

Badmatsyrenova [2001]. This is called in Buryat "Altan kheblig", which means golden canon or golden model. The Geser epic observes the laws of the poetical structuring, one of which is the principle of golden section. Altan kheblig was first mentioned in the epos by Pyokhon Petrov, one of the outstanding Buryat epic singers of the XX century. The principle appears when the uliger episodes are in dynamics, when there is gradual growth, then the highest point, the culmination and, last of all, the fall or the end. This dynamic symmetry was studied in the various eposes-uligers written down from well-known Buryat story-tellers.

In the light of phase-frequency oscillations as mechanism for interaction of objects the studies devoted to the phenomenon of "golden section" seem to be quite promising and advanced. The epos, uligers contain many notions like various personified prime elements, flora and fauna which interact with each other and the man. The dynamic symmetry of 'golden section' in the Buryat epos is in most cases associated with the psychophysical nature of nomads which is felt in the poetical rhythm – reserved, solid and dignified in unison with the nature and great steppe which is somewhat monotonous but majestic and grand to the heart and mind of the steppe dweller born there. It is natural that the pictures of the symmetry prompted by nature and set in the frame of the poetical verses are of the secondary nature for they are artificially though skillfully created by man. The proportion of 'the golden section' varies in a certain range. One might suppose that the numeral 1,168 seems to appear later after such works of ancient times as Geseriade and a lot others were in the throes 'giving birth' to 'golden proportion' copying nature. Thus, Geseriade or its ancient part reflects the time when the harmony in nature was taken note of and afterwards was taken over to art. The golden proportion is found in classical forms, it is lacking in non-classics. When there is no harmony borrowed from nature the moral and spiritual level decreases. The principle of golden section is characterized by the following features: anonymous nature, syncretism, unobtrusive transmission of information, ecological character, spirituality, functional prevalence of the right hemisphere of the brain which is responsible for the emotional perception of the reality unlike the brain right hemisphere that is in charge of logical rational approach.

The rhythm of verses (Buryat: badag - step) can remind of the step of, say, horse or camel, various kinds of movements of animals, e.g. step, trot, gallop, rising up on hind legs might be in a certain degree associated with the starting point, pressing in and culmination in the poetical works. Man borrowed beauty, harmony

from nature; on the contrary, conflict with nature brings about the calamities which it is sometimes very hard to predict for Nature is of self-organizing character. Everything in it is interrelated but man cannot figure out all its parameters for many things in it are beyond man's potentialities for perception. He simply may not be aware of the existence of something he is unable to perceive at the moment. The golden proportion helps see or feel that unknown. Rhythms of nature [beats of heart, puff of wind, ripples on water, whistle, spread of sound in space, etc.] lead us to realizing the existence and role of rhythm-dynamical processes in micro- and macrocosm. This all evidences interdependence of man, nature and culture as important components of the Universe, their harmonious coexistence.

The uliger tunes present kind of melodious recitative. Uligers did not have a certain fixed melody. Each rhapsode possessed one or more tunes and used them when performing the uligers he knew. The peculiarity of the Buryat folk music is based on pentatonism. The melody or the tune depended on the structure of the verse. The verse and the tune closely interact. S. Sh. Chagdurov and D. B. Badmatsyrenova noted that the golden section point usually occurs in the third quarter of a musical phrase. The golden section is marked in the compositional lay-out of the uliger and gives prominence to the culminating points which are found not in the center of the epic text but in its third quarter. The most important function of the golden section in the text is semantical, notional, dynamical and euphonic. It is the law of motion and growth in nature. Due to the principle of Altan kheblig presented in the main constructive units of the epos of Geser the listeners could not but feel that harmony. The rhapsodes and the listeners as well as their brain could not but get adjusted to the beta-wave which dominated and caused the feeling of joy. In the rhythmical build-up of the verse in "Geser" an asymmetrical division into syllables is observed, when in the first hemistich there are 5 syllables, in the second 3 syllables. The interrelationship of 5 to 3 is 1,66 which corresponds to the proportion of the golden section. The principle of Altan kheblig, an original analogue of the golden section, is well presented in the text of the Geser epos.

