



EMPHATIC CONSTRUCTIONS AS A RELEVANT OBJECT OF RESEARCH OF SYNTACTIC STYLISTICS

Submission Date: April 10, 2022, **Accepted Date:** April 17, 2022,

Published Date: April 30, 2022

Crossref doi: <https://doi.org/10.37547/philological-crjps-03-04-11>

Journal Website:
<https://masterjournals.com/index.php/crjps>

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ABSTRACT

In recent years, in many branches of linguistics, the stylistic possibilities of syntax, especially emphatic devices, have become increasingly important in conveying the communicative purpose of the speaker or listener as in a pamphlet and in its correct acceptance by the recipient. This article discusses the importance of syntactic stylistics as one of the main branches of linguistics and various interpretations of the concept of emphasis, as well as the properties of emphatic devices, their role in providing textual cohesion, conveying the author's communicative intention and emotional condition by giving stylistic expressive shade to the utterance.

KEYWORDS

Syntactic stylistics, scientific style, poetic speech, emphasis, expressiveness, emphatic devices

INTRODUCTION

I. R. Galperin in his "Очерки по стилистике английского языка" notes that the distinctive features of the style are in its syntactic structure [1,258]. A. I. Efimov V. G. Continuing Belinsky's view

that individual characters appear more in speech, he "emphasizes the importance of 'higher syntax' for stylistics" [2, 5].



The syntactic means of language are among the rich stylistic possibilities in speech. In particular, the synonymy of syntactic phenomena developed in modern English and Uzbek literary languages is an inexhaustible source for the functional style. At the same time, there are a lot of syntactic events that are specific to a certain range of expression with their emotional-expressive nuances. Syntactic phenomena that are typical for a functional style include these [3,78]. Each style will have its own syntactic features. For example, in a popular science style, the attention of the speaker or writer is focused primarily on its content, the consistent and clear expression of the idea. In this case, the form of speech is completely subordinated to the main goal, logic. Such speech is thought-out, systematized, and often in written form. This is also called logical or intellectual speech. The syntactic structure of intellectual speech is similar to that of literary (written) speech. This speech has also been the basis for many syntactic studies. Identifying typical devices specific to a style is important in exploring specific aspects of opinion expression. A typical feature of a particular device for this or that style is its frequency of use, its characteristic architecture. Comparing different editions of a work of a particular style, comparing the syntax of different works of the same style, also allows us to draw certain conclusions for syntactic stylistics. Comparing the syntax of works specific to different styles is also an important factor in identifying devices that are typical for a particular genre. For a given style, the survival of individual devices is both general and individual in nature. In the first case, the devices that are common to the literature of this style are considered, in the second case, the devices that are specific to the authors of such works.

MAIN PART

Defining units of syntactic stylistics means defining the subject of the field. In rhetoric, poetics, and literary theory, devices called syntactic figures are considered tools of stylistic syntax. In addition, appropriate and originally used syntactic devices also serve as stylistic tools. From this it follows that all syntactic units are a stylistic tool does not come out. While some syntactic tools are by their nature expressive-descriptive, others express expressiveness only in context. Expressive-visual means are mainly characteristic of artistic-poetic, journalistic and oratory styles. This is due to the nature of these styles, the strength of their imagery, emotional expressiveness [4,56].

From ancient rhetoric, events called syntactic figures (rhetorical interrogation, ellipse, gradation, bana, anaphora, epiphora, repetition, antithesis, etc.) are units of artistic-poetic syntax. The elements of the artistic and poetic syntax of the Uzbek language are also mentioned.

At the current stage of development of the Uzbek language, functional styles have been differentiated, and its styles such as scientific, artistic, journalistic, official worksheets, and speech have been formed.

Syntactic devices are as functional in nature as they are neutral in speech styles. Syntactic stylistics is not a syntactic means of a neutral nature of flour, but functional syntactic means specific to speech styles. Neutral and functional syntax work together. But the ratio of these is not the same in all styles. For example, in scientific and official papers, neutrality prevails. In addition to neutral syntax, artistic, poetic, and journalistic styles are characterized by syntactic figures, inversion, incomplete sentences, syntactic compression (thrift), and other syntactic devices representing emotional-expressiveness. Scientific



discourse is characterized by the expression of an idea in a clear, logical sequence. In this case, the proof and the conclusion, the concrete material and its generalization, the relationship of cause and effect are interrelated. This is the reason for the considerable complexity of the scientific style, in which many syntactic tools are widely used to express different logical relationships in generalizing conclusions drawn from observation and experiment. In general, the logical consistency of the expression, with a focus on logical learning, logical thinking, logical ability, and for this purpose, a lot of reference to the intellectual elements of expression is one of the main features of the scientific style [5, 78].

