

Artistic and Expressive Functions of Syntactic-Stylistic Figures

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Abstract: This research analytically investigates the expressive and artistic functions of syntactic-stylistic figures within the framework of modern linguistic paradigms. The central thesis of the study posits that syntactic-stylistic figures are not merely external rhetorical “decorations” (ornatus), but strategic tools that cognitively and aesthetically model authorial subjectivity while significantly enhancing the text's illocutionary force. Within this study, the phenomenon of linguistic deviation - a conscious departure from neutral grammatical patterns - is evaluated as the primary factor ensuring the communicative impact of the discourse. Methodologically, the study relies on structural-functional analysis, the transformational method, and the theory of markedness. The analysis demonstrates that devices such as inversion and parcellation, as utilized in the examined examples, produce a “foregrounding” effect by shifting the informative center of the message. Specifically, it is practically substantiated that aposiopesis generates a state of “semantic silence” which disrupts cognitive automatism and heightens emotional tension by transferring the burden of logical resolution to the reader's imagination. Furthermore, the study analyzes the convergence of figures, establishing that the accumulation of multiple stylistic devices at a single point ensures the pragmatic density of the text. Ultimately, syntactic figures are revealed as complex linguistic structures that actualize latent expressive potentials within the language system, playing an indispensable role in maintaining the emotional-expressive integrity of literary texts and the aesthetic individuality of the “image of the author.” These conclusions serve to enrich the theoretical foundations of syntactic stylistics and contribute to a systematic understanding of the pragmatic potential of literary discourse.

Keywords: Syntactic-stylistic figures, expressive functions, linguistic deviation, foregrounding, transformational method, markedness theory, illocutionary force, semantic silence.

Introduction: Language is not merely a vehicle for information exchange; rather, it is a complex linguistic system that manifests the aesthetic, emotional, and cognitive layers of human thought. Within a literary text, the most dynamic level of this system is embodied in syntactic-stylistic figures. These figures are defined as linguistic devices that imbue a text with additional expressive weight and artistic-aesthetic meaning through a conscious deviation from standard, neutral speech patterns. The role of such figures in language is determined not by mere ornamentation, but by the functional necessity to convey the author's intent to the reader's perception with maximum impact.

Furthermore, the nature of employing syntactic figures is intrinsically linked to the national and cultural characteristics of each language. For instance, phenomena such as ellipsis (the omission of components) or aposiopesis (the intentional breaking off of speech) in the Uzbek language do not rely solely on the principle of linguistic economy, as is often the case in Western languages. The significance of this research lies in the necessity to elevate syntactic figures beyond the status of traditional rhetorical ornaments and to investigate them as the logical-compositional and linguacultural foundation of literary texts. The objective of this study is to conduct a

systematic analysis of the functional-expressive potential of syntactic-stylistic figures in text creation, to reveal their aesthetic power within literary discourse, and to provide a scientific and theoretical substantiation of their manifestations across languages with different structural systems.

LITERATURE REVIEW

The study of syntactic-stylistic figures encompasses an expansive evolutionary trajectory, ranging from classical rhetoric to modern linguo-cognitive paradigms. An analysis of theoretical perspectives reveals that the conceptualization of these figures has transitioned from being perceived as mere “rhetorical ornaments” (ornatus) to being recognized as “expressive structures” and “cultural codes.”

The theoretical foundations of this field were established in the works of ancient scholars such as Aristotle and Quintilian. Aristotle linked the persuasiveness and appeal of speech to periodic sentence construction and logical balance [2:111]. Subsequently, Quintilian [6:410] defined stylistic figures as a conscious deviation from standard linguistic forms, categorizing them into “figures of thought” and “figures of words.” These traditional views were later refined during the era of Classicism by Lomonosov [10:258-287], who systematized figures as essential tools for achieving structural perfection in discourse.

In the 20th century, the functional scope of syntactic figures expanded significantly through the “affective stylistics” of Charles Bally [3:261]. Bally interpreted syntactic transformations as a linguistic map of the speaker's emotional state - “thermometer of the soul.” From a structuralist perspective, Jakobson [5:350-377] and Galperin [4:175-211] substantiated figures as mechanisms that resolve the “conscious conflict” between linguistic norms and artistic intent, thereby increasing the semantic capacity of the information conveyed. Furthermore, Vinogradov [9:153] introduced the concept of the “image of the author,” elevating syntactic figures to central compositional units that organize the literary text.

This was further developed by scholars such as Abduazizov [1:148], who explored the transformational potential of figures, and Quronov [7:212-213], who analyzed them as deviations from the syntactic norm. The research of Sultonsaidova and Sharipova [8:64]

emphasized the “musicality” and aesthetic function of these structures within the Uzbek language. Furthermore, the linguoculturological framework established by Maslova [12:19] provided a new methodological basis for investigating figures as manifestations of national-cultural phenomena.

In summary, the existing literature demonstrates a clear dynamic in the development of syntactic figures: moving from form to content, and ultimately toward culture.

METHODOLOGY

To identify and analyze the expressive and artistic functions of syntactic-stylistic figures within literary discourse, this study employs a multi-faceted methodology grounded in philological and linguo-stylistic inquiry. The research framework is designed to examine the structural and functional mechanisms through which linguistic units transition from a neutral state to a stylistically marked one.