The story-tellers have good memory, artistry and expressiveness of speech. Owing to the gifted story-tellers and shamans who also recite versified invocations the skill for masterly performance of the ancient pieces of poetry and prose remains well preserved up to now.

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### Ural-Altaic languages (UDC 811.51)

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#### СЕМАНТИЧЕСКАЯ-СИНТАКСИЧЕСКАЯ АСИММЕТРИЯ В УЗБЕКСКОМ ЯЗЫКЕ

*Аннотация*

*В данной статье исследуется одна из актуальных проблем синтаксической семантики – асимметрии языковых знаков. Автор исходя из природы узбекского языка освещает асимметрию формального строения сложных предложений и его содержания.*

**Ключевые слова:** синтаксический ярус, сложное предложение, форма и содержание, асимметрия, пропозиция, модус и диктум.

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#### THE SEMANTIC-SYNTACTIC ASYMMETRY IN UZBEK LANGUAGE

*Abstract*

*In this article examines one of the urgent problems of syntactic semantics - the asymmetry of language signs. The author based on the nature of the Uzbek language highlights the asymmetry of the formal structure of complex proposals and its content.*

**Keywords:** syntactic circle, compound sentence, form and content, asymmetry, pro-position, modus and dictum.

The philosophical units like form and meaning, the proportion of them, the relation of them to the event, especially, are specific for the sentence. The synthetic construction, especially, the opposites of the form and meaning are represented by two features: 1) paradigmatic disproportionate; 2) syntagmatic disproportionate [1, p.23-26].

The appearance of the synthetic – semantic disproportion is

displayed on the spare of 2 features or abundance of them and it consists of the form and event be-cause of spare them [5]. The opposite sides of plenty's the language is the spare principles of the language, the synthetic- semantic disproportion of the simple sentences disappeared on the base of this principles. To spare of the means of the language is represented by the sparing the meaning of the compound forms. The plenty principle of

language displays the simple meaning in the compound sentences. The spare of language units and abundance of them is showed in every layer of the language. The spare and abundance principles, there is the disproportion of the compound and simple sentences are appeared. In this article we are pointed on the disproportion of the compound sentences and their types. Like the every language units, the compound sentences have the form and meaning. It is known, that the additional sentences is formed by the subordination and it express the more denotative events. For example: The book is the source of knowledge, that's why we love the book. This sentence is the additional sentences of cause. In "We love the book" there is two denotative event – the propositions are represented. The form and meaning are suitable to each other.

There are such kind of additional compound sentences which have not the proportion of form and meaning. It is known, there are expressive meaning, opposite words «deictic sign» are used in the compound sentences. This words have not the semantic qualities, but expressed by the additional sentences. This deictic signs represent the disproportion in the conditional sentences.

The additional conditional sentences are the wholeness which consisted of the form and meaning, this unit is formed by the usage of the opposite word in the compound words. This word has not any semantic quality, but expressed by the conditional sentences.

The abundance principle has only the form and is used in the sentences. «Two predicate which are expressed the event is used in the conditional sentences, and it is not expressed the main events, but, it gives evidence to the compound sentences» [3, p. 32]. In linguistics there are 2 definitions to the abundance: 1) the unit which is do not do the function in the sentences; 2) it is repeated in the different semantics and has many meanings. The abundance characterized not only the thoughtologic or facultative, but it expresses the connotative, emotive meanings. The abundance, first table, is understood as the specific and secondly, as the stylistic abundance.

The principle of abundance has two types: a) lexical abundance; b) grammatical abundance. The lexical abundance is widely used in artistic and official style. The grammar abundance is widely used in the speech and written text.

