Syntactic Figures In The Works Of O'TKIR HOSHIMOV

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Abstract: To evaluate whether the use of words in a literary text reaches the level of artistic expression or not, it is first necessary to have a clear understanding of words, their meanings, and the structure of these meanings. This is because additional nuances of meaning that emerge in connection with word usage can acquire a specific meaning through various descriptive techniques and devices. In linguistics, such phenomena are referred to as stylistic figures, poetic syntax, or sometimes rhetorical figures.

Keywords: Syntactic Figures, Rhetorical Figures.

Introduction: To evaluate whether the use of words in a literary text reaches the level of artistic expression or not, it is first necessary to have a clear understanding of words, their meanings, and the structure of these meanings. This is because additional nuances of meaning that emerge in connection with word usage can acquire a specific meaning through various descriptive techniques and devices. In linguistics, such phenomena are referred to as stylistic figures, poetic syntax, or sometimes rhetorical figures.

When discussing stylistic figures, we refer to special syntactic constructions that influence the reader and enhance the impact of the text. Syntactic figures and tropes complement each other, as one adds clarity to the other. Tropes are special syntactic speech units that increase the expressiveness of speech and enhance its imagery. Since figures within speech exert a stronger emotional impact on the reader, they serve as syntactic tools to intensify or diminish the overall meaning conveyed by a sentence. While tropes operate on the level of individual words, figures rely on sentence structure and the overall meaning derived from the sentence.

Poetic Figures and Their Classification in Modern

Philological Studies

Poetic figures in contemporary philological research are classified based on the following characteristics:

1.   Figures distinguished by the unique nature of semantic and grammatical connections in semantic constructions:

o   Antithesis, ellipsis, pause (silence), cutting, concatenation (linking), oxymoron, comparison (simile).

2.   Figures distinguished by the unusual arrangement of components in syntactic constructions:

o   Inversion, parallelism, repetition.

3.   Figures distinguished by the intonational characteristics of syntactic constructions:

o   Gradation, emotional sentences, rhetorical questions, enumeration, etc.

In this article, we focus on figures distinguished by the unique nature of semantic and grammatical connections in syntactic constructions.

In particular, we aim to analyze such syntactic and grammatical figures through examples from the works of Oʻtkir Hoshimov. As mentioned above, syntactic figures in this category include ellipsis, antithesis, concatenation, cutting, and oxymoron.

The great master of words, Oʻtkir Hoshimov, skillfully employs all these figures in his works, making them an essential component of his literary style.

For example, the phenomenon of ellipsis occurs when certain words are omitted in speech, shifting the emphasis to another word and directing the speaker's attention to the main subject. Thus, the omission of some words leads to the ellipsis phenomenon. Through this stylistic technique, the writer can convey their idea concisely and effectively in short and precise sentences.

For instance:

"I begged Olimjon. – Knock harder. Like thunder."

If we were to reconstruct this sentence according to all syntactic rules, it would be structured as follows:

"You should knock on the door harder. They probably don't hear the knocking because of the thunder."

The above example is typical of spoken language. In conversational and oral speech, the speaker's gestures, the continuity of the topic, and contextual factors allow for the omission of some sentence parts. The speaker and listener can still understand each other based on the situation and the flow of thought. In such cases, ellipsis plays a crucial role.

If we analyze the example above, we notice that ellipsis occurs more frequently in urgent situations and imperative sentences. This is because commands and requests are often short and direct, aimed at achieving an immediate response. As a result, ellipsis naturally emerges in such contexts.

Observant and meticulous writers do not overlook such nuances in human life. Thus, ellipsis is predominantly found in imperative sentences and frequently appears in word-sentences and incomplete sentences.

The Phenomenon of Silence in Literary Texts

Another syntactic figure commonly used in literary texts is the phenomenon of "silence", which refers to a character's lack of response to another's speech.

