PECULIARITIES OF THE SENTENCE STRUCTURE IN PUBLICISTIC STYLE

(On the examples of Cho’lpon’s publicistic articles)

Abstract: This article depicts the peculiarities of publicistic style in the construction of sentence. It analyzes the process of Cholpon’s work on his publicistic articles, his choice of word, as well as its use in the publicistic style. Key words: publicistic style, sentence structure, reportage, expressional aims of the sentence, simple sentence, imperative sentence, interrogative sentence, interrogative interjection.

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Introduction

Literary Uzbek language of the 21st century is characterized by the end of the old Uzbek language and the beginning of the new period of formation of the modern language, the process of avoiding the old norms of using strange elements.

It is well known that language elements do not change quickly, they remain unchanged for a long period of time. This process can clearly be seen in the syntactic system of the language. The syntactical system of the language is rather stable character and in the course of time it gets leveled. [1] In accord with the influence of other languages or inner possibilities of theirs own the new syntactical constructions may be born anew or there appear its new versions or they get out of use.[2]

At the dawn of the 20th century A.K. Borovkov wrote the following about the features of the Uzbek language, especially the language of mass media: “The language of the 1905-1917 can be imagined not as a language of the nation but a kind of mixture of different languages. In literature poetry prevailed the prose, both the forms and the language of the poems remained old.

Strong influence of other languages can be seen in the languages of prose, dramatival works as well as mass media. This kind of variety of languages shows that the literary language is a kind of formless and unclear]. [3] This general impression reflects to some extend the real state of the language of the period up to 1917. Before the eyes of the readers there appear the elements of the borrowed forms as well as borrowings from tatar and Ottoman Turkic languages.

Materials and Methods

The creative evolution of Cho’lpon saw such a complicated period of development of the Uzbek language. In this article we try to analize the manner of the poet how to work on his publicistic articles, his choice and use of words in this process.

The peculiaries of the sentence structure of Cho’lpon’s publicistic articles can be characterized by the following factors:

a) the character of the theme being depicted and feature of the genre;

b) idea and emotional attitude of the author;

c) individual style of the author.

In Cho’lpon’s publicistic articles different logical and structural types of the sentence are used. The materials chosen in accord with the purpose of utterance is defined with the nature of the genre.

Utterances of informational character are formed as declarative sentences:

«23 нчи октябрда бутун Андижон тубжой халк муаллимларининг ёппа йиғини бўлди» (General meeting of the local teaches of Andijon was held on October 23), «Уздиннинг баъзи жойларида халк жойларининг ёппа йиғини бўлди» (General meeting of the local teaches of Andijon was held on October 23)
In the articles of the information type Cho’lp ofen sees his task as presentation of events of neutral character. Therefore he uses in them simple, laconic sentences i.e. they are mostly utterances of unemotional character.

In the articles of critical, analytical as well as propagandistic character besides the declarative sentence the author uses imperative and interrogative sentences. It has its own reasons: 1) in such articles the author aims at formation of definite idea and calls for performing a definite attitude; 2) thus their style of expression are brought closer to conversational form; the author asks question, and answers it himself, sometimes he approves the idea, criticizes it, etc. Thus in his analytical and critical articles the expressive and appealing aims of the conversation earns definite importance.

For instance, in a number of articles of the author a definite problem is discussed and they are finished with imperative sentences expressing call or a challenge or a motto: «...» (I would like to speak about my needs for a way out), «...-да, «...» (Let’s stop talking about Halima), «...» (Let’s read literature. Let’ bring up writers” , Let’s organize literary meetings».

It can be seen from the context that these sentences seem “to stress the conversation with the author”, to call his attention to some problem, to hint to a secondary meaning.

In order to reach his aim Cho’lp also uses interrogative sentences effectively. In some articles during the conversation he asks questions and answers them himself: «...» (Do those forgotten poor people use these properties? – No).

The mechanism that we understand this passage is as follows: at the moment of reading his article the reader expects the answer to the question and at the same time finds it in the negative form and this negation is explained. For the purpose of assuring the reader and influence on him such syntactic constructions are very effective.

By means of such interrogative sentences Cho’lp makes the reader think over, directs him to form his own view on the problem under discussion.

For instance, in his article «Furious colonialists» (Furious colonialists) the author writes:”The local executive body does not take any serious measures to defend the only educational center of the local people and to stop the aggressive doings of Kirillof and his supporters with the purpose of defending the Kirgiz people. We don’t know what is the reason of it?”

