

Analysis of Syntactical Properties of the Literary Text (Based on the Work "Riding the Yellow Giant")

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Abstract: *The author of the essay uses an artistic study of Khudoiberdi Tokhtaboyev's work "Riding the Yellow Giant" to describe the syntactic aspects of the text. The play examines the growing effectiveness of the literary text as a means of expressive speech, which is a key factor in the widespread use of the syntactic method, and demonstrates once more that content-stabilized speech flows, which play an important role in literature as a means of expressive speech, are syntactic and stylistic figures.*

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The syntactic technique is often employed to guarantee that artistic discourse is effective. Linguist Adkham Abdullayev, who has examined the forms of expression in depth, has presented amazing methodological figures such as "syntactic gradation, syntactic synonymy, unique use of conjunctions, antithesis, monologue, silence, inversion, repetition, rhetorical inquiry." The authors of Linguistic Analysis of Literary Text state that there are the following basic forms of syntactic figures: "anaphora, epiphora, antithesis, gradation, ellipsis, alliteration, rhetorical interrogation." Below, we analyze H. Tokhtaboyev's novel "Riding the Yellow Giant" and touch on some of its linguopoetic features. The text of the work contains many tools that provide its syntactic features. In particular,

Gradation (lat. Gradatio - step, step-by-step reinforcement). One part of speech is a methodological process that reinforces the meaning of another. In fiction, the gradation method is used to compare situations, feelings, and experiences, and to fully express emotions. The literature classifies gradations differently:

- in essence: ascending gradation and descending gradation;
- According to the method of expression: logical, emotional and quantitative gradation;
- According to the material of expression: lexical gradation and syntactic gradation.

Here is an example of gradation:

Omborchi ham xursand, magazinchilar ham xursand, magnitafonu fotoapparati yaxshi ishlab turgani uchun Hoshimjon ham xursand, xayrli ishga yordami tegib, militsiya oldidagi o'z burchini o'tayotgani uchun sehrli qalpoqcha ham xursand. (*The warehouseman is happy, the shopkeepers are happy, Khashimjon is happy that his tape recorder and camera are working well, and the magic hat is happy that he is doing his duty in front of the police.*)

The word "**xursand (happy)**" is used four times in this passage, raising the spirits of the heroes in that environment. If this word had been used once, this arrogance would not have occurred.

Avval oyog'imga, undan keyin qornimga, eng oxirida boshimga qarab:

---Bo'lmaydi, uka, ---deb qo'ydi.

---Nega endi bo'lmas ekan, bo'ladi, ---dedim oshib pishib.

(First to my legs, then to my abdomen, and finally to my head:

--- No, brother, --- he said.

"Why not now?")

The words in this passage, **Avval oyog'imga, undan keyin qornimga, eng oxirida boshimga** (first to my feet, then to my abdomen, and finally to my head), serve to convey the meaning step by step.

We can now see that the same author used the same terms in a different section of the same work. In this situation, the grading corresponds to the qualification:

Jo'ra Juman she'rimni mazza qilib o'qigach, miyig'ida bilinear-bilinmas kulib qo'ydi, keyin o'xshatib avval oyog'imga, keyin shu paytda juda ham ochqab, chuldirab, nag'ma qilayotgan qornimga, terlab turgan peshonamga nazar tashlab:

--- **Nechanchi sinfda o'qiysiz, shoir? deb so'radi**

(When Jura Juman read my poem with pleasure, he laughed uncontrollably in his head, and then, as if on his feet, and then on his stomach, which at that moment was very hungry, squealing, and sweating, he was sweating. glancing at my forehead:

What grade are you in, poet? he asked)

The above condition is described using an adjective in this passage. This sculpture, as we can see, is far more stunning than the previous. In the play, there are also some great analogies.

Assimilations are parables that are often used in oral speech and therefore lose their effectiveness. For example:

tulkiday ayyor, as cunning as a fox
ko'zlari charosdek, eyes like diamond
toshday qattiq, hard as stone
yuzlari oydek, faces like the moon

In truth, it is up to the writer's skill to make such "out-of-date" tactics serve the function of imagery despite their repetition. Analogies developed by a writer in the vernacular based on his own vision, observation, artistic imagination, and analogy power are known as private-author analogies. Originality, imagery, and expressiveness are usually vividly portrayed in such parallels. Any comparison should serve to concretize difficult-to-imagine notions, clarify abstract concepts, and embody the most delicate features of things, events, and acts in beautiful hues in the reader's eyes. For instance:

