

The Syntactic Basis of the Stylistic Specificity of the Text

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Abstract. This article examines the structural and semantic features of a paragraph as a syntactical and stylistic unit, which are primarily related to the features of the sentences included in its composition. Various types of one-part sentences play a significant role in the organization of a paragraph.

Key words: *syntax, stylistics, text, syntactic stylistics, colloquial speech, one-part sentence, paragraph, complex paragraphs.*

Introduction. Syntactic stylistics has increasingly attracted the attention of philologists in recent years (R.D. Huddleston, 2002, pp. 10-12; R. Jackendoff, 2001, pp. 15-16). A number of studies are devoted to the teaching of the stylistic potential and specific artistic functions of syntactic structures in individual styles (R.W. Gibbs, G. Steen, 1999, pp. 20-24). The process of bringing together grammar and stylistics, useful for both areas of linguistics, is most clearly manifested in the study of the problem of the paragraph, in clarifying its essence, stylistic features and role in specific works. Here, as in all sections of grammatical stylistics, we study not only what grammatical forms express, but also how they express it.

Literary review and methodology. The most common syntax of the modern German language is a two-part sentence, therefore, against the background of such “ordinary” constructions, the use of one-part sentences is perceived as a stylistic device, indicating a varying degree of immediacy of the narrative (it is known that one-part sentences (OP) are characteristic mainly of living colloquial speech). The very fact of selecting certain linguistic structures is the main feature of the writer’s linguistic style. The consideration of one-part sentences in syntactic-stylistic terms is also justified by their growing productivity in modern German fiction.

The question arises about the types of OP from which to base the analysis. The fact is that, despite the constantly growing number of classifications of one-part sentences, the question of types of OP is still far from being resolved. Therefore, it is necessary to take into account the types of one-part sentences, the consideration of which seemed most appropriate to the author within the framework of the work of the syntactic-stylistic direction.

These are, firstly, existential, evaluative-nominative, evaluative, incentive OPs (not counting sentences with the main member - a verb in the imperative mood, since such sentences are not always one-part), infinitive sentences, which have become to some extent traditional in modern German studies. with additional modal shades and vocative sentences (J. Haiman, 2005, pp. 20-21).

Secondly, causal OPs are especially distinguished, the difference from existential ones is that they indicate not only the existence of an object (phenomenon), but also the reason for what was said in the previous context. In addition, in this work, nominatives that contain a repetition of a word from a previous statement are equated to single-component sentences; they are called, based on the purpose of their use, called “polemical” sentences. For example:

“Der Mann war Beamter. Dem durfte so etwas nicht passieren. Vom Standpunkt der Standesehre nicht und überhaupt!”

“Standesehre?” – höhnte der Bursche in Zimmermannstracht.

“Ich hör immer, Standesehre. Kann mir wer erklären, was das ist?” (5,85).

Thus, the work examines the types of one-part sentences.

The analysis of the structural and semantic features of paragraphs with one-part sentences is carried out in several directions: the features of the OP (as possible components of the paragraph) are considered in different narrative plans - in the author's speech, in direct and improperly direct speech (in indirect speech they are practically absent); the speech plan is taken into account, which includes not only one-part sentences, but also the two-part sentences surrounding them, that is, the proximity of different speech plans cannot but affect the external appearance and internal features of the paragraph (J.K. Gundel, 2006, pp. 348-349).

The following classifications are offered:

1. According to the place occupied by a one-part sentence - paragraphs with an initial OP, paragraphs with an OP in second place, paragraphs with a middle OP, paragraphs in the last place, paragraphs with an OP in the last place, paragraphs - one-part sentences.
2. By the number of OPs - paragraphs with one OP and paragraphs with several OPs.
3. According to speech plans, which include the OP and the two-part sentences surrounding it, paragraphs in which there is only one speech plan are called monostructural in the work; for paragraphs in which the OP and adjacent two-part sentences belong to different speech plans, the term “complex paragraphs” is proposed.

If monostructural paragraphs have a much smoother rhythmic and melodic pattern, then complex paragraphs represent the interaction [often opposition] of two or more narrative plans, they have a more varied rhythmic and melodic design, and pauses between components are more clearly marked in them.

Thus, the structure of a paragraph in this sense turns out to be one of the elements of the writer's syntactical-stylistic system.