In this example the question is not a rhetoric one. Its aim has been explained above. Cho’lp understands the reason for indifference of the local authorities with the policy of the “foreign Russian settlers” and in reality they share the same colonial policy according to which national inequality is being used under it. But Cho’lp understands its essence but he does not declare it openly, because he could not. Therefore he puts the above mentioned question. This way he calls the reader to consideration of facts and directs him to understand his own hint.
### Impact Factor:

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The interrogative sentence formed by means of the old Uzbek particle ‘‘-ми’’ resembles the interrogative sentence formed with the help of the Modern Uzbek particle ‘-м’’ where its main function is expressing the interrogative meaning.[6] This process is characteristic of all periods of development of the language. The particle ‘-ми’ is usually added to the stem of the predicate verb [7].

We see that in the articles of Cho’lpon this type of interrogative sentences are widely used: «Бизмадим, бу иш жилдий бир йўлга тушарми, йўқми?» (Idon’t know whether this case will find its right settlement), «Нима учун шошнинг дейсизми?» (You say why I was in a hurry?), «савол бериликим бизнинг ўзимизда ахлоқ борми?» (Do we have moral right to ask a question etc).

In the formation of interrogative sentences Cho’lpon often uses interrogative particles and interrogative pronouns: «ўйланим кўрсатади?» (Who will show the way?), «... бу ўтишдан табиийроқ нима бор?» (...what is there more natural than this?), «... кайси бир шеър ва адабийёт мухаббин тасхир этмас?» (which poem and literature does not attract its reader); «... бият мамкума чиқариб беришга унарларми экан?» (will they agree to publish a complex unit?), «...ижтимоий ходисаларга бегона бўлиши мумкинми?» (is it possible to be indifferent to social events?) etc.

Alongside with it in some sentences Cho’lpon uses the suffix –дир as an interrogative particle: «муҳибини мунгли эътиқод уни эркинларданман» (I am one of those who were given a possibility of seeing and listening to Gorky), «Нук эса ўзини киқитратургон замилларда ёзилган ва яхши ўйналатургон» (Otherwise the plays written in such interesting countries and played well...), «Узбек театрини тиригузмас, ўзбек санъатини жашатмоқ йўлида...» (...on the way of raising he Uzbek theatre and making alive the Uzbek art...), «... ундаги баланд ва латиф йўлар накадар жозибали ва завки нарсалардири» (...the high ways in it are smooth and so attracting and exciting). Homogeneity of parts of the sentence denoting purpose are mostly used in the defining constructions, such as attribute and adverbial modifier, as well as the predicates denoting the quality of the subject. [9] Sometimes homogeneity can be seen in the structureof homogenous phrases: «Писанинг энг зўр қаҳрамони бўлуб-да биринчи, иккинчи ва тўртинчи пардаларда ҳар дам, ҳар нафасда яниги-янги фалокатлар кўратургон, ҳар дақиқада неча рангга, неча ҳолат ва руҳияга тилмоч бўлатурғон» (There came people who understands the art, they saw and warmly appreciate it). Phrases can also be used as homogenous parts: «Бу ноз ҳарорати билан олишладирла» (There came people who understands the art, they saw and warmly appreciate it).

In his articles some of the homogenous parts are related to the aim of the article and some are used as a stylistic means. «Мудир ва ҳайятни қайтлами янигилик» (The headmaster and the uation board often meets new catastrophy, in every now and then meets new catastrophy, in every now and then meets new catastrophy, in every now and then meets new catastrophy) etc.

In the above mentioned example the phrase «ҳар дам, ҳар нафасда яниги-янги фалокатлар кўратургон» is used as an attribute but at the same time it is equal to two phrases: «ҳар дам яниги-янги фалокатлар кўратургон» and «ҳар нафасда яниги-янги фалокатлар кўратургон».

At the same time the phrase «ҳар дақиқада неча рангга, неча ҳолат ва руҳияга тилмоч бўлатурғон» is equal to three phrases: «ҳар дақиқада неча рангга, неча ҳолатга тилмоч бўлатурғон» and «ҳар дақиқада руҳияга тилмоч бўлатурғон».
same homogenous parts of the sentence is an important means of expressing stress, attitude, as well as increasing the estimation. Such constructions are peculiar for the style of Cho’lpon.

In some constructions we can see the repetition of modified noun and such constructions are very close to appositive clauses: “Бу мухим ишни ён кучларга, санъатни тўғри кўриб таний оларион кучларга топштириш керак” (This important task should be given to those young powers who understand and recognize the art).

In this sentence the very repetition of the object “кучларга» makes the homogenous part an apposition. Logically in this sentence the attribute may be recognized as a homogenous part: «ёп, санъатни тўғри кўриб таний оларғон кучларга ...»

