

SYNTACTICAL STYLISTIC DEVICES USED IN THE NOVEL

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Annotation: "In the article about the novel, there is information about the plot, the history, stylistics, and the sequence of events of Daniel Defoe's 'Robinson Crusoe.'"

Keywords: Daniel Defoe, the novel, types of novels, the history of the novel's creation, its characters, the sequence of events, the novel's significance, and the classification of characters.

Annotatsiya: Maqolada raman haqida tushuncha, Daniel Defoning "Robinson kruzo" ramani, uning tarixi, stilistikasi, voqealar ketma-ketligi haqida ma'lumotlar mavjud.

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Syntax is the branch of language science studying the relations between words, word combinations and larger kinds of utterance. According to Galperin there're four groups of syntactic expressive means and stylistic devices:

1. Compositional patterns of syntactic arrangements (stylistic conversion, detached constructions, parallel constructions, chiasmus, repetition, enumeration, suspense, climax, antithesis)
2. Particular ways of combining parts of the utterance (asyndenton, polysyndenton, the gap-sentence link)
3. Particular use of colloquial constructions (ellipses, break-in-the-narrative, question-in-the-narrative, uttered/unuttered speech)
4. Stylistic use of structural meaning (rhetorical question litotes).

Unlike other synthetic expressive means of the language which are used in discourse, syntactic stylistic devices are proceeded as design aimed and having a designed impact on the reader. When parallel constructions are used in a dialogue, - it is an expressive means, when in the author's speech - a stylistic device. Structural syntactic stylistic devices are always in special relations with the intonation involved. The more explicitly structural syntactic relations are expressed, the weaker will be the

intonation pattern, up to disappearance and vice versa. The capacity to serve as a connection is an inherent quality of a great number of words and perhaps if they're set in a position, which calls for continuation or description of an event. To follow closely how parts of an utterance are connected and to verify interdependence between its parts is often difficult either because of the absence of identical signs (asyndeton) or because of the presence of too many identical signs (polysyndeton). Emotional syntactic structures typical for the oral variety of the language are sometimes

very effectively used to depict the emotional state of mind of the characters. They may even be used in particular cases in the narrative of the author, and they have the same feature. When such constructions have entered the monologue, they assume qualities of a stylistic device. On analogy with transparency of meaning in which words are used other than in their logical sense, syntactic structures may also be used in the meanings other than their primary. Every syntactic structure has its function, called its structural meaning. When the structural is used in some other function, it may be said to assume a new meaning which is similar to lexical transferred meaning.

Syntactic Expressive Means and Stylistic Devices

Different syntactical phenomena may serve as an expressive stylistic means. Its expressive effect may be based on the absence of logically required components of speech - parts of the sentence, formal words or on the other hand on a superabundance of components of speech; they may be founded on an unusual order of components of speech, the change of meaning of syntactical constructions and other phenomena.

1.Ellipsis. Elliptical sentences are sentences in which one or more words are omitted, leaving the full form to be understood by the reader or hearer. The main parts of elliptical sentences are omitted by the speaker intentionally in cases when they are semantically redundant.

e.g. I beg your pardon, sir. Didn't know. Sorry to have bothered you."

"A capful d'you call it?" said I; "'twas a terrible storm." "A storm, you fool you," replies he; "do you call that a storm? why, it was nothing at all; give us but a good ship and sea-room, and we think nothing of such a squall of wind as that; but you're but a fresh-water sailor, Bob.

(chapter I)

Xury, looked frightened, and said, "Me kill! he eat me at one mouth!" - one mouthful he meant.

(chapter II)

Xury said he would have some of him; so he comes on board, and asked me to give him the hatchet. "For what, Xury?" said I. (chapter V)

2. Aposiopesis (Break -in-the-narrative). Aposiopesis is found in sentences unfinished logically or structurally due to which the expression of the thought conveyed is limited to a hint.

e.g. "If you don't give me your signature when I come back tomorrow ..."

3. Nominative (Nominal) Sentences

A nominative sentence is a variant of one-member structures: it has neither subject nor predicate. It is called nominative or nominal because its basic (head) component is a noun or a noun-like element (gerund, numeral).

For example:

Morning. April. Problems.

But to return to my Journal. (chapter V)

A little better; but under dreadful apprehensions of sickness. (chapter VI)

Very bad again; cold and shivering, and then a violent headache. (chapter VI)

Much better. (chapter VI)

An ague very violent; the fit held me seven hours; cold fit and hot, with faint sweats after it. (chapter VI)

The half of April, the whole of May, June, and July, and the half of August - dry, the sun being then to the north of the line. (chapter VII)

The half of February, the whole of March, and the half of April - rainy, the sun being then on or near the equinox. (chapter VII)

Alas! there the sorry, useless stuff lay. (chapter IX)

"O happy desert!" (chapter X)

5. Asyndeton

It is deliberate omission of structurally significant conjunctions and connectives. Communicative functions. Asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness and impatience.

For example:

John couldn't have done such a silly thing, he is enough clever for that. Fathers, mothers, uncles, cousins. Cocking tails and pricking whiskers,...

Then sweeping away all the embers, I set down my loaf or loaves, and whelming down the earthen pot upon them, drew the embers all round the outside of the pot, to keep in and add to the heat; and thus as well as in the best oven in the world, I baked my barley-loaves, and became in little time a good pastrycook into the bargain. (chapter IX)

I listened, I looked round me, I could hear nothing. (chapter XI)

I looked, I thought, like Saul, who complained not only that the Philistines were upon him. (chapter XI)

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