The grammar abundance is observed in the simple and compound sentences. The simple and compound sentences are similar by their abundance peculiarities but they differ from each other. The abundance specific to simple sentence, mostly, is represented by asemantic vocabulary units in the synthetic structure of the sentences. The function of the asemantic form units do the vocabulary units which are observed by the pronominalisation. For example, the man who reads a lot knows a lot. In this sentence, the man is abundance. That's why; we can change this sentences, like that one: Who reads a lot, knows a lot. The construction of the sentences is changed, but semantic and synthetic structures are not changed. The abundance principle is active in the conditional sentences. Truly, the kind man is respected by everyone, this synthetic construction is must be expressed by this, everyone respects the man who is kind. The difference of the simple sentence from compound sentence, is in the consideration and separation of the, meaning. In generally, the abundance construction of the synthetic system is very, important and attentive events of these.

In compound sentences of abject, subject, complex object, predicate and position as in simple sentences there are the polypredicative constructions is given. For example: It is known, the honest people has the honest soul. By the general part of the compound sentences, the modus (It is known), by the additional sentences (the honest people has the honest soul) denotative events are represented. The dictum of this sentence can be given like this: The work of the people with honest soul must be honest. It is the

logic continues of the meaning and doesn't differ from each other. This denotative sentence is differing only by the expression. This was the reason to become the disproportion of the meaning, and form – the asymmetry. These typical constructions of the compound and simple, sentences are not differing. As, such differentiation is based on the denotative units like proposition.

There are some ways of disproportion are given: 1. The disproportion represented by the proposition. The proposition of the disproportion is appeared by the adding two simple sentences. In this position, the main part and additional sentences are not the proposition, they represent the modus.

The abundance principle works, only with the relation of the word in the modus which is expressed the event in the main sentences. Many times, when it is funny (qizig'i), it is good (yaxshisi), it is bad (yomoni) as the subject of the main part come like a quality, the denotative event changes into modus one, and it calls as the donative event of the additional conditional sentences [4, p. 114]. For example: It is funny, my aunt knows everything. – in this sentences, "it is funny" with modal meaning displays as the subject, in the result, the main part becomes modus event. The main information is informed by the additional sentences (she knows everything). We can observe such work when in order of object we use these verbs: bilmoq (to know), ko'rmoq (to see), aytmoq (to say), ta'kidlamoq (to consider), esda tutmoq (to remember), sedan chiqarmoq (to forget), payqamoq (to notice), ishonmoq (to believe), fahmlamoq (to conform), tushunmoq (to understand), ogoh bo'lmoq (be attentive), o'ylamoq (to think), qaror qilmoq (to make a decision), aniqlamoq (to find), tan bermoq (to subjugate), his etmoq (to feel), mo'ljalldamoq (to plan), shubhalanmoq (to doubt). These meaning is suit to the modus events [4, p. 173]. For example: The mother felt it, his son thought only about his stomach In this sentence the object is "felt", it comes as modus, and can be used as the introductory: The mother felt that, – By the feeling of mother we can see that in order to make a strong consider, we used it in the introductory place. Such position can be shown in many artistic works.

2. The disproportion which is created by the synthetic way of proportional words. This disproportion can be observed in the main and additional sentences like the answer and question. The direction part of the conditional sentences do one synthetic function, other ones do the opposite synthetic one and it makes the disproportion. For example: Who wants to be great, one must limits herself. In this sentences the direction part of two sentences – plays like subject. So, in this sentence the direction parts are used in correct way. But some times we saw another ways: Who is polite, has many friends. In this sentence, which – one is the direction parts, they are disproportion because, the direct part of the additional sentence who – is the subject, one in the main sentence – is the predicate. In this sentence the propositions like this: The polite man has many friends. So, in below mentioned sentences we can the disproportion of the form and meaning. If the conditional sentence has two predicative relations, one denotative event is represented and by the abundance principle the expressiveness is made strongly. It is important to consider that the lingual disproportion plays a great role in the evaluation of language and it is not the plenty wage for the sentences. This principle expresses the information fluently and it serves to understand the sentence clearly [2, p. 30].

We can see it in this sentence: Who serves to his people, every body proud of him. (who, everybody – subject - predicate), who has the profession, one has the treasure (who – predicate, one – subject).

As the result, when the sentences with the abundance principles make the proportion of the form and meaning, it makes the synthetic – semantic disproportion.. So, the disproportion takes good part in the evaluation of the language. It doesn't matter, the disproportion is the attribute which is construct the similar events.

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