



## SYMMETRY - CHIASTIC STRUCTURES AS A MAIN FORM OF MAKING CONSTRUCTIONS

Zebiniso Bekmurodova

Tashkent state university of uzbek language and literatur named after Alisher Navoi

Teacher of the Department of Foreign Languages

E-mail: [bekmurodovazebiniso4@gmail.com](mailto:bekmurodovazebiniso4@gmail.com)

Article history:	Abstract:
<b>Received:</b> 4 <sup>th</sup> January 2022	When the word symmetry is translated from Greek, it means proportionality. "This concept combines with the concept of asymmetry and forms a unity with it. Symmetry always looks beautiful because it is always compared to asymmetry.
<b>Accepted:</b> 4 <sup>th</sup> February 2022	
<b>Published:</b> 11 <sup>th</sup> March 2022	
<b>Keywords:</b> Symmetry, Construction	

When the word symmetry is translated from Greek, it means proportionality. "This concept combines with the concept of asymmetry and forms a unity with it. Symmetry always looks beautiful because it is always compared to asymmetry.

P. Merle points out: "This concept appeared in our minds very early: at the age of 3.5, a child tries to give a symmetrical human figure in his drawing by drawing people, that is, describing a model of the like in his mind."

"His body is symmetrical," writes V.A. Solouxin, feeling the symmetry of the processes that take place in it, learns to understand the symmetry that surrounds him everywhere in nature - the symmetry of the snail and the dragonfly, the spark and the pear, the periodicity of day and night, summer and winter, that is, the symmetry of time. By accepting the symmetry of the surrounding world as a natural model of harmony, man himself feels the need to create symmetrical objects. "

The concept of symmetry combines with the concept of asymmetry to create a certain integrity. E.M. According to Beregovskaya, "symmetry always looks beautiful because it is always compared to asymmetry. It would be simple and uniform without asymmetry. "

Symmetry as a factor constituting the matter of language has been understood since the first quarter of the last century. Hence, Louis Marten described the principle of symmetry in artistic speech \* (described). In his view, symmetry in linguistic factors is inconceivable without asymmetry \* (illogical); symmetry is approximate when it appears in speech; any symmetrical syntactic construction must have some center, even if it is not morphologically expressed, unexpected speech is largely drawn to asymmetry.

All the syntactic operations involved in seeing a complex chiasm structure - inversion, parallelism, the exchange of syntactic functions in repetitive elements, secondary intersecting lexical or semantic repetition - are all perceived relative to a particular condition, but indeed in each case a clear, symmetry. axis will be present. The axis of symmetry is represented by a connecting (connecting word) or a continuous long syntactic pause (graphically it is represented by a period, a comma, a semicolon).

In addition to the fact that the right side of the chiasmus is separated from the left and is immediately visible (all changes on the right side of this axis are felt relative to the left), each part also has an "auxiliary" arrow and, in turn, all the movements and changes produced. These are:

- right and left verb valencies:

N1-V-N2||N2-V-N1

La mort est dans la vie/la vie aidant la mort/ la vie est dans la mort /la mort aidant la vie (Prévert)

The most common is the second type of chiasmus.

- connecting 2 elements of the syntagm:

Adj-pr-Adj||Adv-pr-Adj

Cette jeune fille est jolie de loin, mais loin de jolie. (proverbe) The right and left parts of the chiasmus seem to represent the original form (not beautiful ...) and transform (... but beautiful enough) Transformation is given in the chiasmus not as a result but as a process.

Thus, for all three types of formulas AB/ BA A and B: in the first case, only the members of the sentence represented by different lexemes in the left and right parts of the chiasm, and in the second case, repeated by changing the syntactic functions in the right and left parts of the lexemes; roots), in the third case, repeated on the left and right parts of homonymous or polysemous lexemes, signifying a change in syntactic functions and meaning.

- word section in the syntagm:

N1 | N2 || N2 | N1

- The boundary between the main sentence and the following sentence:

Pp | Ps || Ps | Pp

S'il n'est pas condamné parce qu'il est coupable, il est coupable parce qu'il est condamné. (France)

There may be other options here. Usually this symmetry is almost imperceptible, but in xiasm it is observed because it is distinguished by displacement.

The lexical background in which the chiasmic structure emerges may enhance its symmetry: the more the right-wing constitutional elements are repeated without contradiction, the brighter the architecture of the chiasm, the more symmetrical the whole structure. For example: Je serai pour toi l'unique au monde. Tu seras pour moi l'unique au monde. (Saint-Exupéry).

I was like you and you will be like me. (Men ham edim sendek, sen ham bo'lasan mendek) (Uzbek folk proverb)

Il n'est pas l'homme si sage qu'il ne commette parfois de sottise, ni de sot qui ne fasse aucune acte sensé. (Roman de Renart).

The maximum symmetry of the structure is manifested in the second type of chiasm, in which the lexical filling of the right and left parts, which are not separated by context, is fully or almost completely consistent: around me - one who lives for knowledge, one who acquires knowledge for living; ("Otoi's Year of Birth")

Que les peuples seront heureux quand les rois seront les philosophes, ou quand les philosophes seront rois (Diderot).

