

# Problems of Theory and Practice of Synthetic Stylistics in Uzbek Compound Sentences

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**Annotation:** This article discusses the theory of synthetic stylistics in Uzbek compound sentences, its application in practice, examples, stylistic errors and similar issues.

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A complex sentence is a semantic and intonational combination of predicative units based on a syntactic connection, built on this or that structural scheme and acting as a single communicative unit.

In a compound sentence, conjunctions are used to connect the same members in a simple sentence. In this structure, the components of different syntactic units are equal, indicating that they perform the same syntactic function. Complex sentences use communication devices (connectors and pronouns) that are not used in simple sentences. This shows that the components of different syntactic units in the subordination are different in the syntactic function, not equal.

In a compound sentence, the conjunction is not part of any unit. Therefore, in reorganizing the sections, the merger does not move along with the second part:

*Qishda kun uzun, yozda kun qisqa.*

Associations connect parts of both compound and complex sentences. In the structure, trade unions serve as the primary means of communication. In a complex sentence, compound sentences can be unambiguous (semantic), for example, although- concession; if-conditions; because- unity of mind, so- investigation and so on.

Synonyms of conjunctions with and without conjunctions. Let's compare:

*Vatan qo'limizdan yetakladi va biz g'olib bo'ldik.*

*Vatan qo'limizdan yetakladi-yu, biz g'olib bo'ldik.*

*Vatan qo'limizdan yetaklagani sababli, ...*

*Vatan qo'limizdan yetaklab, ...*

*Vatan qo'limizdan yetaklagach, ...*

*Vatan qo'limizdan yetakladi, shuning uchun biz g'olib bo'ldik.*

These statements are the same or very close in content: they all express a cause-and-effect relationship. They create a series of mutually synonymous sentences that can be used anywhere. However, these words differ from each other grammatically and semantically.

Most of the conjunctions formed by following are used in two ways: with a conjunction and without a conjunction - with a single tone:

*Bilamizki, tinchlik urushni yengadi.— Bilamiz: tinchlik urushni yengadi.*

Conjunctions with and without conjunctions are used primarily as a matter of style. For example, a scientific discourse compares facts, proves an opinion, and notes the logical connection between events:

*Agar ixtiro taklifi bir necha shaxs tomonidan berilgan bo'lsa, ular sherik avtorlar bo'ladilar va ularning har biriga guvohlantiradigan hujjatlar olish huquqi beriladi.*

In almost all modern Uzbek speech styles, especially in fiction and non-fiction, there are many types of compound sentences that are connected by components: *hatto, faqat, yolg'iz, ya'ni, masalan, ayniqsa, jumladan, shu bilan birga, shunday qilib.*

These tools mainly serve a methodological function: the compound sentences formed by them differ in some respects from the point of view of content, even if they are similar in one or another type of compound sentence in terms of quantity and structure.

The possibilities of expression in conjunctions are much wider than in conjunctions without conjunctions. For example, in compound sentences formed by the following conjunction, it is possible to change the position of the following sentence (inversion) with a stylistic need:

*Ona kulsa, olam yasharar. — Olam yasharar, ona kulsa.*

Abdullah Qadiri used 28 simple sentences in a single paragraph to describe Rano's appearance in his novel *The Scorpion from the Altar*. If we assume that the point used in some places is made by a conditional sign - a requirement of style, then these simple statements are the components of a whole image, as if a picture, and remind us of different colors of a beautiful picture: each other compares, completes, interprets; characters are similar; one indicates the cause and effect of the other; and the writer's emotions. So, with a few interconnected sentences, a complete picture is drawn, as if a unique essay is created.

When complex compound sentences are used to count more than one event, they are pronounced with a counting tone. If some places are separated by different means, the tone will be raised a little:

*Kun botgan, tog'lar ustidagi nafis bo'yoqlar so'ngan, lekin hali yorug'; pastdagi soy, soyning u yuzidagi tor ko'chalar, mash'um poliz, uzoqda, bog'lar orasida, oqarib turgan maktab — hammasi, hatto to'g'on bo'yidagi terak uchida — uyasida qo'nib o'tirgan laylakkacha aniq ko'rinardi, go'yo oftob so'nishi bilan, qishloqni to'sib turgan allaqanday parda ko'tarilgan-u, hamma narsa. bo'lakcha bir tiniqlik kasb etgan.* (Odil Yakubov)

Complex compound sentences are especially common in journalistic and poetic works. Methodological goals, such as comparing facts and evidence, drawing appropriate conclusions, and contrasting two things, are conveyed using complex compound sentences:

*Hayotimiz — daryo, tubida inju, Odamlar shu daryo tubida g'avvos, Birov shodlik topar, boshqasi qayg'u; Kim yashar, kim esa kun ko'rar lohas.*

So, a compound sentence is, first of all, a set of simple sentences that require each other in content: they are connected to each other by their meaning.

The main stylistic errors in compound sentences are:

1. A series of sentences that do not correspond to the content and logic are formed and given as a compound sentence.
2. Incorrect positioning of parts of speech and prepositions, ignoring the sequence of actions or situations.
3. Excessive or inappropriate use of binders.
4. Not following logical steps in choosing connectors, etc.

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