

THE INVESTIGATION OF SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC  
DEVICES IN MODERN ENGLISH AND UZBEK

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**Abstract:** *This article deals with the study of stylistic syntax which is one of the vital issue in text analysis. It discusses about syntactical expressive means and stylistic devices in Modern English and Uzbek.*

**Keywords:** *reduction, violation, syntax, ellipsis, rhetorical question, enumeration.*

The study of the texts in terms of their syntactical organization is regarded as one of the crucial issues in stylistic analysis, though the peculiarities of syntactical arrangement are not so conspicuous as the lexical and phraseological ones.<sup>1</sup>

*Stylistic syntax* deals with specific patterns of syntactic usage, i.e. syntactical expressive means (EM) and stylistic devices (SD). In stylistic syntax, EM are recognized by less rule-bound modeling of sentences. All the deviations from the stylistically unmarked sentence pattern (S - P - O - D) are treated as its transforms that may acquire stylistic connotations, in which cases they are regarded as EM, The transformation of the pattern in question into negative and interrogative sentences rarely leads to any stylistic changes. Other transformations might create stylistically marked sentence patterns.

According to the type of transformation of the neutral syntactical pattern, all EM in English fall into three groups:

1. EM based on the **reduction** of the syntactical pattern that results from the deliberate omission of some (s) of obligatory elementthe sentence structure. This group includes ellipsis, aposiopesis, nominative sentences, and asyndeton.

2. EM based on the **redundancy** of the syntactical pattern that results from the addition of some sentence elements or their deliberate repetition. To this group we refer repetition, enumeration, syntactic tautology, polysyndeton, emphatic constructions, parenthetical clauses or sentences.

3. EM based on the **violation** of the grammatically fixed word order within a sentence or a deliberate isolation of some parts of the sentence. Here belong stylistic inversion, syntactical split, and detachment.

The stylistic effect in syntax may be created not only due to the intrasentential relations (those

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between the ornaments of a sentence), but also due to the intersentential (i.e. the relations between several sentences) relations within paragraphs and other supraphrasal unities.

The stylistic effect in supersyntax may be achieved by the use of SD, i.e. stylistically marked means and patterns of combination of sentences within a larger context. SD may also be created due to the transposition of the syntactical meaning of a sentence in context. In this case a sentence acquires an additional meaning which is not typical of the corresponding syntactical structure.

Thus, taking into account the character of the relations between syntactical structures, possible transpositions of meanings in a context, and the means and types of connection within a sentence, we distinguish the following groups of syntactical SD:

1. SD based on the peculiar formal and semantic interaction of syntactical constructions within a sentential or suprasentential context: parallelism, chiasmus, anaphora, epiphora.
2. SD based on the transposition of the syntactical meaning in context: rhetorical questions.
3. SD based on the transformation of the types and means of connection within or between sentences: parcellation, subordination instead of coordination, and coordination instead of subordination.

**Ellipsis** is the omission from a syntactical construction of one or more words which might be clearly understood from context. Elliptical sentences are regularly employed in conversational English. Being used in fiction, they result in achieving some stylistic effect by:

- 1) giving, speech characteristics, e.g. *Not him, sir. Too pleased with himself. Some gentlemen can't act... Too stiff* (A. Christie);
- 2) emphasizing some fact(s), e.g. *The robbery. Long Ago. Very valuable emeralds... The lady's made and the tweeny* (A. Christie);
- 3) imitating spontaneity, e.g. *"Quick - in here," Poirot led the way into the nearest room..."And you - behind the curtain"* (A. Christie).

**Aposiopesis** is a break in speech, while the thought is not completed, which is caused by the speaker's inability or unwillingness to finish the utterance, e.g. *"Are you - are you and Paul...?" she stopped, squeezing my arm* (D. Hammett); *"It can be - you don't mean..."* (A. Christie).

