

# Stylistic Means Represented by Compound Sentences

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**Annotation:** This thesis provides detailed information on the importance of the use of syntactic-stylistic tools in speech studied in linguistics, asyndeton and polysyndeton from their special syntactic devices that help to increase the emotionality of speech. Structural-semantic types of these styles are analyzed in English and Uzbek by giving examples in two languages, and their use in speech is explained by comparing examples in English and Uzbek and similarities and differences in the two languages.

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Compound sentences represent a complete idea as a syntactic device consisting of at least two predicative units - a set of simple sentences. However, conjunctions can also perform a variety of expressive-emotional functions. To do this, they must have a specific character, first of all, in terms of structural construction. Syntactic-stylistic figures play a key role in such formation of compound sentences.

Syntactic-stylistic figures are intonational syntactic-stylistic means, methods that create expressiveness in the artistic image and perform a certain stylistic function. These tools are called poetic syntax or rhetorical figures in literature. Syntactic-stylistic figures are special syntactic devices that help to increase the emotionality of speech, including parallelism, repetition and its types, antithesis, chiasm, asyndeton, polysyndeton, anaphora, epiphora, cataphore, inversion, ellipsis, counting methods, gradation.

Identifying and analyzing syntactic-stylistic figures is one of the most important issues of stylistics. Syntactic-stylistic figures are interpreted in the rhetorical literature as the subject of poetic syntax. The ability of these figures to perform a particular stylistic task in other speech styles is evidence that they are characteristic not only for poetic speech syntax but also for general literary language syntax. The role of stylistic figures in the syntactic construction of modern Uzbek literary language is great. Such figures should be considered as one of the main factors, especially when solving the problems of stylistics of joint sentences.

Syntactic-stylistic figures are part of the expressive means of language. Although these tools were initially regarded as figures specific to poetic speech, they have also recently begun to be studied as a phenomenon of prosaic speech in published linguistic literature. Stylistic figures not only make the speech impressive and attractive, but also allow the idea to be conveyed to the listener quickly and easily. The forms of speech generated by them are prone to resonance, so they can also be called lexical-logical accented speech.

Nothing is said at all about the function of syntactic-stylistic figures in the structure of a joint sentence. This issue is just on the agenda. It is very broad in the field of stylistic means, and in this thesis it is considered only on the basis of figures who are actively used in the compound sentence.

Stylistics of syntactic means in Uzbek linguistics, certain types of syntactic means, stylistic aspects in the co-authored works of A.Mamajonov "Stylistics of joint speech" (A.Mamajonov, 1990) and A.Shomaksudov, I.Rasulov, R.Kungurov, H.Rustamov (1983) Some features are studied in one way or another, but they give only brief information about asyndeton, polysyndeton, antithesis, chiasm, zevgma, cataphora and a number of other similar types of compound sentences used as stylistic means (figures) and methods (A.Shomaksudov, I .Rasulov, R.Kungurov, H.Rustamov 1983, pages 228-362).

It is known that all the means available in the language - units - belong to this or that functional style and perform specific communicative-pragmatic and stylistic functions. Conjunctive speech, as a type of linguistic means, as semiosis, has its own structural structure, scope of meaning and content, performs unique tasks, and serves to ensure that communication is more complex on the one hand, and more understandable and expressive on the other. Thus, a compound sentence exists in language to express a

reality that is more complex than the objective reality expressed in a soda sentence, and is a special linguistic unit that serves to perform such an important function.

A compound sentence allows us to share a lot of information by combining two or more related thoughts into one sentence. It combines two independent clauses by using a conjunction like “and.” This creates sentences that are more useful than writing many sentences with separate thoughts.

Compound sentences are important because they allow us to shorten the things we say or write. They express our thoughts in a way that allows our audience to receive information easily and quickly. Often, everything we want to say can be summarized, and it is generally the best choice for communicating. So remember: more words don’t necessarily mean more information.

We use compound sentences all of the time. Here are some examples, the independent clause is green, the second is purple, and the conjunctions are orange:

- I drove to the park, and then I walked to the beach.
- Mike drove to the park, and I walked to the beach.

Let’s take a look at the following section to find out what is an independent clause and a conjunction. A compound sentence has at least two independent clauses and always includes a conjunction.

#### a. Independent Clause

An independent clause has a subject and a predicate and makes sense on its own as a complete sentence. Here are a few:

- *The parrot ate popcorn.*
- *The wolf ran quickly.*
- *He ate candy apples.*
- *He went to the mall.*

So, you can see that all of the clauses above are working sentences. All sentences have an independent clause, but all compound sentences have at least two independent clauses.

A conjunction is a word in a sentence that connects other words, phrases and clauses. The most common conjunction that you know is “and.” Other common conjunctions are *for*, *but*, *or*, *yet*, and *so*. A compound sentence needs at least one conjunction to connect two or more complete sentences.

Conjunctions are important because they let us combine information, but still keep ideas separate so that they are easy to understand. A compound sentence without a conjunction would be a run-on sentence, and would sound very confusing! Here are two sentences, with and without conjunctions:

*The boy ran to the park then he ate a hotdog.*

*The boy ran to the park, and then he ate a hotdog.*

So, you can see that we need a conjunction to for the sentence to be clear!