Xali pora olayotganda xo'ppa semiz amakining chehrasi gul-gul yashnab, labida iljayish desa iljayishga, tabassum desa, tabassumga o'xshamaydigan allaqanday ifodalar paydo bo'la boshlagan edi. Ular hozir qayoqqadir yo'q bo'ldi-yu, o'rnini dovuchcha chaynab olganda paydo bo'ladigan bujmayishga o'xshash bir ifoda paydo bo'ldi. *(While he was taking the bribe, his fat uncle's face was flushed, and he began to look like a smile on his face, a smile on his face. They're gone now, and there's a wrinkle-like expression that appears when you chew on their place.)*

As we can see, here are suffixes (-dek, -day) or words (like, yanglig', xuddi, naq, goyo, goyoki) that directly express the analogy. However, the appropriate use of the words "gul-gul" and "o'xshash" in this passage is a clear indication that the author used this method in his work.

The poetic value of the device, the aesthetic weight of the linguopoetic tool developed by the author's talent, is increased by analogy of analogy. There are a lot of traditional parallels in our language that are actively used in our everyday discourse. We can say that he lost his senses due to metaphors like sheep being soft, stones being hard, pigs being fat, and foxes being clever. We can see that he has established unique, strange comparisons in his knowledge of the essence of things.

Tovuqlarga don berib yurgan, hadeb tuxum yeyaverganidan bo'lsa kerak oshqovoqdek semirib ketgan sariq sochli bir qizdan:

Bu tovuqlar kimniki? – deb so'radim (From a blonde-haired girl who was feeding grain to chickens and who was as fat as a pumpkin, probably because she ate eggs:

Whose are these chickens? I asked)

In this case, the analogy in the child's language shows childish innocence. The child speaks in a childlike, pure, sincere way. As an adult, he doesn't paint his words with heavy paints. The boy claims that the girl is overweight, *hadab tuxum yeyaverganidan bo'lsa kerak* (probably because he ate an egg)! Why? Because he was feeding the chickens!

A similar analogy can be seen below:

Said akaning o'rniga uzoqdan qarasangiz samovarga o'xshab ko'rinadigan qo'l-oyog'i kalta, xo'ppa semiz bir odamni yotqizishishdi. Juda uyquchi ekan, faqat ovqat mahalida uyg'onadi. O'shanda ham bir ko'zi paqqos bo'ladi uyquda bo'ladi. Buning ustiga shunaqangi xurrak tortadiki, rang-barang ovozlarni shunaqangi ko'p chiqaradiki, diqqat bilan quloq solsang, huddi ichida orkestr chalinayotganga o'xshaydi. Bir qarasangiz, bo'g'izlangan qo'ydey xirillab qoladi, bir qarasangiz, buzuq karnay chalayotganga o'xshaydi, tongotarga yaqin sunray, doira sadolariga o'xshash g'alati ovozlari yangraydi. Gohida qo'rqib ketib, beixtiyor hamshirani chaqirib yuborganimni o'zim ham bilmay qolaman. (*Instead of Said aka, a fat man with short arms and legs, who looked like a samovar from a distance, was put to bed. He is very sleepy and only wakes up when he eats. Even then, one eye will be blind and he will be asleep. On top of that, it's so loud that it makes so many colorful noises that if you listen carefully, it's as if an orchestra is playing inside. At first glance, it looks like a slaughtered sheep, and at first glance, it looks like a broken trumpet, the sunrise near the dawn, and strange sounds like the sounds of a circle. Sometimes I'm scared and I don't even know I called the nurse.*)

Here, the stage of the new room is similar to the sound of a child's tongue. These analogies are created by similar means. The hurricane first sounds like an orchestra, then growls like a slaughtered sheep, and then, like a broken trumpet, finally makes a strange sound, like the sound of a trumpet, a circle, near dawn. Not only sound education but his alertness and dedication too are most required. In addition, in the description of the village elders described in the child's language, the writer used different analogies.

Rhetorical questioning, which is one of the syntactic tools, is also a methodological tool that ensures the emotional-expressiveness of the literary text. Rhetorical questions are statements that have a positive or negative connotation and do not require an answer from the listener. Often rhetorical interrogative sentences contain words that reinforce the emphasis, such as the end. They give a high spirits to the speech and serve to emphasize the affirmation with strong emotion. Such forms of speech are very useful in expressing the hero's amazement, joy, surprise, doubt and suspicion, anger and hatred. Widely used in internal and external speech, monologue and dialogue. We can find similar statements in our study.

To'xtang, nega endi ishim doim ketga ketaveradi? Agronom bo'ldim---quvildim. Shoir bo'ldim --- nomim yomonga chiqdi. Injener bo'ldim---arang qochib qotuldim. (*Wait, why is my business always going backwards? I became an agronomist --- I was expelled. I became a poet --- my name was bad. I became an engineer --- I barely escaped.*)

Why?