Analysis of paragraphs with one-part sentences allows us to establish that one-part sentences, depending on the place they occupy in the paragraph, form several types of paragraphs, differing from each other in various semantic relationships of the component sentences and methods of communication both inside and outside the paragraph, and also with different rhythmic and intonation patterns.

The functions of the OP in these paragraphs are also different. Thus, paragraphs with an initial one-part sentence are usually constructed according to the syntactical-analytical principle, when the beginning of the paragraph contains the formulation of the topic, acting as a kind of paragraph heading. For example: Krieg und Kriegsgeschrei, Einquartierung und Geschäftigkeit! Prenßische Offiziere bewegen sich in der parkettierten Zimmerflucht der Beletage von Senator Buddenbrooks neuem Haus, küssen der von Hausdame die Hände und werden von Christian, der von Oeyenhausen zurückgekehrt ist, in den Klub ein geführt, während im Mengstaßenhause Mamsell Severin, Rieckchen Severin, der Konsulin neue Jungfer, zusammen mit dem Mädchen eine Menge Matratzen in das Portal, das alte Gartenhaus, schleppt, das voll von Soldaten ist (8, 446-447).

In the second place of the paragraph, a one-part sentence serves as a link between the beginning of the paragraph and its main content: Und in der Tat bei dem wunderlichen Wechsel der Losungsworte und Repräsentanten in dem großen Kampfe hat es sich jétzt so gefügt, daß der glühendste Freund der Revolution nur im Siég Rußlands das Heil der Welt sieht und den Kaiser Nikolas als den Gonfaloniere der Freiheit betrachten muß. Seltsamer Wechsel! noch vor zwei Jahren bekleideten wir mit diesem Amte einen englischen Minister. ... (3, 216-217).

The middle one-part sentence usually relates to the main content of the paragraph and performs various structural and compositional functions: it indicates the boundaries of the author's objective and subjective plan, is part of the analytical part of the paragraph, returns the narrative to the main line, and indicates the boundary of an undivided paragraph; Usually the middle OP is involved in linking the components of a paragraph.

At the last place of the paragraph, a one-part sentence can serve as a transition link between the main content and the end of the paragraph. For example: Ein Satz Haydn, einige Seiten Mozart, eine Sonate Beethoven wurden durchgeführt. Dann jedoch, während Gerda, die Geige unterm Arm, neue Noten herbeisuchte, geschah das Überraschende, daß Herr Pfühl, Edmund Pfühl, Organist an Sankt Marien, mit seinem freien Zwischenspiel allgemach in einen sehr seltsamen Stil hinüberglitt, wobei in seinem fernen Blick eine Art verschämten Glückes erglänzte. ... Unter seinem Fingern hub ein Schwellen und Blühen, ein Weben und Singen an, aus welchem sich, leise zuerst und wieder verwehend, dann immer klarer und markiger, in kunstvoller Kontrapunktis ein altväterisch grandioses, wunderlich pomphaftes Marschmotiv hervorhob... Eine Steigerung, eine Verschlingung, ein Übergang, und mit der Auflösung setzte in fortissimo die Violine ein. Das 'Meistersinger' Vorspiel zog vorüber (4, 51).

The final OP are the result, the conclusion arising from the main content of the paragraph, or explain the reason for the events described in it. For example: Jedermann hatte angenommen, bei Chenières sei ein neuer amerikanischer Angriff losgebrochen, mit einem mächtigen Artillerieschlag als Auftakt. Es vorhielt sich jedoch anders. Das weit gegen die Front vorgeschobene Munitionslager von Ronaux war in die Luft geflogen Partisanen (1, 231).

In this regard, the mutual dependence of the features of the sentence and paragraph is usually noted. In some cases, a one-part sentence acts as the only component of a paragraph. The purpose of highlighting one sentence in a paragraph is most often to emphasize its content, as well as to create tension (Duden, 1998, p. 880).

Paragraphs with several one-part sentences are fundamentally different from paragraphs with one OP: several OP can be located not only in contact with each other, but also distantly, occupying several significant parts of the paragraph; one-part sentences of the same paragraph can refer to different narrative plans.

These points predetermine a much more complicated structure of paragraphs with several OPs. They may repeat the same OPs; there may be cases where OPs are arranged in gradation order (due to their distribution or changes in intonation); finally, there are often cases of combinations of heterogeneous OPs within one paragraph.

