

Syntactic-Stylistic Figures: Definition and Essence

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Annotation

Syntactic-stylistic figures are important linguistic tools used to enhance language, making it more impactful, expressive, and engaging. These figures alter sentence structure and word order to emphasize meaning, create rhythm, or provoke emotional responses. Common examples include anaphora, epiphora, syntactic parallelism, gradation, and rhetorical questions. These figures are crucial in literature, speech, and oral traditions, helping to amplify emotional and intellectual engagement with the audience.

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Syntactic-stylistic figures are stylistic devices in language that aim to make a statement more impactful, emphatic, or meaningful by changing sentence structure and word order. They play an essential role in shaping the style and tone of a language. Syntactic-stylistic figures operate within the realm of syntax, which refers to how words and phrases are arranged to form grammatically correct sentences. These figures are stylistic devices that create specific effects by altering sentence structure (syntax). They involve changing the order, repetition, or omission of elements in phrases or sentences. The purpose of these figures is often to create emphasis, rhythm, clarity, or an impressive impact.

Various scholars have given different definitions of syntactic and stylistic figures. These figures hold an important place in linguistics, particularly in the fields of stylistics and rhetoric. Below, we will highlight some scholars' views on syntactic and stylistic figures.

Yuri Apresyan, one of the leading representatives of the Russian linguistic school, explained the interconnection of stylistics and syntax. According to him, stylistic figures are "created through the structure of language, using lexical and grammatical means to exert an aesthetic and communicative impact on language." Syntactic figures, on the other hand, are specific structures within the grammatical system that aim to "expand the expressive potential of language [2:48]

Roman Jakobson analyzed how stylistic figures and syntax function in artistic language. According to Jakobson, stylistic figures are one of the tools for the development and advanced expression of language, serving to "create new meanings or enhance existing meanings.[4:12] Viktor Shklovsky, one of the founders of the Russian formalist school, considered stylistic figures and syntax as essential for the art of literature and the aesthetic impact of language. He described syntactic and stylistic figures as "unexpected structures in language," emphasizing that they allow language to be transformed from the "ordinary" to the "strange" state. In his view, a "stylistic figure" is a device that creates "striking" and "unexpected" elements in language. Arnold, in his "Stylistics" textbook, analyzed the main types of syntactic and stylistic figures and their functions. He referred to stylistic figures as "special structures of syntactic and lexical elements focused on artistic language use." [3:61] According to Arnold, syntactic figures are based on changes in grammatical structures, while stylistic figures serve aesthetic, rhetorical, or communicative purposes. Vasileva defined stylistic figures as "social and aesthetic tools of language that create the characteristic features of artistic speech." She further explained "syntactic figures" as specific repetitions and images created through the syntactic structures of language. As shown in the definitions provided by various scholars,

syntactic and stylistic figures are important in both linguistics and literary criticism for their role in shaping language and literature.

Syntactic figures are used to make speech more melodic, impactful, and engaging. They primarily make it easier for the listener to understand. In this regard, they are often referred to as the "music of speech." The following are some common types of syntactic stylistic figures: anaphora, epiphora, compositional connection, syntactic parallelism, antithesis, gradation, and rhetorical questions.

Anafora – This term means "upward movement." It involves the repetition of a construction at the beginning of a sentence, phrase, or verse. These can be repeated words, phrases, or even entire clauses. For example, "*Ehtimol, osmondagি eng Yorqin yulduzlar onalarning jonidir. Ehtimol, onalarning so'ngan yulduzlar birlashib quyoshga aylangandir. Oftobni ona deyishlari, ehtimol, shundandir*" (O'. Hoshimov)[6:5]

Epifora – Derived from the Latin word meaning "after" or "around," epiphora refers to the repetition of words, phrases, or constructions at the end of a sentence or verse. Anaphora is used mostly in oral speech, while epiphora is more common in written language: "*Uy jimjit, deraza jimjit, qorong'i osmon jimjit*", *Men aytaman... Aytaman- u o'ylayman: onaning yosh-qarisi bo'ladimi? Mehrning yosh-qarisi bo'ladimi?* (O'. Hoshimov)[6:3]

Compositional connection – In this figure, the new sentence or phrase begins with the same word that ends the previous one, creating a chain of thoughts: "*Mehnat. Mehnatning tagi rohat*" (Xalq og'zaki ijodidan)

Syntactic parallelism – In this figure, two or more sentences with similar structures follow each other, creating symmetry and enhancing expressiveness. For example: "*har zamon yaqin-yiroqdan gadoy tovushi eshitiladi: "Hay do'st, shaydullo banomi ollo, sadaqa raddi balo, baqavli rasuli xudo..."* (A. Qahhor)[1:1]

Antithesis – Derived from the Greek word meaning "opposition," antithesis is used to juxtapose contrasting ideas, images, or characteristics to intensify their meaning. For example: "*Bunday vaqtarda yo'g'on cho'ziladi, ingichka uziladi.*" (A. Qahhor)[1:1]

Gradation – This term comes from Latin, meaning "staircase." Gradation refers to the increasing or decreasing intensity of meaning or characteristics, where one element is made stronger or weaker step by step. This can be done through synonyms or words with varying degrees of strength. "The gradation of the speaker's justification arises from the positioning of lexical units in the order of increasing or decreasing intensity. However, in some languages, due to their syntactic rather than morphological structure, the step-by-step strengthening or weakening is realized through the arrangement of devices that ensure this process, according to the definition provided by O.X. Mamaziyayev" [5:93]. If the intensity increases, it's called **climax**, and if it decreases, it's called **anticlimax**. For example: "*Bemor kundan-kun battar bo'lib, oxiri o'sal bo'ldi*" (A. Qahhor)[1:1]

Rhetorical question – In this figure, the speaker does not expect a response but uses the question to express judgment or emphasize a point. Rhetorical questions are often expressed with heightened emotion. For example: "*Bo'ldi endi, bolam! Bunaqada o'zingizni oldirib qo'yasiz. Dunyoning ishlari shu ekan, iloj qancha?*" (O'. Hoshimov)[6:5]

The examples provided above are rhetorical questions that fit various types of rhetorical figures. These types are also present in different forms of speech. Generally, rhetorical questions serve as powerful stylistic devices in speech. They express a point with emotional emphasis.

Syntactic-stylistic figures are methods of organizing language in a distinctive way, making it more impactful and emotionally powerful. They serve to emphasize or dramatize a situation, as well as intensify emotions. Figures such as anaphora, epiphora, and parallelism strengthen the meaning of works and help readers understand the depth of the content. These figures are widely used in literature, speech art, and oral traditions, and they significantly influence the emotional perception of the reader or listener.

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