**Nominative sentences** are one-member sentences with a noun, a prepositional noun-phrase, or an adverb. These verbless sentences are grammatically independent. In contrast with elliptical sentences, they have only one principal part, with or without words modifying it. Nominative sentences may produce the effect of:

- 1) increasing the dynamism of narration, e.g. *A remarkable woman - a dangerous woman. No waiting - no preparation. This afternoon - this very afternoon - with him here as witness...* (A. Christie);
- 2) acquainting the reader with the place or background of action, e.g. *Three blocks more... Another three blocks.* (D. Hammett).

**Asyndeton** is a deliberate avoidance of conjunctions used to connect sentences, clauses, or words. As far as its stylistic role is concerned, asyndeton creates a certain rhythmical arrangement, usually making the narrative measured, energetic, and tense, e.g. *That's all I'm to do, all I want to do* (D. Hammett);

*Tree and hall rose peaceful under the night sky and dear full orb; pearly paleness gilded the building; mellow brown gloom bosomed it round; shadows of deep green brooded above its oak-wreathed roof* (Ch. Bronte).

**Repetition** is a reiteration of the same word or phrase to lay an emphatic stress on certain parts of the sentence.

Various types of repetition can be found in fiction:

1) ordinary repetition, i.e. a repetition of a word in close succession, e.g. *She talked, in fact, and talked, and talked* (A. Berkley);

**Ko'zlaridan yosh dumalayverdi, dumalayverdi.**(S.A.)

**Bog'lar, bu bo'stonlar, Vatan va davlat, Barisi sizniki, bari sizniki.** (G'.G')  
2) framing or ring repetition, i.e. a repetition in which the opening word or phrase is repeated at the end of the sentence or a group of sentences, e.g. *I cooled off where Frank was concerned; he didn't notice, but I cooled off* (V. Pritchett);

3) anadiplosis, or catch repetition, i.e. a repetition of the last word in a sentence or clause at the beginning of the next one, e.g. *Yes, but I was afraid, afraid I'd go to one who'd tell Paul. I didn't know who to go to, who I could trust* (D. Hammett);

4) chain repetition, i.e. a combination of catch repetitions, e.g. *A smile would come into Mr. Pickwick's face. The smile extended into laugh; the laugh into roar, the roar became general* (Ch. Dickens).

**Enumeration** is a repetition of homogeneous parts of the sentence, aimed at emphasizing the whole utterance, e.g. *I found butlers, secondmen, chauffeurs, COOKS, maids, upstairs girls, downstairs girls, and a raft of miscellaneous flunkies - he had enough servants to run a hotel* (D. Hammett).

**Syntactical tautology** is a superfluous repetition of semantically identical words or phrases to lay stress on a certain part of the sentence e.g. *She's always one for a change, Gladdie is...* (A. Christie).

**Polysyndeton** is a repetition of conjunctions in close succession which are used to connect sentences, clauses, or words and make the utterance more rhythmical, e.g. *She had herself a rich ruby look, for what with eating and drinking, and shouting and laughing and singing her face was crimson and almost steaming* (J. Priestley).

**Emphatic constructions** may intensify or contrast any part of the sentence, giving it an emotive charge. The emphatic construction with 'do' is used as a predicate intensifier. The construction "*it is smb/smth who/that*" intensifies the subject; the construction "*it is then that*" stresses the adverbial modifier of time; "*it is by/with/through smth that*" makes prominent the adverbial modifier of manner. "*It is to that/smth there that*" brings to the foreground the object of the sentence, e.g. *That evening it was Dave, who read to the boys their bed-time story* (D. Carter); *It was then that Poirot received a brief note from Sady Willard* (A. Christie); *I do know it!* (D. Hammett).

**Parenthetical clauses** are sentences or phrases inserted into a syntactical structure without being grammatically connected with it. The functions of parenthesis are those of exemplification, deliberation, or reference. Parenthetical clauses may produce various stylistic effects: 1) creating two layers of the narrative, e.g. *He tried to shake Wynant down by threatening to shoot him, bomb his house. Kidnap his children, cut his wife's throat - I don't know what all - if he didn't come across* (D. Hammett);

2) emphasizing this or that fact, e.g. *He laughed - not loud but in complete delight - and stood up exclaiming: "Judith herself!"* (D. Hammett);

3) exemplifying certain points, e.g. *The dog – a shapeless monster in the night-buried itself at the other side of the gate and barked terrifically* (D. Hammett).

