



PARALLELISM AND RE-CONVERGENCE IN FICTION AND POETRY TEXTS

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Annotation: The article deals with the formation of syntactic-stylistic convergence, stylistic functions of this phenomenon, mainly in art-poetic texts, parallelism calculated from active syntactic-stylistic figures in the Uzbek language, as well as the influence of repetitions on the artistic and aesthetic function of the work.

Key words: artistic text, poetic text, syntactic-stylistic figure, convergence, syntagmatics, stylistics, syntactic figure, repetition, stylistic device, structural parallelism

Objective existence and description of events in fiction and poetry texts require from the author of the speech the expression of every detail, deeper penetration into the expression of characters and emotions, figurative and effective expression of the idea in explaining the essence of life. In this process, based on this requirement, the author strives to fully utilise all the possibilities of the native language, to use all the artistic expressive means and poetic techniques of language. That is why such types of text created by the author have higher imagery and emotional expressiveness than other types of text. This is due to the active use of artistic images, tropes, syntactic and stylistic figures in this type of text. That is why it is necessary to analyse fiction and poetry texts in depth from the semantic and syntactic-stylistic point of view.

The boundless imagery and emotional expressiveness created by means of deep linguistic expression in artistic and poetic texts gives the researcher the opportunity to evaluate the text based on stylistic requirements, not limiting himself to the elements of linguistic analysis. This will take into account the author's unique narrative style and ability to use syntactic-stylistic methods and tools. In most cases, the author is not limited to using only one of these methods and tools to ensure a high level of effectiveness and clarity in the text. He uses several of them in one place to ensure poetic expressiveness. As a result, there is a convergence of syntactic and stylistic methods, to which researchers in linguistics have been drawing attention in recent years. "Syntactic-stylistic convergence is a phenomenon that testifies to the author's high mastery of artistic and poetic texts, and acts as a stylistic technique that has only recently been paid attention to by linguists, and at the same time it is very little studied." [1]. In general, to study the phenomenon of convergence arising in texts with high expressiveness and emotional expressiveness, researchers rely on the specific linguistic features of the text (different from other texts), i.e. the formation of sentences in a certain rhythm. lexico-semantic features of the words and word combinations used, stylistic technique and focus on the productivity of the means. The analysis of tropes and syntactic-stylistic means of expression used in the text also comes to the fore. In short, "under the term syntactic-stylistic convergence is meant the concentration of tropes and stylistic figures (joint use, unification - ed. by Kh. Shodmonov)" [2]. [2].

In the text, several tools and methods are combined and used together, namely:

- 1) by foregrounding important features of the reality being expressed or the object being portrayed, exaggerating that feature and thus influencing the reader;
- 2) connecting text components around a single stylistic goal and thus providing semantic-syntactic connection between them;
- 3) is used to fulfil stylistic functions, such as providing a high level of emotional expressiveness, creating an artistic and aesthetic environment in the text [2].

All artistic figurative means, tropes, syntactic and stylistic techniques and means available in our language have an opportunity to participate in syntactic and stylistic convergence. Below we aim to consider the cases of convergence of structural parallelism and repetition methods, which are actively used in Uzbek fiction and poetry texts, by the example of Uzbek fiction and poetry texts.

It is known that parallelism (from Greek "parallelos" - going next to each other) is that neighbouring sentences and word combinations have the same syntactic structure [3]. Syntactic parallelism is one of the main syntactic figures of poetic speech and is used to increase efficiency and internal rhythmicity. Syntactic parallelisms were specifically studied in Uzbek linguistics by R. M. Shukurov in monographic terms [4]. Information about this syntactic figure can be obtained from the works of other linguists [5]. Thus, syntactic parallelism as a linguistic tool or syntactic figure has been widely and thoroughly investigated in Uzbek linguistics. Taking this into account, let us dwell on some of its peculiarities from the point of view of its function in poetic speech.

As mentioned above, syntactic parallelism as a special syntactic figure of poetic speech is of based on the division lines into syntagms with equal accent, parallel arrangement of fragments in lines:

Great hope lives in the language of a great poet,

Blind hope lives in the language of a blind poet.

All hope is like a grain thrown into the ground.

