CONVERGENCE AND ITS SYNTACTIC-STYLISTIC FUNCTION

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Abstract: The article discusses the convergence of syntactic-stylistic tools with syntactic-stylistic figures, stylistic changes in the structure of speech, and the influence of speech on the artistic aesthetic function of speech.

Key words: Syntactic-stylistic figure, convergence, polysyndeton, paradigmatics, syntagmatics, syntactic figure, repetition, methodological device, structural parallelism, alternative questioning, gradation, antithesis.

According to the theory of convergence, in the course of historical development, convergence or accidental matching of linguistic units occurs. Convergence is the opposite of divergence, and conceptually it corresponds to the concept of convergent language development. Convergence of languages, contact with each other through dialects, means combining two or more linguistic phenomena. The concept of convergence is studied in two forms: glottogonic and structural-diachronic. Glottogonic convergence refers to the formation of intermediate structural features (for example, consonants) in several languages (cognate or non-cognate) on a long basis. Structural-diachronic convergence is a historical process that refers to the decrease of diversity in the language system as a result of the loss of some variational differences. Convergence in the system of phonology and grammar is carried out on the basis of similarity. For example, this includes the loss of homonymous grammatical forms, the decline of their activity system. Divergence is the opposite of convergence (Lat. diverge-change, separation) and means the separation of two or more linguistic phenomena from each other. The concept of divergence is also considered in two contexts: glottogonic and structural-diachronic. Glottogonic divergence refers to the separation of related languages or dialects depending on socio-historical conditions.

The process of divergence is the formation of language families that have diverged from a common ancestor language. Structural-diachronic divergence is a historical process that leads to the increase of differences in the language system. The concept of divergence applies to all areas of language. Divergence is also understood in the sense that many non-categorical language units become independent language units due to the limitation (loss) of features defining the nature of language [1].

The interaction of the processes of convergence and divergence is often observed at certain stages of the origin of a particular language and the history of the language. This was also observed in the origin and historical development of the Uzbek language, while the Uzbek language underwent a process of divergence from the ancient Turkic language, and entered into convergence with the Persian-Tajik languages. This is confirmed by the presence of the "o" sound in the current Uzbek language, which does not exist in other Turkic languages, the activeness of prefixes such as be-, ba-, bo-, no- and other linguistic features in our language. Initially, the theory of convergence arose in biology, then it was transferred to the field of socio-political sciences, economics, and later to the humanities.

In biology, the convergence of features during the evolution of unrelated species, their existence in similar conditions and equally oriented natural selection, and the fact that they have a similar

structure, is called convergence. As a result of convergence, organs that perform the same function in different organisms have a similar structure. For example, during the evolution of aquatic creatures, reptiles ichthyosaurs and mammals dolphins, their body shape and forelimbs have a close resemblance to the body shape and fins of fish. This is an example of biological convergence.

Convergence (derived from the Latin word convergo - convergence, convergence, matching) in linguistics is the convergence or convergence of two or more languages or events, methods and units in a certain language [2].

In linguistics, the term convergence was first used by the German linguist M. used by Riffater, who defines this concept as follows: "Convergence is a speech phenomenon resulting from the joint use of two or more syntactic-stylistic tools for a certain stylistic purpose" [3]. It seems that this term was noted by a linguist-scientist in the field of syntactic-stylistics of linguistics. In linguistics, it is noted that there are lines (motifs) called substrate, superstrate and adstrate, which are the basis of convergence [4]. The substratum theory is widely used in Romance studies, and according to this theory, the presence of substratum convergence tries to explain the differences between the new Romance languages, which continued Latin to varying degrees [5]. It is difficult to show to what extent these differences exist in different languages with respect to the substrate alone. Because the Roman colony was established in different regions in different historical periods, and the scope of use of the Latin language changed over time.

The superstrate motif is also often mentioned by experts when it comes to language convergence. Under this concept, the influence of the language of the foreign or invading population on the local languages is taken into account. As a vivid example of this, it is enough to show the influence of the Arabic language on the languages of Central Asia, that is, the absorption of many Arabic words into the languages of Central Asia that have accepted the religion of Islam today. By linguists-researchers, the convergent relationship of the languages of the people who have been living together without ethnic interference is called an abstract relationship [6]. In languages with long-term contact with each other, distinct and different features are understood abstractly.

Unlike the substrate and superstrate, there is no ethnic intervention planned here. But in all these cases there will be widespread public bilingualism. The functions of the languages used are rarely the same or used in the same field. For example, in the 7th-5th centuries, Turkic languages were active as the official working language (which was replaced by the Persian-Tajik language due to the state language policy), the Persian-Tajik language was active as the language of fiction, and the Arabic language was active as the language of science in the form of abstract convergence.

Russian linguist I.P. Moskvin emphasizes the need to understand the complex stylistic method resulting from the use of different levels of syntactic-stylistic means for the emergence of a single stylistic goal under the term convergence [7]. It is clear from both definitions that syntactic-stylistic means converge as a result of their mutual use. Polysyndeton has a similar feature. The observed linguistic facts confirm that polysyndeton is more often used in poetic speech together with structural parallelism, gradation, antithesis, and rhetorical questioning methods.