**Inversion** is the violation of the fixed word order within an English sentence. There are two major kinds of inversion:

1. that one which results in the change of the grammatical meaning of a syntactic structure, i.e. **grammatical** inversion (exclamatory and interrogative sentences), and
2. that one which results in adding to a sentence an emotive and emphatic colouring, i.e. **stylistic** inversion, e.g. *And the palm-trees I like them not* (A. Christie).  
Inversion may be of two types:

1) complete, i.e. comprising the principal parts of the sentence, e.g. *From behind me came Andrews voice* (S. Chaplin);

2) partial, i.e. influencing the secondary parts of the sentence, e.g. *Straight into the arms of the police they will go* (A. Christie).

**Separation**, or syntactical split, is the splitting of a noun phrase by the attribute adjunct which is removed from the word it modifies. Stylistically, syntactical split is used to emphasize the phrase which was separated, e.g. *He had never seen the truth before, about anything* (R. Warren).

**Detachment** is a separation of a secondary part of the sentence with the aim of emphasizing it, e.g. *Formidable and ponderous, counsel for the defence arose* (A. Christie).

Detachment is to be regarded as a special kind of inversion, when some parts of the sentence are syntactically separated from its other members with which they are grammatically and logically connected.

**Parallelism** is a repetition in close succession of the constructions formed by a similar syntactical pattern. Like inversion, parallelism may be complete and partial. Complete parallelism is observed when the syntactical pattern of the sentence that follows is completely similar to the preceding one, e.g. *He door-bell didn't ring. His telephone-bell didn't ring* (D. Hammett).

Parallelism<sup>2</sup> is considered to be partial when either the beginning or the end of several neighbouring sentences are structurally similar, e.g. *I want to see the Gorgensons together at home, I want to see Macawlay and I want to see Studsy Burke* (D. Hammett).

**Chiasmus** (reversed parallelism) is a kind of parallelism where the word order of the sentence or clause that follows becomes inverted, e.g. *He sat and watched me, I sat and watched him* (D. Hammett).

The main stylistic function of chiasmus is to emphasize this or that part of the utterance, to break the rhythm and monotony of parallelism, e.g. *Guild waited for me to say something, I waited for him* (D. Hammett).

<sup>2</sup>Стилистика английского языка/ А.Н.Мороховский, О.П.Воробьева, Н.И.Лихошерсг, З.В.Тимошенко. - К.: Вища школа, 1991

**Anaphora** is a repetition of words or phrases at the beginning of successive clauses or sentences, e.g. *Ergo, she didn't: Ergo, there never was such a bet. Ergo, Beresford was lying. Ergo, Beresford wanted to get hold of those chocolates for some reason other than he stated* (A. Berkley).

**Inson tafakkuriga, inson jasoratiga, bugun yana ta'zimla, tashakkur deydi olam! (Z.D.)**  
Anaphora contributes greatly to creating a certain rhythm of the narrative.

**Epiphora** is the repetition of the final words or word-groups in succeeding sentences or clauses, e.g. *I come to you on the level. Studsy says you are on the level. Be on the level* (D. Hammett).

**Laylak kelar, yoz bo'lur, qanoti qog'oz bo'lur,  
a'lochi o'quvchi qizning, ahloqi ham soz bo'lur. (G'G.)**

**Rhetorical questions** are negative or affirmative statements rather than questions, possible answers being implied by the question itself, e.g. *Is the day of the supernatural over?* (A. Christie).

Rhetorical questions can often be found in modern fiction in the descriptions of the character's inner state, his/her meditations and reflections, e.g. *And then, like a douche of cold water, came the horrible thought, was she right?* (A. Christie).

**Qaysi ota o'z farzandini sevmaydi? (Sh.R)<sup>3</sup>**

**Nastarin shohida sayragan bulbul, nahotki ko'zingga begona bo'lsa (G'.G'.)**

As we have seen that we have just studied the stylistic syntax and we have compared syntactical expressive means and stylistic devices in English and Uzbek with examples.

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