The indicated methods of using several one-part sentences in a paragraph are also a style-distinguishing element. Within one paragraph, several OPs serve to unite the entire paragraph, to connect paragraphs, to create subtext and leitmotifs. They contribute to both the conciseness of the presentation and its dynamism. For example: Lärm. Johlen Wütendes Stimmengewirr. Emporgereckte Fäuste. Ein hoch erhobener Stock (5, 111).

With the participation of several one-part sentences, paragraphs of a general nature are created, summarizing the previous content of the work or its part. For example: Die schwarze Perle. Ilse. Sophienburg. Die Wahlen. Die Akademie. Besitz. Ruhm. Macht. Oskars Träume erfüllten sich so, daß ihn beinahe schwindelte (2, 158).

The functions of one-part sentences in a paragraph depend not only on the type of OP and the place they occupy in the paragraph, but also on the speech plan to which they belong, as well as on whether they are dealing with a monostructural or complex paragraph. In each case, certain structural-compositional and expressive-stylistic functions come to the fore. So, if for the OP of the author's narrative the dominant function can be considered to be the function of designating significant parts of the paragraph, then in direct speech the communication function comes to the fore, in improperly direct speech – participation in the creation of the "loose" structure of the paragraph.

The components of a paragraph vary in the degree to which their structure is "familiar." The placement of a one-part sentence among two-part ones, the replacement of two-part sentences with one-part ones, highlights the

latter and enhances their expressiveness. The same applies to intonation in cases where an exclamatory or interrogative OP is located among declarative sentences.

Strengthening the expressiveness of OPs is also facilitated by their low prevalence, which becomes a factor of expressiveness when uncommon OPs are located among common sentences (K. Ehrlich, 1994, pp. 10-12). One-component sentences stand out among other constructions even when they belong to a different speech plane, for example, when the OP of direct speech is surrounded by sentences of the author's narration or improperly direct speech. In this case, as a rule, there are varying degrees of connection between sentences of different speech plans, usually connected only implicitly, by a purely semantic connection.

Discussion and results. Finally, pauses play a significant role in highlighting a sentence in a paragraph. The listed conditions that help enhance the expressiveness of a sentence in a paragraph are most often actualized in complex paragraphs with one-part sentences. A one-part sentence highlighted in a paragraph using one or more of the above means (often also graphically - using a colon, ellipsis, dash or italics) is called the "top" sentence, and the place it occupies in the paragraph is called the "top" of the paragraph. For example: In irgendeinem Winkel vernahm man unaufhörlich die Stimme des Herrn Stuh aus der Glockengießerstraße, welcher, einen schwarzen Rock über dem wollenen Hemd, sich an der Auseinandersetzung beteiligte, indem er mit entrüsteter Betonung beständig wiederholte : "Unerhörte Infamie!" – Übrigens sagte er 'Infamje' (7, 188).

In paragraphs with several OPs, it is possible to have several vertices, for example: Sie horchte. In der Wohnung rührte sich nichts; Hoffentlich war Alfred nicht zu Hause. Sie hatte jetzt nur einen Wunsch: "Allein sein! Ins Bett legen! Schlafen!" (5, 94).

Differences in the syntactic style of Beseler's and Noll's novels are revealed in the frequency of use of one-part sentences in different narrative plans, as well as in the originality of paragraphs with one-part sentences in each of them. The second aspect, in turn, is a number of elements that make up a single complex, but require separate analysis. This is a tendency to use certain types of paragraphs, indicating a preference given to the combination of several speech plans within one paragraph or, conversely, a tendency to organize a paragraph on the basis of one speech plan, the ratio of paragraphs with one and several OPs as evidence of the different intensity of their use.

The use of one-part sentences reveals a significant difference in the syntactic style of Beseler and Noll. The frequency of one-part sentences in Noll's novel is more than four times higher than in Beseler's novel. This circumstance reflects some aspects of the creative method of the authors of the analyzed works: thus, the increased frequency of the so-called polemical proposals in D. Noll's novel is a consequence of the clashes of his characters, disputes and conflicts depicted by the author; the abundance of incentive and evaluative-nominative one-part sentences in this work can be explained by the detailed depiction in it of the morals of the fascist army, its system of "education." The most characteristic feature of Noll's novel is the use of OP in direct speech. A significant place in his work is occupied by inner speech, accompanied by the verb "denken", the presence of which, on the one hand, is a sign of the "objectivity" of the narrative, on the other, evidence of the author's closeness to the main character. Critical literature rightly notes that only Werner Holt's speech is conveyed in this way in Noll's novel.

