

THE ROLE OF SYNTACTIC DEVICES IN INCREASING THE EXPRESSIVENESS OF POETIC SPEECH

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ANNOTATION

This article discusses the role of syntactic units in ensuring the expressiveness of poetic speech, the skill of using them, and their expressive power. Scientific opinions on the subject are proved and analyzed on the example of Farida Afro'z's poetic works.

Keywords: *poetic speech, expressiveness of speech, aesthetic purpose, syntactic construction, individual syntactic tools, poet's skill, syntactic stylistics.*

Introduction. The figurativeness of artistic speech is not measured only by the ability to choose the necessary words, but also depends on the purpose, meaning and intonation of this word in syntactic constructions.¹

Review. From the point of view of expressiveness, the possibilities of syntax compared to other areas are extremely large. Because any language unit "enters the soul" in syntactic constructions. The syntactic method of expressing expressiveness can show its true essence both in the process of communication and in a subjective attitude.² Linguist I. Rasulov: The syntax of the artistic style is characterized by the wide use of adjectives, inversion of word order, subjective order, rhetorical interrogative and exclamatory sentences, and the use of syntactic figures. characterizes the syntactic features of the artistic style.³

The syntactic method of expressing expressiveness comes to the surface through almost all syntactic units: types of sentences or syntactic means. In this case, individual syntactic tools in the speech are meant, not the general syntactic tools of the language itself, in order to reveal the aesthetic goal of the author of the speech. Because the language allows the writer to selectively use ready-made and fixed methods of sentence construction. "For syntactic stylistics, not neutral syntactic tools, but functional syntactic tools specific to speech styles are important".⁴

There are specific rules and conditions for combining words with each other to form certain combinations. Knowing the exact meaning of words is not enough to use them correctly. At the same time, it is absolutely necessary to know the possibilities of combining each word with another, as well as their general rules. Each word has its own combination of possibilities. Some words can be combined with others, but not others. Such limitation in combining words with other words is certainly connected with one reason or another.

¹ Абдупаттоев М. Ўзбек тилининг поэтик синтаксиси. Филол. фанлари. д-ри... дисс. Фарғона, 2021. –Б. 157.

² Абдуллаев А. Ўзбек тилида экспрессивлик ифодалашнинг синтактик усули. Тошкент: "Фан", 1987. – Б.6.

³ Расулов И. Танланган асарлар. I жилд. –Тошкент: MUMTOZ SO'Z, 2015. 274-б.

⁴ Расулов И. Ўзбек тили стилистикаси. Тошкент, 2083. 4-б.



First of all, the words may not connect to each other due to the incompatibility and contradiction of the meanings. It can be said that the norm of such restrictions in connection is not the same in all words. In some words, the possibility of connection is wider, while in some, this possibility is almost narrow. But there are relatively few words in the language with a high possibility of connection.

In literature, the phenomenon called oxymoron (from the Greek *oxymoron* - "clever fool")⁵ is used to connect words that express two concepts that logically contradict each other. An oxymoron is a form of an unusual combination, and such combinations provide expressiveness of the image with their individuality, novelty, unfamiliarity and originality. Examples of oxymorons are: *Sokin hayqiriq* (M.Ali). *Otashin muz, yong'inli daryo, qora nur, oppoq tun, so'zsiz suhbat* (R.Parfi) Such unusual combinations are interpreted as a form of antithesis.

Oxymoron is a product of artistic thinking of the owner of the language. Therefore, it is impossible to associate unusual combinations with illogicality. It is necessary to approach them as an aesthetic phenomenon. What is the force connecting unrelated lexical units in this place? What is the possibility of expression for their combined artistic effect? What made the writer to create such "unfortunate" combinations? You can get into the essence of this event with questions like.⁶

Result and analysis. In artistic speech, the possibilities of words to connect with each other are somewhat wider than in literary language. Because the desire to metaphorically use linguistic units in artistic speech is very strong. When using units metaphorically, restrictions on word connections almost disappear. For example, *words in compounds such as the pain that blossomed in my veins, the essence that has passed away* (Farida Afro'z) seem completely illogical if they are understood in the denotative sense. But when viewed as a form of artistic speech, it is extremely logical, deep and figurative. This is, of course, the product of the individual language, which is a reflection of the creative thinking of the creator. Therefore, it is unreasonable and incorrect to evaluate the language of an artistic work from the point of view of its exact proportionality with the phenomena of objective existence.

