Communically, the rema nucleus (*Holmatjon*) at the end of the first sentence is repeated in the second sentence and changes position. More precisely, the communicative division of a sentence comes first in accordance with the law and serves as the subject of the sentence. Here, through repetition, the communicative significance of this part of speech, the weight of which increases, the first type of thematic chain is formed.

The *common noun* is also actively involved in the formation of the microtext. If it is necessary to emphasize the importance of the *common noun* in the formation of the integrity of the microtext, it takes first place in both the preceding and the following sentences: We need to make the peasant field work a place where you can put your head down and straighten your breath when you are free from the worries of life. If a collective peasant plays in a club, laughs, watches, knows what he doesn't know, is aware of the world, and even learns a profession (A. Qahhor, Sinchalak). The large size of the first sentence in this microtext requires the repeated use of the common noun (peasant) in the second sentence. The place and repetition of this noun form an anaphoric connection of the sentences in the microtext.

This connection is manifested in the form of subject ← subject (peasant ← peasant). The cataphoric medium (*we need to make a place*) is also involved in this task. This combination serves to draw the reader's attention to the next sentence, more precisely to the *club* noun in which it is composed. As a result, there is a connection in the form of object + verb ← adverbial modifier of place (*we need to make a place ← in the club*). Although anaphoric and cataphoric communication is involved in the formation of the apparent integrity of the microtext, the former serves as the primary vehicle. These tools also represent the semantic integrity of the microtext.

It can also be called *the leisure time* of the peasant. In this case, repetition serves to express the core of the topic, and the cataphoric medium (*in the club*) to express its place relationship. Communicatively, the repetitive *peasant* uses the place of noun in the sentence to convey a stable, that is, a common theme for the whole microtext, while the cataphoric medium embodies the first type of thematic chain. Thus the nucleus of one of the remnants of the first sentence forms an integral part of the subject of the second sentence:

$$T_1 (колхозчи) \longrightarrow P_1 (...бир жой қилишимиз керак)$$
$$T_1 (колхозчи) \longrightarrow T_2 (клубда) \longrightarrow P_2 (ўйнаб кулса...)$$
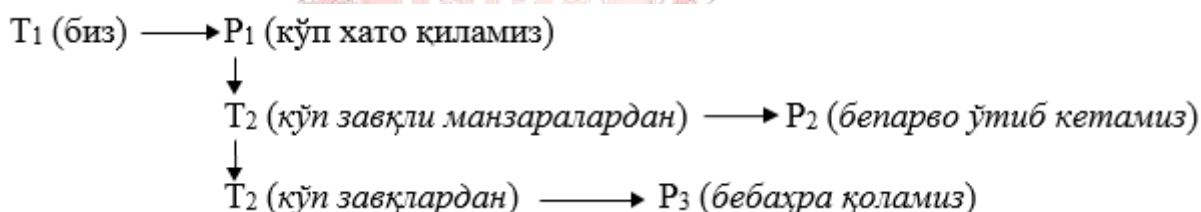
Common noun can combine two or more non-consecutive sentences into one microtext: *At that moment, the gate was knocked ... In front of the gate stood a young man in a blue satin coat* (N. Aminov). In this example, common noun (*gate*) in the main contraction is repeated in the second sentence with the auxiliary (*in front of the gate*). The interlude is part of another microtext. Repetition is the only means of expressing the apparent integrity of the microtext into an anaphoric connection between two sentences that are separated from each other. This connection takes place in the form of *subject ← adverbial modifier of place*. However, a noun that means

something in the first sentence is repeated in the second sentence to mean place. These meanings of the noun form the core of the microtext content. Repetition also plays a role in the realization of the communicative integrity of the microtext. As a result, the nucleus of the first sentence rema becomes the subject nucleus in the second sentence and occurs as the first type of thematic chain.

Since the integrity of the microtext in the literature is often expressed through *the repetition of word combinations*, the possibility of this tool to form a text is also analyzed. Let's look at one example: *We make **a lot of** mistakes. We pass carelessly in front of **many pleasant sights**. We do not enjoy **many pleasures*** (Sh.Kholmirzaev).

In this example, the repetition of a single phrase in different forms combines three independent simple sentences that come in a single sequence into one microtext. The words entered into an anaphoric connection. The contact has the appearance of a *determiner ← determiner + determined ← determiner + direct object (many ← many pleasure ← many pleasures).* At the same time, the semantic basis (core) of the microtext is expressed in the first sentence. It can be called *mistakes made*. In the following sentences, the consequences of this error are more specifically described. Thus, as a semantic core, the phrase in the first sentence combines these sentences to ensure the semantic integrity of the microtext.