He lives expecting light from the whole universe. (Kh. Davron)

As can be seen from the above example, the sentences that make up the first two lines of the passage are formed on the basis of syntagms with equal stress and have the same syntactic construction, i.e. both lines go in the order: determiner-definers-definers-complementers-have-separation.

Structural parallelism, as well as other figures, is used in poetic speech in order to enhance emotional impact and provide expressiveness.

The role of repetition is especially important in the formation of artistic speech and its parts, in strengthening the emotional-affective content in them. Repetition is based on the repeated use of a word expressing the meaning of an object in the first component of a work of fiction in subsequent components, with the lexical material unchanged, but the grammatical form may change. In other words, in the poetic speech thus formed, one lexeme is repeated in one or another grammatical form in each of the components: For example:

If you don't want me to,

I'll turn round, if you don't want me to,

I'll come back.

I will miss you, whether you like it or not, I love you. (Iqbol Mirza)



It is evident from the example that in this place the repetition (*unwittingly or unintentionally*) is used to increase the volume of poetic speech, to increase the speech efficiency, to enhance expressiveness.

Repetition and its types, especially verse sentences in poetic speech, play an important role in the formation of poetic composition and harmony of musical tone. Repetitions are used in certain places of poetic speech, they strengthen and emphasise the content of thought and at the same time perform an important task of compositional unity and expressiveness. Repetitive units may appear in different places of poetic speech, according to which different types are distinguished, e.g. anaphora, epiphora, infora. They are widely and extensively studied in Uzbek linguistics as artistic visual aids. We would like to dwell on some types of repetition that have not been deeply studied.

The main task of repetition, regardless of the part of the text, is to emphasise a concept or idea, to give special importance to its meaning and content - doubling [6]. Repetitions can be divided into two parts depending on their placement in the text:

a) Repeated contact. In this case, a word or combination that is used repeatedly comes next to it, for example:

Motherland, may the Motherland prosper,

The garden is free, but

I love you only because of your wealth.

If you love a child, never forgive (A. Oripov).

OR

Nerves, nerves, nerves,

Unreasonable anger (E. Vakhidov)

6) remote repetition. In this form of repetition, the repeated word is used in a fragmented or unified poetic text in a distant state, i.e. at a distance. In this case, other pieces or combinations are used between repetitions.

Thus, parallelism and taror and its forms are actively used as syntactic and stylistic means in Uzbek artistic and poetic texts. At the same time, in texts of this type they are used together and cause the event of syntactic-stylistic convergence. The following examples fully confirm this position:

I asked for help and it broke my heart, my friends.

My friends were disappointed. (Iqbol Mirza)

In this example, syntactic parallelism was used together with the technique of repetition in the formation of poetic speech in equal rhythm and caused a syntactic-stylistic event. Firstly, this fragment of poetic speech is formed on the basis of parallel syntactic devices - syntagms with equal emphasis and the same syntactic function, and secondly, the word "heart" is repeated in four places in the work, the word "heart. heart" is repeated in two places, and the lexeme "my friends" is repeated in two places. As a result, through the dual-method convergence activity, the message was conveyed to the student in an expressive, impactful, and evocative way.

Or consider the following example:

I had a promise.

I didn't have a bayonet.

I had one wing

I didn't have one wing.

*You became one of my wings,
Fatimakhon, Fatima. (M. Yusuf)*

In this passage of the analysed text, convergence is also observed, which, in fact, served as the basis for the formation of this passage. The author of the speech composed the lines with a high degree of emotional expressiveness, using the techniques of structural parallelism and repetition with artistic skill.

In general, at the convergence of syntactic-stylistic figures, as we have seen, the dynamics of thought accelerates, the semantic field of speech expands, tone is created in speech, parts of syntactic techniques are combined in semantic and syntactic harmony, the rhythm and phonosemantics of speech are internally increased [7]. At the same time, emotional-impressiveness, imagery, expressiveness in artistic or poetic speech increases to a high level [8]. In addition, as we have seen, a special place in the expression of emotions is occupied by texts created with the help of converging parallelism and repetition, which are active syntactic and stylistic means used in Uzbek artistic and poetic texts.

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