For the creator of a work of art, not the "strict, naked essence of things and events" (Russian poet V.Saloukhin), but a high artistic expression, an impressive image is important. With this purpose, the creator looks for new opportunities from the language. One of these opportunities is to achieve expressive-emotionalness by connecting language units with limited possibilities of interconnection in artistic speech. In linguistics, as we said above, they are called unusual combinations.

Linguist Ch.Bally says this in his book "French Stylistics": When a scientist or an engineer changes the language in order to "change its appearance" and make it more logical and convenient for reasoning, the writer tries to express a completely new idea, that is, an effective and aesthetic content. rebuilds it for convenience.

Discussion. Therefore, unusual combinations are one of the means of expressing such "absolutely individual thought" in a unique way. They quickly attract a person's attention due to the novelty, uniqueness, "attractiveness" and, at the same time, unusualness of thought and expression. It makes the listener think, encourages a better understanding and deeper understanding of the author's purpose. Therefore, the appearance of speech using such tools is highly valued from an artistic point of

⁵ Саримсоқов Б., Ҳотамов Н. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. –Тошкент.Ўқитувчи, 1983. –Б. 226.

⁶ М. Yo'ldoshev. Badiiy matnning lisoniy tahlili. – Toshkent. 2008. – Б.7.



view. Sometimes such unusual connections can create the appearance of a compound word or even a sentence.

Examples taken from poetess Farida Afro'z's poems will help prove the above points:

Hushyor tortar ruhim – imtihon berar,

Qaltiraydi,

Dildirar,

Titrar,

Go 'yo ming yil ko 'ngilsiz yashab,

Bir axmoq aqlga kunim qolganday...

SENI SOG'INGANMA-A-A-N..!

The unusual combination in this piece of poetic speech is formed from the connection of words belonging to the semantic field, which are not only associatively distant from each other, but also have completely opposite meanings. As we can see, the lexeme of a fool is considered a unit formed on the basis of a sememe that means the absence of intelligence, and is an antonym of synonyms such as stupid, unintelligent. In this place, the combination of a stupid mind is so unusual that, while attracting the attention of the listener, it is not immediately understood and fills him with thoughts for a moment. With this "thinking" feature, simile, gradation, sound repetition, and intonation methods in verses serve to raise the emotional-expressiveness to a higher level. Among the unusual combinations, the ones with the strongest expressiveness are the combinations built on the basis of spiritual conflict. Because the power of unusual combinations is also in the application of illogic as logic. We can also prove our point with the following speech passage:

Margqat gumbazlardan jimjit chinqiriq,

G'amgin navolarga beraylik barham.

Below we will see how an expression is formed using unusual combinations formed by contrasting words with the same root. Making a word game by creating an unusual combination of similar words or similar words in Uzbek literature R. Parfi (Drops to my hair), E. Vahidov (I speak with words, I say if I speak with language) also found in his works. But unusual combinations are expressed in a unique form in the work of each poet:

1. *To'xta, mensiz ko'klam navro'z o'lolmas,*
Davrular tanida muzlar muzlaydi.

2. *Sen yig'lagin, yig'lama,*
Vaqtning senga vaqti yo'q,

Toshga tegar peshonang,

Toshning esa ko'ngli to'q.

Unusual combinations used in the above forms of speech increase the effectiveness of poetic speech because they are artistically beautiful and highly expressive.



Conclusion. It can be concluded that the occasional combinations found in the language of artistic works are one of the important individual stylistic tools that create expressiveness and emotionality, and such units arise in connection with the aesthetic goal of the creator. With this goal, the writer has the ability to change and break some limitations of the literary language. Thus, in the process of creating an artistic speech, a new emotional-expressive image of the tools of the national language is created. But this is a complex and unique phenomenon discovered by the creators of the language, and it is related to the level of creativity and highness of the metaphorical imagination of the language owner. At the same time, understanding the unusual combination in the language and evaluating its value also depends on the listener's thinking, artistic taste and level. The unusual combinations created on this basis have real value only when they are correctly and appropriately directed to the artistic and aesthetic goal, and become a unique contribution to the enrichment of the national language and the possibilities of expression will be served.

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