Polysyndeton also contributes to the formation of syntactic figures in poetic speech. In particular, it has a strong influence on the emergence of figures such as anphora, structural parallelism, and

gradation. All these figures are formed on the basis of repetition. The most productive figure formed on the basis of polysyndeton and widely used in poetic speech is structural parallelism. The composition of structural parallelism includes word combinations repeated in the same structure, predicative units, participle, adverbal, verbs, and forms this figure.

The units formed based on the principle of parallelism are organized and placed in a vertical sequence, showing the method of structural parallelism. Syntactic parallelism is based on the formation and interaction of two or more syntactic devices in the same pattern. These relationships provide conceptual coherence and logical sequence. They appear in a contact or remote state. This situation can occur within the scope of poetic clauses or a whole volume of poetic speech:

Гоҳ муҳандис ул, мунажжим

Гоҳ ўзини толиб деб атар.

Гоҳ муаллим, гоҳ соҳиб дастгоҳ...

кўпми унинг шу қадар?   (E. Vahidov)

In the given example, the above theoretical ideas have been confirmed. With the repetition of the conjunction "goh" (sometimes) in this example (in Uzbek), structural parallelism has also occurred in the text, and the lines of the example "Sometimes an engineer, sometimes a teacher, sometimes a workshop owner..." have caused a convergence phenomenon between them as a result of using polysyndeton together with the method of structural parallelism observed. Polysyndeton can also form a convergence with an alternative question, which is considered another syntactic-stylistic tool of poetic speech.

There are also such types of interrogative sentences in poetic speech, in which the speaker asks the listener two related questions at the same time. Rather, such sentences are used by the speaker in order to confirm one of two assumptions to the listener. These types of sentences are called alternative (alternative) interrogative sentences in linguistics. The main feature of alternative interrogative sentences is that in most cases, they ask questions about actions that contradict each other, negate each other, and oppose each other. Alternative interrogative forms are also used in poetic speech for stylistic purposes, such as increasing expressiveness, emotionality and impressiveness. Alternative questioning serves to increase emotional expressiveness in poetic speech. In this case, "either/or" subtraction conjunctions are used in order to distinguish the things-events expressed by the question, to give special logical emphasis. At the same time, the repetition of these conjunctions in the structure of an alternative interrogative sentence causes polysyndeton and convergence of alternative interrogatives to occur:

Айта оласизми юртнинг дардини?

Азалий одатни қиласизми ё

Ялпи қўл кўтариб келасизми ё?   (E. Vahidov)

In this example, as mentioned above, polysyndeton (repetition of the conjunction "or") and alternative question (three opposite questions) resulted in a complex stylistic method -

convergence. One of the more used syntactic-stylistic figures in convergence composition is structural parallelism.

It is known that structural parallelism (in Greek, parallelos - turning from side to side) is the fact that adjacent words and phrases have the same syntactic structure. Structural parallelism is one of the main syntactic and stylistic figures of poetic speech and is used to increase effectiveness and strengthen internal rhythm. Structural parallelism in Uzbek linguistics was specially studied by R. M. Shukurov in a monographic plan [8].

Thus, structural parallelism as a linguistic tool or syntactic-stylistic figure in Uzbek linguistics has been widely and extensively studied. As mentioned above, parallelism as a special syntactic-stylistic figure of poetic speech is based on the division of lines into syntagms with equal stress, the parallel arrangement of parts in the lines:

Зўр шоир дилида зўр умид яшар,

Кўр шоир дилида кўр умид яшар.

Ҳар умид тупроққа ташланган дондек

Бутун коинотдан нур кутиб яшар.   (Kh. Davron)

As can be seen from the given example, the sentences that make up the first two lines of the passage are formed on the basis of syntagms with equal emphasis and have the same syntactic structure, that is, both lines are in the order: "determiner+object+determiner+subject+predicate". The first poetic function of structural parallelism is seen in the formation of internal rhythm:

Кўнгил сўраб, кўнгил бузди дўстларим.

Кўнглим сўраб, кўнгил узди дўстларим.   (Iqbal Mirza)

The given example once again confirms that structural parallelism forms a poetic speech in an even-measured rhythm, that is, in this example, three equally stressed syntagms are formed by means of structural parallelism in each line.

In addition, there is a convergence of syntactic-stylistic figures in the example, if you pay attention, you can also observe repetitions of the most productive syntactic-stylistic figure. In the example, there is a syntactic repetition - the combination of asking for a heart and a lexical repetition - a repetition of the lexemes "heart", "my friends".

In general, in the convergence of syntactic-stylistic figures, as we have seen, the dynamics of thought accelerates, the semantic field of speech expands, melodiousness is created in speech, parts of syntactic devices are combined in mutual semantic and syntactic harmony, the internal rhythm and phonosemantics of speech are strengthened. At the same time, the emotional-impressiveness, imagery, expressiveness in artistic or poetic speech rises to a higher level.

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