



THE PECULIAR FEATURES OF SYNTACTICAL STYLISTIC DEVICES

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ABSTRACT

The article aims to indicate the special features of syntactical stylistic devices in literary texts. Stylistic devices often provide emphasis, freshness of expression, or clarity of thoughts and they are mainly based on the syntactical arrangement of the elements of a sentences or a paragraph. Besides there is a comparatively large group of syntactical stylistic devices in which the stylistic effect is achieved not only through a peculiar syntactical structure of the utterance, but also through the employment of the semantical side of its elements. To these we can refer repetition, climax, antithesis and represented speech.

Specific applications in the construction of speech, means that serve to express emotions which create certain forms of speech are called syntactic stylistic devices. Using these tools, special expressions are created that are radically different from neutral syntactic units. We will consider the relation of this "special" to the simple "neutral" below.

Syntax in Greek means composition. The section of linguistics studies the structure and functional interaction of various parts of speech in sentences, phrases and other linguistic units. It is an integral part of grammar. Of all the elements that impart meaning to an utterance, the most powerful is syntax, which controls the order in which impressions are delivered to the reader and conveys the relationships behind the chain of words. Since we tend to perceive the relationships conveyed by syntax naturally, without additional effort, its effectiveness as a source of aesthetic pleasure is noticed by us last, if not not noticed at all, but this ability of syntax to create an artistic effect imperceptibly, as if inexplicably, is of great importance for the artist and researcher.

In the field of syntax, not new materials are created, as in vocabulary, but new relationships, since the entire syntactic side of speech is nothing more than a certain combination of grammatical forms. Syntax is that aspect of speech where almost everything seems to be only realizable possibilities, the actualization of the potential, and not just a repetition of the ready-made [1]. According to I.V. Arnold [2], for decoding stylistics it is important to take into account everything that has been studied at this level by linguistic and literary stylistics, rhetoric and traditional poetics.

In modern stylistics, the principle of complex analysis has been established. Form correlates with content and forms a unity with it not in the form of the sum of the unities of the individual elements of both, but as the unity of structure. A literary work is an organic unity of parts and the whole. Therefore, from a syntactic point of view, we imagine the text not as a certain chain of sentences following each other, independent from each other. The sentence is the upper limit in linguistic analysis, but stylistics is different in that it deals with whole messages, so it is interested in the selection, combination and frequency distribution of structures in the whole message.

The objects of studying the syntax of a text are the structural diagrams of phrases, simple and complex sentences, complex syntactic wholes, and various kinds of statements associated with the speech situation, as well as the structure of the text that goes beyond the boundaries of the complex syntactic whole.

When considering sentence syntactic structure, length, and completeness, observational techniques help enhance the impact on the reader.

To understand the nature of syntactic stylistic devices, it is necessary to understand the norm of syntactic language. The syntactic stylistic method is considered not a mistake of deviating from existing morphological, syntactic and stylistic rules, but a manifestation of one's own personal judgment. Stylistic syntactic constructions can be studied as a general syntactic type of a language.

The norm is the application of phonetic, morphological, syntactic, stylistic rules of speech in different historical periods of development of a particular language.

If any changes in the syntactic structure do not affect the content, the changes can be regarded as a kind of norm, therefore, based on the above considerations, we can draw the following conclusions:

1. The constituent elements define the existing content.
2. The constituent elements have independent meanings, which are called grammatical and structural meanings.
3. Structural meanings can affect lexical and textual meanings [3].

It can be seen from the foregoing that types of speech play an important role in the formation of thinking.

It is well known that the English language has a strict word order: possessive + participle + complement and so on. This change in word order leads to a change in the meaning of the sentence.

A student learning English should be aware of the additional message in this sentence:

- Away fly the sentences...
- Affection was what she craved.

In the first sentence, as a result of a change in the order of words appeared a lyrical, romantic feeling. The second sentence creates an additional message to the word "affection" by changing the order of words. In other words, the mood of the person who spoke these words is expressed. Let's compare it with the traditional neutral statement: The sentences fly away. What she craved was affection. The second sentence can be interpreted as follows: the sentence, which is the main character of the work, can be interpreted as follows: the woman, who is the main character of the work, has everything, but she needs "love, affection, attention". If the sentence matches the traditional word order the stylistic expression will disappear. Due to the fact that the main semantic parts of the sentence are at the beginning and end of the sentence, the emphasis is formed.

Speaking of syntax, it is necessary to emphasize the importance of tone in the organization of speech. In writing, authors use linguistic and non-linguistic paralinguistic tools to express the tone of thought.

The means of syntactic stylistic influence are by their very nature close to the features of oral speech. The excitement of the speaker can also be an important factor in the development of sensitivity. In such cases, he omitted parts of the proposal. As a result, an ellipse is used, sometimes the same word is repeated. You can change the order of words in a sentence without changing the main content of the idea expressed by the speaker. Sometimes the tuner lists and describes the causes and consequences of the event for someone using counting and gradation.

Rhetorical interrogative sentences, conflicting words, etc. are often used in oral speech. As a result of changes in the structure of such proposals, additional meaning appears.

Another syntactic stylistic method is polysynthetic. Several compounds are also widely used as visual aids. All this create emphasis, emotionality and sensitivity in oral speech. However, all these means of syntactic influence are generalized, combined, perform a certain function and take the form of a stylistic environment, mainly in the style of prose. Thus, all syntactic tools can be divided into 3 groups:

1. Syntactic stylistic techniques based on the characteristics of the oral form of speech.
2. Syntactic stylistic devices based on the use of unions.
3. Syntactic stylistic techniques based on the interaction of structural values.

The first group includes inversion, indivisible structures, parallel devices, chiasm, repetition, ellipse, counting, gradation, and antithesis [2].

An ellipse as a stylistic method adds an extra function to an expression in addition to merging and generalizing. When counting is used as a stylistic tool, the sentence uses things, actions and adjectives. Sometimes these things or actions are similar or close to each other, one in a pair of the other. This method is widely used mainly in the artistic style and serves to express speech. In gradation each specific phrase in a sentence becomes stronger and more effective than its predecessor (in terms of efficiency and logic). Such a definition is subjective because we do not have a linguistic definition to compare it. Synonyms are often used in gradations. The reuse of these synonyms helps to discern the effect. In short, syntactic stylistic

devices include inversion, indivisible structures, parallel devices, chiasm, repetition, ellipse, accent, counting, gradation, antithesis, and each of them performs a specific function.

Stylistic devices are developed on the basis of certain facts of language, including expressive means, as a result of literary processing and their qualitative transformation, designed for a certain stylistic effect. They give the statement additional semantic shades. These special forms of speech organization represent deviations from the stylistically neutral syntactic norm of the language.

By neutral norm we mean such stable rules for constructing sentences that provide a direct message of thought without introducing additional emotional and expressive content into it.

Each stylistic effect has its origin in the natural manifestation of linguistic means. During literary processing, these manifestations used to achieve the required stylistic goals become techniques, i.e. when an author consciously uses a stylistic device, it always carries with it a stylistic load, therefore deviation from the grammatical norm always creates one or another stylistic effect. Stylistic effects can also be created by the structural interaction of adjacent clauses. Therefore, stylistic syntax often extends beyond one sentence. Overall, in literature stylistic devices are of great importance and by learning them, readers can understand the authors' deep thoughts in it.

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