Une vie ne vaut rien, mais rien ne vaut une vie. (Malraux)

In many cases we identify some deviations from the ideal symmetry of the chiasmic scheme, because here we have stylistic symmetry, one of the most important features of which is the incompleteness of the symmetrical construction: "both members of symmetry, although they mean the same thing, look different. This inaccuracy of the matching of the two members of the symmetry is due to the characteristic difference between the poetic and the scientific description. The first is always a bit "vague"; uncertainty ": it is dynamic, always filled by the reader, listener or spectator. Because of this" uncertainty "the perception of a work of art is to some extent collaborative. puts, however, taking integrity as a chiasm. Deviations from the chiasmic scheme are as follows:

(1) "Mixing" it by adding additional elements to the right side of the chiasm:

Pascal combattait ses *maux de tête* avec des problèmes de géométrie. Moi, je combattais la géométrie *en faisant semblant d'avoir des maux de tête*. (Bernard). ellipse, omission of secondary elements:

Avant de me marier j'avais six théories *sur la meilleure façon d'élever* les enfants : à présent j'ai six enfants et plus aucune théorie. (Rochester). A close neighbor is preferred over a distant relative (a common joke).

(2) replacing a part of construction with a syntactic synonym:

I look like a beggar who suddenly becomes a king, and I am as capricious as a beggar who becomes a king. (Ulugbek Hamdam "Loneliness")

(3) change the grammatical form of some elements:

Il faut *vivre* comme on *pense*, sans quoi l'on finira par *penser* comme on a *vécu*. (Bourget). replacing the constitution (creator) with another word that is semantically close to it.

The following are known about the five levels of semantic symmetry in chiasm:

### 1. Identification is lexical repetition.

La franchise ne consiste pas à *dire* tout ce que l'on *pense*, mais à *penser* tout ce que l'on *dit*. (Livry).

**Exact equivalence is the replacement of diamonds.**

**You can't change the world! .. / but he can't replace you either ... (Korjavin).**

### 2. Incomplete equivalence is a synonymous substitution.

Il y a de *la peine* oisive et du loisir qui est *labeur* (d'Aubigné)

Bad if no one cares about you. Worse, if there is no one to do it that you care about.

### 3. Approximate analogy is a partial repetition or replacement of any component with a word belonging to the same semantic field, or even occasionalism.

Should I restrain my tongue or speak,

Is it better to talk or to hide?

**(Til tiymoq kerakmi yoki gapirmoq,**

**So'zlamog yaxshimi yoki yashirmoq? )(Yusuf khos Khojib)**

Il y a des *reproches* qui *louent* et les *louanges* qui *médisent* (La Rochefoucauld).

### 4. Complete semantic non-equivalence is a homonymous substitution covered by phonetic equivalence.

Le bifteck peut se définir de deux façons : viande que les restaurateurs font *cuire* ou *cuir* que les restaurateurs font viande. (Curnonsky).

As long as the structure is felt in all its individual joints (at least when it is felt that some joint is missing or replaced, a chiasm occurs. As soon as the integrity of the structure is violated, the chiasm disappears:

It seems to have the same meaning as the chiasm corresponding to the following verse, but the chiasm does not exist because in such a structural addition the super meaning, the hypersemantization created by the chiasmic form, is completely lost.

Considering the linguistic nature of chiasm, we can propose the following definition: Chiasm is a transformational syntactic figure in which both transforms and the original form are given and the transformation includes one to three variants: relocation; 2) double lexical repetition with exchange of syntactic functions; 3) change the meaning of a polysemous word or replace one of the words in the original form with its homonym. Chiasmus is a general aesthetic

category to some extent, which embodies a person's constant desire for constant harmony and symmetry. The lexical background in which a chiasmic construction occurs can enhance its symmetry: the more the unconstructive elements of the left are repeated on the right, the brighter the architecture of the chiasmus, the more symmetrical the whole structure becomes.

It can be said that the chiasmus, which underlies the affective syntax, maximizes the principle of symmetry. The striking elegance of the chiasmus, its playfulness, dynamic character, and ability to be multi-faceted in its uniformity make the chiasmus an attractive figure for the word creator.

### REFERENCES:

1. Beregovskaya E.M. The language of fiction and social dialects (on the material of modern French prose): Aftoref. dis. ... Dr. Philol. Sciences. M., 1979, 1981;
2. Kuznets M.D., Skrebnev Yu.M. Stylistics of the English language. – L., 1960. 84
3. Gasparov M.L. Modern Russian verse. Metrics and rhythm. M., 1974: 275
4. Dubois J et al., Dictionnaire de linguistique. Paris: Larousse. 1973. 84
5. Encyclopedic dictionary - reference book / under . ed. L.Yu. Ivanova, A.P. Skovorodnikova, E.N. Shiryaev. M., 2003.
6. Skrebnev Yu.M. Essay on the theory of stylistics. Gorky, 1975. 143
7. Moskvina V.P. Stylistics of the Russian language. Theoretical course. Rostov-on-Don, 2006. 432-433
8. Uzbek folk proverbs. (Compilers: T.Mirzaev, A.Musokulov, B.Sarimsoqov; Responsible editor: Sh.Turdimov) - T. : "East", 2003. - 512 p.
9. Yusuf Khos Khojib. Kutadgu bilig. (2nd edition) - Tashkent: Akademnashr, 2016. - 544 p.
10. Navoi gulshani. Collector: S.Abdukarimov. - Tashkent: "Uzbekistan", 2016. - 168 p.
11. Cholpon. I took my word again. / Night and day; Bright; Poems. - T. : Literature and Art Publishing House, 1991. - 576 p.
12. Erkin Vohidov. Smile: poetic humor, gracious anecdotes. - T. : Alisher Navoi National Library of Uzbekistan Publishing House, 2013. - 284 p.