We can see that the order of the attribute has been changed (peculiar to apposition) and the repetition of the modified noun makes different the nature of the relation between homogenous and appositive parts of the sentence. Generally in Cho’lpon’s syntax the latter modifies the former part and stresses its meaning. For instance, “Ўнинг кенг хаёли, равон(тег) ва ангил йофаси қилини, қайси бир ёш ва адабий мўхбийи таскир этмас?” (Whom doesn’t bother his wide dream, clear and light expressions in his poems and literary work?.

In this sentence of two homogenous objects the latter defines the former one but they are not separated, and here is no pause peculiar to apposition, but the latter one takes a stress.

In the parenthetical constructions used by Cho’lpon intonation sounds differently. The latter homogenous part used with the purpose of stressing the meaning of the former part takes a logical stress where a pause before it can be felt. For instance, “... чидай олмади, одамлар, у ваҳший «раймонлар ичиндан чиқди», (…could not bear it, he came out of the herd of wild animals.).» «Таэфик Фикрат „Рубоби шкаста“си илана киришган бўлса, ..., «Тархи калим», у дахшатли фароди ила одамларинг қалбидан буюк-буюк ўзгаришлар вужุดга келтиришдир» (Like “убоби шкасту” by Tawfiq Fikrat it became so famous with its wild cry awakens great changes in the souls of people) [10].

In these two examples there is an attribute with the changed position of the attribute: “... чидай олмади, у (ўша-Д.Н.) ваҳший ҳайвонлар (бўлмис-Д.Н.) одамлар ичиндан чиқди», “... у (ўша-Д.Н.),дахшатли фароди (бўлмис-Д.Н.)» «Тархи калим» ила одамларнинг қалбидан буюк-буюк ўзгаришлар вужудга келтиришдир».

In the syntactical constructions created by Cho’lpon these attributes though they are considered to be appositional parts they form a special position in the sentence structure. As we see they take logical stress and there appears a stress, and an increase of the intonation. This appositional part is separate from the previous parts with a pause. In case of making a pause after it the meaning of stress may be lost, therefore it is not a good idea to separate them by means of a comma.

Unlike them the parts of the sentence used with the purpose of modifying the preceding parts are separated by a pause and the sentence has a corresponding intonation: «Чунончи, уй ишларининг ҳаммасини - то қир ювишгача - боларинглар ўзлари қилдилар» (All the householde score, even washing the clothes are made by children). «Охирда, у (ўша-Д.Н.) неча миллиён ғуноҳсиз жоиларин ютуб, қўб мамлакатларни вайрон килуб келган «маданият уруш» (Оврупо муҳорабаси)дан сўнг, чидай олмади...» (At last having killed millions of lives, having destroyed number of countries, “the war of European cultures” could not bear...).

In Cho’lpon’s publicistic speech we often come across the syntactical constructions complicated with introductory elements. In accord with the purpose of their use they often have special styles and differ from each other.

From this point of view they may be divided into constructions: a) expressing a modal meaning, b) modifying the sentence or its part, c) stressing, increasing of meaning.

The first type of constructions are used by Cho’lpon in order to add some modal meaning to the information contained in his speech. They are the following elements: тўғри - It’s right..., рост- I’s true..., вақоланки - by the way..., менинча (менингча) - I think..., ҳолбук - It’s true..., эҳтимол - Perhaps...), демак - So..., албатта - Of course, ..., нечиқдир - I don’t know why...), шекилик - It seems..., ниҳоят- at last... , ҳар холда –in any case), шундай килиб -this, etc.

The second group of introductions are used by Cho’lpon to interpret the meaning of words used in his articles. It is well known that words used by Cho’lpon are not yet been absorbed and levelled by our language. In order to deliver his ideas to the reader Cho’lpon had to use newly born words related to the content of his information. In the information type of sentences we can meet language realia of that time: «... истироҳат ўйй» (дом отдыха), учило (Indonesia), қони- (hospital) to be opened, «...биринчи навъдан (первый сорт)»... (The first sort of...), қош-ҳўжончи шўъбаси (коммуналный отдел) (community department), қавдол равжаси (Госплан) биносида (in the building of State Plan committee), «пул танланиган (финансовый кризис) ултади» (Financial crisis).

In these sentences the author seeks new means of expressing mainly Russian words and offers them to the reader. It was natural that for the users of the language new skills of interpretation were necessary.
Another situation can be seen in the articles dealing with the life of foreign countries: 1) translation of proper nouns are given first and followed by its original spelling in brackets: «Ҳинд тасвирлари» («Индийские сценички - Indian siluets»), «…Янги Шарқ» («Художественный театр – Art theatre »…); 2) the term is given followed in brackets its translation: «…магариш (аллама) Дивишраданад…- saint Dibindranad», «Украина Давлат канелласи (чолги тўдаси –The state assembly of musicians of Ukraine)…», «панлар (мукдорлар) кўлда эзилган-exploited by the owners of property»; 3) Uzbek version is given first followed by its original version: «… Амрико кулиясилига (коллегия) кириб…- entering the American colleged». It seems that in these examples the author tries to clarify the meaning of the information.

