

PRAGMATIC LINGUISTIC ANALYSIS OF COMPLEX SENTENCES

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Abstract: This article 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.

Keywords: Stilema, Compound sentences, syntactic-stylistic figures, asyndeton, polysyndeton

INTRODUCTION

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, cataphora, 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.

MATERIALS AND METHODS

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 simple sentence, and is a special linguistic unit that serves to perform such an important function.

RESULTS AND DISCUSSION

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 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.

CONCLUSION

Polysyndeton and asyndeton 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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