TEXT BORDERS

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It is often difficult to determine the boundaries of syntactic entities within a macro. The reason for the difficulty is related to the linear character of the speaker. The linear character creates a situation where the text can be divided into successively complete parts. However, the boundaries of the texts are often not felt, because the microtexts can overlap.

Sometimes it is thought that the microtexts are arranged one after the other. The elements of microtexts are born within another text, are often identical and cross, so it is difficult to define their boundaries. Regardless of this, whether it is a microtext consisting of two or three sentences, or a long microtext with pages, texts with a syntactic unit larger than a sentence should have a limit.

Grammatical factors and tools are used to determine the boundaries of the text in spoken speech. There are lexical, morphological and syntactic means. In this series of factors, repetitions are shown at the beginning, and length is manifested in the last components. These occur in the speech process and each of them can appear either separately or together. The role of extralinguistic factors is reduced compared to the role of signalers.

A number of principles have been put forward to determine the boundaries, one of which is the pause based on the phonological surface. One of the supporters of this principle was V. Dressler. Microtext has left and right borders. Left border is the first sentence about which information is given. The right border is counted as the last line**.** As signs of the coincidence of the boundary of the complex syntactic whole with the boundary of the paragraph, it is possible to show sound in oral speech and graphics in written speech. This continuous case is a special case, and these signs mark the boundaries of the paragraph and determine the boundary of the complex syntactic whole. However, the border of the paragraph and the border of the complex syntactic whole rarely overlap. This means that the sound and graphic signals of a complex syntactic unit are often absent. L.M.Loseva admits that: "in general, it is very difficult to give formal signs at the end of a complex syntactic whole, perhaps simply impossible" [Mamedov А.Я 1990, 82].

The theme-rhema relationship is a decisive factor in determining the topic and semantic boundaries of syntactic entities, connecting the components together. Each sentence has a theme and a rhema:

-rema means new information and is pronounced at the end with a relatively low tone with a logical emphasis;

-thema means what is known, and the tone is relatively high when it comes first in the sentence.

During the construction of the text, the speech act moves from the theme to the frame, because the main goal is to give new information by considering the theme. However, theme-rema relationships are rarely encountered in the language of "Kitabi-Dada Gorgud" and these relationships are developed in separate parts of the text. For example:

Sultan, the boyhood of Dirsa Khan, three children of the army used to play in love in the square. They let the bull go, and told the boys to "run!" they said. The three boys ran away.

Dirsa Khan's son did not run away, he stood in the middle of the white square. The bull came driving to the boy. He wished that he would kill the boy [KDQ 2004, 27].

A number of linguists note that the boundaries of the text are determined by the unity of thought. At this time, it is not taken into account that the concept of "unity of opinion" is not precise. In large-scale epic works, the "low barrier" that ends the writer's thought can be at a significant distance from the beginning part throughout the text. Although the scope of the novel is large, the idea expressed at the beginning develops, becomes more precise, and ends in the last sentences of the work. On the other hand, the simplest simple sentence corresponds to the judgment expressing the finished idea. It can be concluded that a simple sentence can act as a text.

Literature:

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