Scientific works consist of reflection and proof. The proof is clearly stated. To do this, the expression must be complete. Accordingly, full sentences are characteristic of scientific texts. Incomplete speech undermines the accuracy of thought. In the scientific style, parts of speech represented by a horse are widely used, including horse-cuts, focusing-looking combinations. It is important to follow a specific word order that provides logical consistency in scientific expression. In this case, the requirements of the grammatical structure of the Uzbek literary language are observed. However, it is sometimes possible to change the order of the parts of speech to express the idea clearly, consistently. Another distinctive feature of scientific discourse is its widespread use of compound sentences, its complex types [6,103]. Compound sentence components are often connected by other means in the function of connective and connective, which more accurately represent semantic relationships. In many cases, because, therefore, such conjunctions, conditional tenses, and adjunct forms, such as affixes, are widely used. In the scientific style, passive-structured sentences, sentences that do not have an owner from one-syllable sentence types are

widely used. In the proofs and conclusions of scientific works, so-called utterances are widely used, for example, expressions such as stop, pay attention, pay attention, compare, compare. Scientific texts are also characterized by individual words, phrases, sentence separation, references, and various explanations in order to draw the reader's attention to the event being described [7,98].

On the syntactic stylistics, which is an integral and productive part of grammatical stylistics, the Russian linguist AM Peshkovsky writes: "Stylistic possibilities are more diverse, broad and significant in syntax than in morphology" [5,124]. Syntactic stylistic content stems from general stylistic functions. The scope of social application of speech units includes the interpretation of issues such as syntactic synonymy and polysemy, syntactic-stylistic tools used in syntactic constructions. Any speech unit has at least two aspects: the author of the speech is the addressee and the recipient is the addressee. The existence of these parties requires that there is some connection between them, that this connection is reflected in some form. The existence of such a connection in the text of any speech has been pointed out by many scholars.

It follows that any type of speech performs two functions: to express an opinion about a particular event and to demand a response to that opinion. These two functions of speech units are inextricably linked, and without one the other will not be in motion - without them there is no communication. The first function is performed by the speech author, the second function is performed by the receiver. As a result of the realization of the relation to the thought expressed through the unity of speech, the third function of speech - influence, arousal - is observed. This is a stylistic function. When language tools are



used in a stylistic way in the speech process, they perform a stylistic function and only then become a stylistic tool. The stylistic tool, on the other hand, ensures the expressiveness of the speech unit. If stylistic meaning is the plan of the content of each style - the unit of speech, then expression is the plan of expression of that content, writes T.G. Vinokur [6,230]. Everything that makes a speech brighter, more impactful, more impressive is expression. So, speech expressiveness is a means of making speech bright, moving, and impressive. The stylistic function is characterized by the awakening of feelings and moods such as contentment or impression, pleasure or excitement, sadness or joy, from the thought expressed by the writer in the reader, and moves into speech through the activation of emphatic devices by prosodic means.

RESULTS AND DISCUSSIONS

There is no generally accepted definition for the concept of emphasis in the linguistic literature. Referring to lexicographic sources, we can see that the following definitions are given [9,10,12,13]:

«Эмфаза (древн.греч. ἔμφασις «expressiveness») — это напряженность речи, усиление ее эмоциональной выразительности, выделение какого-либо элемента высказывания посредством интонации, повторения, синтаксической позиции и т. п. (Emphasis is the sharpness of a speech, enhancing its emotional expressiveness, highlighting a specific element of a sentence through intonation, repetition, syntactic position, and so on.).

«Эмфаза— выделение важной в смысловом отношении части высказывания (группы слов, слова или части слова), обеспечивающее экспрессивность речи. (emphasis is the part that highlights the semantic

part of a word (a group of words, a word, or a part of a word) that enables expressive speech).

Emphasis is a phenomenon characterized by prosodic means - intonation, separate emphatic stress, augmentative loads, auxiliary verbs, rhymes, syntactic means, such as inversion or the activation of these means together in speech.

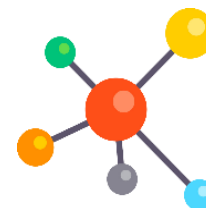
"Emphasis is the process of distinguishing and emphasizing any element of a sentence through intonation, repetition, syntactic position, and so on."