The subordinate clause (*many*) in the first sentence is also crucial in the formation of the communicative chain. This word, which is part of the rhyme of the first sentence, is repeated in the second sentence and becomes part of the subject. In the third sentence, it is also repeated in the form of a phrase (*of many pleasures*) containing this word. The result is a mixed thematic chain of the first and second patterns:

$$T_1 (\text{биз}) \longrightarrow P_1 (\text{кўп хато қиламиз})$$
$$\downarrow$$
$$T_2 (\text{кўп завқли манзаралардан}) \longrightarrow P_2 (\text{бепарво ўтиб кетамиз})$$
$$\downarrow$$
$$T_2 (\text{кўп завқлардан}) \longrightarrow P_3 (\text{бебаҳра қоламиз})$$

It is clear from the brief commentary that the dissertation makes appropriate and effective use of the existing theoretical views and achievements in German grammar on text grammar. In particular, in the modern Uzbek literary language, the main feature of the microtext is called integrity, and it is recognized that it has three different forms (linguistic, speech, appearance). In order to prove this theoretical idea, 90 microtexts from 20th century Uzbek fiction are analyzed. The size and composition of the microtexts are not the same. For example, 44 examples are the smallest microtext and consist of two independent simple sentences.

While 22 microtexts consist of three or more independent simple sentences, another 22 consist of simple and compound sentences (conjunction, dependent, and subordinator compound sentences). The two micrometers are in the form of excerpts. The largest microtext contains fourteen sentences.

Some microtext analysis occupied three pages. The reason for this is explained on the one hand by the size of the microtext and on the other hand by the specificity and complexity of the analysis. At the moment, the analysis is completely new for Uzbek linguistics. It is difficult to define a microtext because its linguistic content (propositive aspect) does not consist of an arithmetic sum of the content of the sentences that make it up.

The means of expressing it (semantic, whole-part words, means of time and space, adverbial, cognate, abstract noun, verb, phrase, repetition of sentences, etc.) have not been taken into account until now because they are not specific to a particular sentence analysis. The analysis of the speech content of the microtext also differs sharply from the sentence. If the researcher's attention is focused on identifying the actual parts of the sentence,

the chain of connection (thematic progression) of the subject and the rhyme is determined first within the microtext, depending on its size. A template for this relationship is then given in each microtext, further complicating this analysis.

In addition, some of the tools that represent the structural integrity of the microtext have so far been analyzed as an introduction (compound). Within the text, the complete change in the function of these tools is also briefly described. In general, the method of analysis used in the study confirms that the text is not the largest unit of syntax, but text, based on the material of the Uzbek language.

There are also explanatory points in the study. In particular, in the second sentence of the following microtext, the third person pronoun is omitted. Because the person and number suffix (-di) of the verb fully perform its function. It is said that these and other personal pronouns are used when there is a need to emphasize a perceived being: ***Ummatali*** *stopped when it came to the corner of the street. He look**ed** at his wife. "You go." I met an uncle* (S. Ahmad, "Ufq"). It should be noted that according to the second of the three rules, the meaning of the word (pronoun) and suffix (person, number) in modern Uzbek literary language is recognized. The third rule stipulates that the word (pronoun) is always used as an additional basic tool in the expression of a person and a number, less than that it is not. These rules take into account the peculiarities of the structure of the Uzbek literary language. But it is based on the first rule in microtext analysis.

Therefore, instead of the proper noun (*Ummatali*) in the first sentence, the pronoun (he) used in the second sentence fell, that is, an implication occurred. This method encourages the reader to perceive the two independent sentences as a whole. In other words, as a result of the omission of the noun in the second sentence, it is said that the sentence is connected with the content of the first sentence, and the idea is complete, that is, the text is formed. In the diagram of the communicative integrity of the microtext, the subject of the second sentence is shown in parentheses as an imitation. From this it is understood that the subject of the second sentence is not expressed by a linguistic means.

However, not one, but two morphological means (person, number and possessive suffix) were involved in expressing the semantic and communicative integrity of this microtext. The reason why it is said that the personal pronoun falls is that the dissertation follows the preconceived notion that the modern Uzbek literary language has the smallest sentence and, more precisely, the participle, is always expressed in words. In general, most of the shortcomings and shortcomings of the dissertation are explained by the fact that, as in German and Russian, it is based on the idea that the smallest simple sentence has two components, and dialectical materialism is chosen as a methodological basis.

V.Conclusion

In conclusion, one of the tasks of Uzbek linguistics is to study the microtext, which is the object of text grammar, in terms of the peculiarities of the structure of the Uzbek literary language (economy). First of all, it seems expedient to rely on idealistic-materialist philosophy as a methodological basis. In this case, language is recognized as a psychosocial creature. Strict adherence to this allows you to get rid of Russian stereotypes and templates that do not correspond to the main features of our language.

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