1. Structural-Functional Analysis. The methodological core of this research is based on the theory of stylistic transformations put forward by I.R. Galperin and I.V. Arnold. This method was utilized to analyze instances of conscious deviation from standard, “unmarked” grammatical patterns and to determine the specific aesthetic functions they impart to the text. Within this framework, syntactic figures are treated not merely as decorative elements but as structural intensifiers that increase the pragmatic weight of the information conveyed.

2. Transformational Method. Following the approach established by the Uzbek linguist A. Abduazizov, the transformational method was applied to observe how changes in sentence patterns - such as the shift from active to passive voice or the use of inversion - alter the author's intent and the focal point of the reader's attention. This methodology allows for a precise analytical determination of which component receives the “logical stress” within a given syntactic structure.

3. Linguistic Deviation and “Markedness” Analysis. Drawing upon the theories of Geoffrey Leech and Roman Jakobson, the study investigates how syntactic deviations create a state of “foregrounding” and “defeated expectancy.” The essence of this method lies in analyzing how the disruption of linguistic norms prompts the reader to disengage from cognitive

automatism, thereby directing their attention toward the most significant informative and emotional nodes of the text.

4. Syntactic Convergence Analysis. Based on Mikhail Lomonosov's concept regarding the integration and blending of rhetorical devices, this study analyzes how the accumulation of multiple stylistic tools at a single point (e.g., the synthesis of chiasmus and antithesis) increases the pragmatic density and illocutionary force of the discourse.

RESULTS AND DISCUSSION

In analyzing the role of syntactic-stylistic figures in the creation of literary texts, it was established that these devices are not mere rhetorical ornaments (ornatus) but rather syntactic models of psychological reality. The following scientific conclusions were formulated based on the results of the research:

1. Syntactic transformation and logical emphasis. The analysis of examples demonstrates that the conscious alteration of neutral sentence structure shifts the message's informational center. For instance: "Hozir... ip uzilib ketdi. Uzildi-yu, ajab... og'riq ham sezmadim, alam ham..." [13:113]. In this sentence, the author deviates from the traditional grammatical norm, employing inversion to shift the phrase "alam ham" to the end of the sentence. Consequently, as Geoffrey Leech posits, a "foregrounding" effect is achieved, causing the emotional weight of the phrase to strike the reader's perception with greater intensity [11:3-5].

2. Speech dynamics and emotional tension. According to Quintilian's theory, figures serve as tools to shatter linguistic monotony and persuade the listener [6:410]. This research found that gradation and anaphoric exclamations ensure the "linguistic dynamics" of the discourse. Specifically, in the instance: "Kimsan aka... Kimsan aka... Oyjon!" [13:42], the repetition structurally models the continuity of helplessness, while the exclamation functions as its emotional peak. Similarly, the gradation observed in "Dada! ... Dadajon!" [13:60] increases the illocutionary force (impact) by transitioning from a neutral address to an emotionally charged form.

3. Syntactic convergence and pragmatic density. As Mikhail Lomonosov noted, the integration (convergence) of figures imbues speech with heightened intensity and charm [10:287]. In

Hoshimov's works, this is vividly manifested in the synthesis of chiasmus and antithesis: "Ona uchun bolaning katta-kichigi bo'lmaydi. Bola uchun ham onaning katta-kichigi bo'lmas ekan" [14:8]. Here, the chiasmus and antithesis merge at a single point, enhancing the aesthetic integrity of the text and ensuring logical balance (symmetry). Furthermore, the accumulation of rhetorical questions within a single template serves to continually amplify the illocutionary power of the narrative.

4. Semantic silence and implicit content. Following I.V. Arnold's framework, ellipsis and aposiopesis (leaving speech unfinished) indicate the speaker's inability to complete a thought due to intense excitement or internal anguish. This study determined that the use of aposiopesis in "Ehtimol shundaydir... Ehtimol..." [14:7] signifies the character's lack of spiritual strength to articulate a heavy or painful conclusion. This "semantic silence" leaves the logical resolution to the reader's imagination, exerting an influence more profound than explicit words.

5. Functionality of the transformation method. Analysis based on the views of A. Abduazizov proved that the exchange between active and passive constructions radically renews the expressive-pragmatic direction of a sentence while preserving its core content [1:148]. This, in turn, demonstrates the vital importance of the transformational method in bringing the latent expressive potential of linguistic units to the surface of the discourse.

CONCLUSION

In conclusion, this section of the study has theoretically substantiated the artistic-expressive functions of syntactic-stylistic figures. It has been established that syntactic figures are far more than mere rhetorical ornaments; they are strategic tools arising from the conscious transformation of linguistic norms that significantly enhance the text's illocutionary force. Their primary linguo-poetic mechanism is manifested in directing the reader's focus toward the author's subjective-emotional intent by shifting a neutral grammatical structure into a "marked" state.

Nonetheless, the expressive capacity of syntactic figures in discourse is determined not only by their functional characteristics but also by their inherent internal structure and modeling properties.

Consequently, the impact of each stylistic figure is contingent upon its constituent formal elements and its specific functional role within the composition of the text.

To attain a more profound understanding of this modeling role in text production and to evaluate the degree of expressivity, it is imperative to analyze the structural essence of these linguistic units. Accordingly, the subsequent chapter of this research will be dedicated to a detailed analysis of the structural features, typologies, and construction models of syntactic-stylistic figures as they appear within the text.

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