Individual characteristics are observed in the use of various types of paragraphs formed by the position of a one-part sentence. Thus, Beseler's novel is characterized by paragraphs with an initial one-part sentence, paragraphs with a final OP and paragraphs with one-part sentences; Noll's novel contains paragraphs with a single-part sentence in the middle, although here, too, paragraphs with an initial OP make up about 23% (in Beseler - about 29%).

From the point of view of the combination of speech plans within a paragraph, Beseler's novel reveals a pronounced tendency towards monostructure, while in Noll's novel monostructural paragraphs account for only 8.3%.

If Beseler's novel is characterized by paragraphs in which one-part sentences occupy the initial or final position (as well as paragraphs - OP), then Noll's novel is distinguished by the intensity of the use of several one-part sentences in one paragraph.

The authors of the works under study approach the use of the stylistic possibilities of paragraphs with one-part sentences differently, and this reflects their individual creative style. Beseler's novel is limited to the field hospital and its surroundings, while Knoll's novel presents a wide panorama with frequently changing locales. This explains the presence in *The Adventures of Werner Holt* of existential sentences that localize the action. The frequent appearance of new characters in this novel necessitated the use of explanatory existential sentences associated with their introduction.

In the *King's Garden*, one-part sentences are often placed in separate paragraphs to emphasize their meaning or to create tension. For example: Todtenberg legte seine Zigarette in den Aschenbecher. Die schneeweiße Spitze brach ab, aber er achtete nicht darauf. Er stand auf, reckte den kleinen Körper. Dann wurden seine Bewegungen weich, gleitend, fast anmutig. Auf dieses Alleinsein hatte Todtenberg gewartet. Jetzt konnte er sich ungestört dem Glück hingeben, einen außerordentlichen, nie erträumten Schatz zu betrachten. Dort war das Bild!

Ein Fragonard!

Ein echter Fragonard!

Das Bild stand, gegen die Wand gelehnt, auf einem rohrfeschlagenen Kabinenkoffer... (1, 83).

D. Noll does not resort to such a technique. The novel *"The Adventures of Werner Holt"* is characterized by the creation of broad static and dynamic pictures using "chains" of one-part sentences, for example: Grauer Himmel, rieselnder Regen Gefangene, Rücken an Rücken gelehnt, im Schlamm. Stille. Ein Posten jenseits des Stacheldrahtes wischte sich das triefende Gesicht (6, 538).

"Chains" of one-part sentences in a paragraph (often the paragraph consists of OP) serve in Noll's novel to create leitmotifs. For example:

Er ging die Allee entlang Schluß jetzt mit der Selbstzerfleischung! Ich denk nicht dran, mich selbst fertigzumachen! Auf einen imaginären Punkt schauen, dachte er, und vorwärts, marsch! (6, 330)

Holt warf den Rucksack über die Schulter. Der Stahlhelm klirrte gegen einen Stuhl. Auf einem imaginären Punkt schauen, dort, über der Tür, und: vorwärts, marsch! (6, 343-344)

Einen imaginären Punkt suchen, festklammern mit dem Blick... und vorwärts, marsch! (6, 501)

Er erhob sich Einen imaginären Punkt such, festhalten mit dem Blick... und vorwärts, marsch! Er lief gegen den Panzer... (6, 523).

The above-mentioned tendency to combine several speech plans within the same paragraph is even more clearly felt in paragraphs with several one-part sentences in the novel *"The Adventures of Werner Holt."* There are often examples in which the same one-component sentences overlap, but relate, however, to different narrative plans. Such a "roll call" can also take place within one paragraph, but more often we are talking about different paragraphs located at a significant ("text") distance from each other.

The structural and semantic features of a paragraph as a syntactic and stylistic unit are associated primarily with the features of the sentences included in its composition. Various types of one-part sentences play a significant role in the organization of a paragraph. This role is due to the special properties of one-part sentences, which differ from two-part sentences in the unique implementation of the act of predication, the "unusual" structure, the participation of its entire composition in the implementation of interphrase communication and in ensuring the overall coherence of the text.

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