It is important to know that the word “then” is NOT a conjunction—it’s an adverb. So, when you are writing a compound sentence and want to use “then”, you still need a conjunction, for example, “so then,” “but then,” or “and then.”

As mentioned, a compound sentence combines two independent clauses. Some common formats for compound sentences are:

- one subject performing two different actions
- two completely different subjects doing performing actions

#### a. When one subject does more than one thing:

*Example 1:*

*The boy ran to the park.*

*The boy ate a hotdog there.*

These sentences have the same subject, “boy,” but two verbs, “ran” and “ate.” Since both sentences are about what the boy does at the park, we can combine them:

*The boy ran to the park, and he ate a hotdog there.*

This compound sentence is the best way to share the information from the two original sentences. Even though the boy does two different things, we can explain them in one sentence because they are related to each other.

Remember not to confuse this with a compound predicate. We can also say:

*The boy ran to the park and ate a hotdog there.*

In this example, we don't mention the boy twice, so we don't have two separate sentences. *Ate a hotdog* is only a verb phrase, so we don't need a comma.

Let's try another example, again starting with two sentences.

*Example 2:*

*Every morning, Shelly eats breakfast.*

*After breakfast, Shelly works in her garden.*

Both of these sentences describe what the subject, Shelly, does every morning. Why not say this in one sentence?

*Every morning, Shelly eats breakfast, and then she works in her garden.*

In this example, we have two complete sentences joined by a coordinating conjunction, so we use a comma.

But, if we eliminate the subject, we can write a sentence with a compound predicate:

*Every morning, Shelly eats breakfast and then works in her garden.*

In this example, we have two complete verb phrases, so we don't use a comma.

Either way, the compound sentence is much stronger than two separate sentences.

b. When multiple subjects do the same thing:

*Example 1:*

*Yesterday the lion went to the candy store.*

*The zebra also went to the candy store yesterday.*

Both subjects, "the lion" and "the zebra," went to the candy store yesterday. So, let's combine these things:

*Yesterday, the lion went to the candy store, and the zebra went, too.*

Also, you should know that in contrast, combining the subjects makes a compound subject, but NOT a compound sentence:

*The lion went to the candy store, and the zebra went too.*

When multiple subjects do multiple things:

*Example 1:*

*The girl ate cake at the party.*      Subject "girl," verb "ate"

*The cat drank soda at the party.*      Subject "cat," verb "drank"

Even though these two sentences are about two different subjects doing two different things, they both share the phrase "at the party." Since they have this information in common, we can combine them:

*At the party, the girl ate cake but the cat drank soda.*

Compound sentences are a great tool in writing, and come naturally in speaking. As mentioned, they exist to help you unite multiple related ideas into one strong sentence. For example, here are three simple sentences:

- *The cheetah ran fast.*
- *She ran all the way to the movies.*
- *There, she ate a hot pretzel.*

We really don't need three separate sentences to share this information, because it's all about the same subject. So, let's combine all three of the sentences above to make one compound sentence:

*The cheetah ran fast; she ran all the way to the movies, and there she ate a hot pretzel.*

The compound sentence still has the subject "*cheetah*," but it now shares both of the things she did at the county fair, "ran" and "ate."

Finally, it's important to remember that compound sentences combine related information. Even if you follow the proper grammar pattern, it doesn't mean you can combine any old thing with another. You don't want to make the mistake of putting things together that have nothing to do with each other, like this:

*Mary went to the market yesterday and she gardens every morning.*

In this sentence, the first point is that Mary went to the market yesterday, and the second is that she gardens every morning. But, these things are not related to each other, even though they are both about

Mary. It seems like they came from two different stories. So, while there is nothing wrong with the grammar, this is not a proper compound sentence because the ideas are unrelated.

Such peculiarities of a compound sentence indicate that it is directly related to existing functional styles, because the types of compound sentences, the various means used to connect their components with each other, differ from each other by their diversity, direct transport of certain stylistic loads. From the above it can be concluded that the various means of connecting a compound sentence and its components not only carry stylistic loads, but also perform specific communicative-pragmatic functions, otherwise there are so many types of compound sentences, the means of connecting their components are so diverse would not be.

For example, let's compare the types of conjunctions in English, such as "that, so that, in order that", and in Uzbek, such as "deb, shoyad, zora":

“She sent him the telegram in order that he might know what was happening in the town”.

“Men bu gaplarni u tushunsin deb aytaman”. “Men bu gaplarni aytaman, shoyad (zora) u tushunsa” (it is necessary to pay attention to the variety of modality in the passages of these examples).

Asindeton is a structural-semantic and communicative-pragmatic unit that is connected without at least three connectors, containing cohesive components, and is a stylistic tool that expresses the purpose and goal of the speaker / writer's communication.

In English, Asindeton has its own structural-semantic and communicative-pragmatic models.

A polysyndeton is a structural-semantic and communicative-pragmatic unit consisting of at least three cohesive components connected by a binder, which is a stylistic means by which the speaker / writer expresses a specific purpose and goal of communication.

Polysyndeton and asindeton events are universal phenomena when viewed from a communicative-pragmatic point of view and are often used in speech as important syntactic-stylistic tools in expressing various realities related to the psyche of communication participants. There are many aspects of these phenomena that have not yet been explored, and their study and scientific coverage on a linguistic scale or in a comparative manner is one of the most pressing issues facing linguistics today.

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