Here we see not only rhetoric but also a beautiful example of antithesis.

Or we quote from its continuation:

Sayohatchi bo'lmoqchi edim, Petrov amaki bian Vlasov amaki hamrohlikka olishmadi, yonlariga ham yo'latishmadi. Artist bo'lib nomimni shonu shuhratga burkamoqchi edim, bo'lmadi. (*I wanted to be a traveler, but Uncle Petrov and Uncle Vlasov did not accompany me and did not let me in. As an artist, I wanted to make a name for myself, but I couldn't.*)

Why?

There are many such examples in the play. This made the work even more impressive and interesting. Khashimjan, the protagonist of the work, has a unique role to play in expressing his feelings:

Tavba, deyman o'zimga-o'zim, nega endi bunchalik oh-voh qilaman-u, o'z imkoniyatimdan foydalanmayman. (*I'm sorry, I said to myself, why am I sighing so much now that I'm not taking my chances?*)

Here's what rhetoric is all about. So what is an antithesis?

Antithesis (antithesis – to oppose) is the phenomenon of contrasting ideas, concepts, perceptions, and symbols that are logically comparable. In order to reveal the contradiction in the essence of events, rhetorical adjectives, contradictory conjunctions, words and phrases are mainly used in artistic speech. In the linguistic analysis of a literary text, the contradiction is required to determine what the author's purpose is. The skill of the writer is more clearly seen in the material of the expression chosen for the conflicting realities. For example:

Xo'sh, qaysi bo'limda ishlasam ekan? Xabaringiz bormi, yo'qmi, militsiyada bo'limlar juda ko'p bo'ladi: jinoyat qidiruv bo'limi, jamoat mulkini talon-taroj qiluvchilarga qarshi kurashish bo'limi, aybiga iqrar qildirish bo'limi, xizmat bo'limi, avtoinspeksiya bo'limi, qorovullar bo'limi, o't o'chirish bo'limi, e boringki... shunaqangi bo'limlar-da. (*So which department should I work in? Did you know that there are many departments in the police: the criminal investigation department, the department for combating looting of public property, the confession department, the service department, the auto inspection department, guards department, fire department, so on.*)

As we can see in this passage, both rhetoric and antithesis are involved. That fact must be taken into account. "The words **"bormi-yoqmi** (yes or no)" are antithetical. As we often see in the play, the rhetorical question is accompanied by an antithesis:

Qiziq... nimalar bo'lyapti o'zi, o'ngimmi, tushimmi? Men o'zi qanaqa bolaman? Shu paytda xursand bo'lishim kerakmi, yoki hafa bo'lib yig'laymi? Hozirgina qochishga, darbadar bo'lishga tayyor edim. Endi bo'lsa... Tavba! Militsionerlik! (*I wonder what's going on, right or wrong? How am I? Should I be happy or sad? I was just ready to run away. Now... I wonder! Police!*)

In this passage, too, we see the above situation and make sure that our description is correct. The words **"o'ngimmi, tushimmi** (right or wrong)" in this passage serve to create an antithesis. These and other features are evident in the work we are analyzing. Using them helps the writer to convey the idea of the work to the reader quickly and accurately. That's why it's impossible to imagine a work without them.

Conclusion

In short, the most sensitive emotion is how a person grows up in a society, what kind of family he is brought up in, what his beliefs are, what ideas he lives with, his spiritual image, his perception of every change in reality. They are expressed in literary texts using various linguistic and poetic means. Linguopoetic means are important means of conveying the main content of a literary text to the reader in an artistic way.

Literary texts differ from other types of texts by the use of linguistic units, lexical and phraseological units, and the richness of linguo-poetic means. Literary text is a product of the art of our people formed over the centuries and raised to the level of art, which is closely linked with the oral art of our people. Traditions, ceremonies, and traditions that reflect the national image of our people are conveyed to the reader through various linguo-poetic means in literary texts. Art is also a unique way of perceiving elegance and beauty, which reflects the social life of our people, night and day, tomorrow, spiritual values, beliefs, etc. All of this is art. One of the most important social functions that language performs in an artistic text is to make it a priority.

Study of literary texts Individualization of author's speech and character speech of Uzbek artists, skills of effective use of expressive-image, linguo-poetic means, lexical-phraseological resources, units of folk language in the creation of portraits, various landscapes and poetic images, their Uzbek literary language plays an important role in determining the appropriate contributions to the enrichment of the treasury.

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