In literary works, silence serves a specific purpose, often utilized by characters to convey meaning without words. However, when a character remains silent, the reader may become intrigued, wondering about the reason behind it. This draws the reader's attention, encouraging them to engage more deeply with the text and analyze the character's motives.

Thus, silence itself can hold literary significance, fostering a deeper connection between the reader and the character. The intentional use of silence enhances the artistic impact of the text, making the reader more actively involved in interpreting the scene.

Purposes of Using Syntactic Figures in Literary Texts

Example of Silence in Dialogue:

"My father looked into his eyes and sighed softly.

– Thank you... If I stay alive, this kindness of yours..."

In this passage, the character's sense of gratitude is expressed through pauses and unfinished sentences. The hesitation and emotional tension reveal the inner turmoil of the character, making the reader witness their nervous state. Such speech phenomena are commonly found in many literary works.

Ellipsis (Breaking Off a Sentence)

This technique is also present in classical literature. Abdurauf Fitrat comments on this phenomenon:

"Sometimes, a person experiences thoughts and emotions that cannot be fully conveyed through words. In such cases, any additional words may only weaken the intended meaning rather than enhance it. We often hear phrases like 'I can't express this thought properly, words are not enough to describe it.' This indicates that there are emotions and ideas beyond verbal expression, and forcing additional words in such instances would be inappropriate."

Interrupted Speech (Sentence Cut-Off)

During conversations, interruptions and abrupt breaks occur in the speech of characters. This phenomenon is

especially common in spoken dialogue and literary works, where characters' speech may be interrupted or continued by another speaker.

It is important to note that an interruption must maintain the coherence of the topic to ensure a sense of unity. If the dialogue suddenly shifts to a different subject, it is no longer an instance of continuation but rather a separate break. However, if one character's incomplete speech is completed by another, it reflects the writer's stylistic mastery and aesthetic technique.

Antithesis (Contrast in Meaning)

The term "antithesis" originates from Greek, meaning "opposite", and is used to express contrasting concepts. In classical literature, it is known as "tazod" (contrast).

Antithesis involves the use of words, phrases, or expressions that contradict each other, creating a stylistic effect.

For example:

"Life is like that. Sometimes, someone's mourning turns into a celebration for another."

In this sentence, the contrast between "mourning" and "celebration" creates antithesis, emphasizing the ironic and dual nature of life. Such examples are frequently found in literary texts, enhancing expressiveness and depth of meaning.

Simile as a Stylistic Device in Literary Texts

One of the fundamental stylistic figures in literary texts is simile. Simile is a linguistic device used to compare two objects, events, or phenomena based on their similarities to convey a more vivid, expressive, and emphasized description of one object through its resemblance to another.

Similes are among the oldest descriptive techniques and play a significant role in enriching speech, especially literary language, by ensuring imagery and depth in expressions.

The Structural Components of Simile

A fully formed simile in language and literature consists of four essential components:

1. The Subject of Comparison (Simile Subject)

2. The Standard or Model of Comparison (Simile Standard)

3. The Basis of Comparison (Simile Basis)

4. The Structural Indicator of Simile (Simile Marker)

Example from the Works of O'tkir Hoshimov:

"He felt that his body started trembling like a leaf and grabbed Alimardon's collar."

In this example:

- The Simile Subject: His body

- The Simile Standard: A leaf

- The Simile Basis: Trembling

- The Simile Marker: "-day" (like)

This comparison emphasizes that Anvar's trembling was not an ordinary momentary reaction but rather an intensely emotional state. The writer enhances the expressiveness of the situation by establishing a clear contrast between the human body and the delicate trembling of a leaf, making the imagery more powerful and emotionally impactful.

CONCLUSION

In this study, we analyzed syntactic figures in literary texts, specifically focusing on semantic and grammatical distinctions found in the works of O'tkir Hoshimov. By examining examples from his works, we explored how syntactic figures enhance expressiveness, imagery, and emotional depth in literary narration.

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