The following definitions are given in English dictionaries of linguistics:

"Emphasis – (Greek émphasis ‘exposition,’ from emphaínein ‘to exhibit; to indicate’) also known as ‘significatio,’ emphasis means to imply more than is actually stated. This can be accomplished by choosing an exceptionally strong word or phrase: Be a an! Emphasis can also be achieved by saying less than you mean, implying more than you say: for example, He has such charm... Various devices can create emphasis: tautology, pleonasm, cliché, simile, litotes, interjection, and exclamation” [12].

The Oxford Dictionary of English Grammar: Special importance or prominence attached to a certain part of a sentence, phrase, word, etc. The term is used in its general sense. Emphasis is often achieved by marked focus; by unusual stress (for example, on an auxiliary verb, as in I did call you!); by grammatical devices such as cleft or pseudo-cleft sentences, or by the use of do in declaratives or imperatives (e.g. I do apologize, Do be sensible) [12].

The Cambridge Dictionary of Linguistics: Any construction signaling emphasis, by means of stress – I didn’t invite him, special pronoun –, or word order – down came the rain; out came the sun; He thought we



would give up but give up we didn't. Since emphasis is typically used for contrast, the more general term contrastive is often used [12].

The given descriptions show that the phenomenon of emphasis implies the use of linguistic and non-linguistic means at different levels of language, and its main feature is to distinguish and emphasize certain units of speech, to give expressiveness to speech.

The concept of "emphasis" actually goes back to ancient rhetoric. The doctrine of the figures and methods of speech, the influence of the power of expression in ensuring the success of communication, was first developed by the ancient Greek and Roman orators. For the first time, Aristotle's views on the means of expressiveness in speech can be found in Rhetoric. Cicero later developed the doctrine of speech figures in his pamphlets and linked emphasis to one of six "speech qualities" (along with brevity, clarity, hyperbole, and epopee) [15,26].

The word rhetoric has been interpreted with different interpretations. For example, rhetoric in English dictionaries includes: a) the art of using words to increase the effectiveness of written or oral speech; b) speech intended to motivate to do something; c) bright and exaggerated speech, eloquence of artificial speech, very eloquent speech, but speech that does not embody a clear idea, a real action; g) the art of written and oral persuasion; d) influencing the audience through eloquence; e) it is oratory; yo) it is defined as the laws of influence through speech or writing designed to influence people's feelings or thoughts [18,134]. An explanatory dictionary of the Russian language states: "Rhetoric is a theory of the art of oratory. It is a beautiful and well-prepared speech, but in fact it is not rich in meaning." [15] An explanatory dictionary of the Uzbek language defines it as "rhetoric - the science of rhetoric in antiquity and

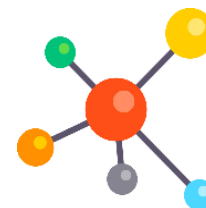
later, and the science of prose in general, the theory and art of rhetoric, lofty, tumultuous, but dry, meaningless speech, statement" [16,387]. In linguistic dictionaries, rhetoric is interpreted as "the field of theoretical study of expressive and expressive speech" [17, 389].

Ancient speakers called rhetoric: "The art of persuading the listener on a particular subject" (Aristotle), "The science of good speech" (Quintilian), "The science of teaching useful and correct speech, sweetness, expressiveness" (Makaria), Russian Scholars call it: "The Art of Discovering, Placing, and Expressing Thoughts" [18,11], "The Art of Expressive Speech, the Art of Convincing, Influencing Others to Join Their Thoughts," it is a blessing that complements and directs them towards the goals of the speaker "[11,46]. V.G. Belinsky calls rhetoric "the essence of stylistics", and G.Z. Apresyan calls it "Queen of Arts" [19,10].

CONCLUSION

Interest in the phenomenon of emphasis is also found in the works of the Roman rhetorician Quintilian. The speaker emphasis is described as a technique that allows one to understand the intended message more than what is being said. Ancient orators regarded the rhetorical figures that formed the emphasis as certain deviations of speech from the natural norm, the "simple and simplistic form," as its distinctive stylistic ornaments.

Later, the concept of emphasis continued to be studied in the context of rhetoric, and then became an integral object of study in the field of stylistics, and began to be considered in terms of the laws of actual division of speech, mainly for the purpose of emotional impact on the addressee. Later, it began to be studied in other branches of linguistics, such as prosodics, semantics,



and syntax. It follows from the definitions that emphasis is one of the ways to implement a text as an event directly related to the category of expressiveness.

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