It seems that the difference in the explanation of words is based on the following opposition: 1) the process of borrowing is a natural process; 2) as a participant of seminar “Chigatoy talks “Cho’lpon tries for purity of his mother tongue. Avoiding use of foreign words Cho’lpon fights to provide their Uzbek version, and explains their essence with the help of phrases: «галати тарз (стиль)- 'strange style' лари бор», «базм-чоглу (кокерт)- concert», «жуда кўнгилчак (сентименталь- sentimental spirit) бир рухо», «бизнинг тарихимизнинг тадкик тақсадор ва майдонлари (этнография - ethnography)», «асарининг жойланиши (постановка - staging)», «boBox бошдан ошимлар (космополит - cosmopolitan)» etc. As is seen from these examples with the help of introductory constructions Cho’lpon tries to define and explain the essence of the word or phrase.

Some of the above mentioned words have been absorbed by our tongue (концерт, сентиментал, этнографик, космополит), some of them have their derivatives(сахналаштирилимок). Fighting for the purity of our tongue Cho’lpon tries to use Uzbek versions of even already adopted Arabic words:«…охирги йўллари (мисларлари –lines of verse)», «…үрарчага тизма(назм - poem) билан таржима қилинган…», «хёйатчи (сотилган - treacherous) араб ва туркчалари» etc. These lines were written before the 20th century when Cho’lpon was still under the influence of “Chigatoy group” talks.

It’s noteworthy that sometimes Chouplon’s tryings seem to be artificial and forced act. At the the beginning of the 20th century Cho’lpon writes: «бизда тузаниши(тримга) кўб ахамият берилмайдир» - we do not pay much attention to make up and in the 1930s he writes: «саҳнанинг ўз ўзгартириш (трим) леға нарсаси бор» - stage has its own style of make up.

In both cases the author tries to find corresponding word but in reality our tongue received this word as it is used in the origin. The same can be said in relation to words «актёрса(aёл тамсилчи- actress)», «режиссёр (муаллим - producer)».

In some cases Cho’lpon is unable to interpret the meaning of the word, though a part of the meaning is depicted but its terminological essence can be lost.

For instance, актёр икроси қақида сўз борганда «тўлук бир тип(түс) бера олди» (When dealing with the performance of the actor a full tyecould be given), «урфин ва тетик(типик) рўлларда (жанъ, в характерных и типических ролях – in traditional and typical roles)>> ўрнини - Д,Н» can prove this idea.

Sometimes the level of development of our language can be the cause of such misuses:«…фожали сўзлари, хам, кулия сўзлари хам бўш, талвасаси, ишонччис (неубедительный) чиқади» (…both tragic and humorous words sound without emphasis).

Today the word «неубедительный - unbelievable»is given in our literary language as «ионарси».

The endeavors of Cho’lpon in seeking suitable words for the borrowed words can be seen in the following lines:«асарда даррор сесилятургон бир каршилик (индик- противоположность) бор – there is an opposition in the work that can easily be felt».

As is seen in the above mentioned case in order to give the meaning of the word «противоположность» Cho’lpon uses two versions, he hesitates that the meaning is not depicted fully. The use of the word «индикат» seems to be the result of later development. In spite of these facts we can say that Cho’lpon, who lived and created in the early days when there appeared the necessity of enriching our word-stock made a definite contribution to the development of our language. In this process he widely used the introductory elements of the sentence, as parenthesis. The introductory elements of the sentence serve not only to clarify and to define the idea of the utterance but also has a stylistic purpose. They are related to the form of the sentence semantically, but not grammatically. In the necessary points he uses them effectively: «…Махмудхўжа отамиз билан бир каторда Father Mahmudho’ja…», «саҳнанинг хос боғлён камчиликлари (жихоз, декаратсия ва кийимлар камлиги)…- short comins related to the lack of equipment, decoration, clothes…».

In these examples in their essence though explanations stand close to appositional parts and some of them stand close the words denoting modality: «Энг охирли яна бошка бир кўл билан (сўнгроқ кўшилган бўлса керак)...
At the end it was written by the other hand, «50-60 жилдлик (ёки жузълик) «Қомус фалсафа» ёғон эмниш деган ривоятлар эшитилди – we heard that 50-60 files of books were written... ».

In both examples the introductory constructions serve to express supposition and indefiniteness.

Conclusion

On the basis of the above mentioned observations we may conclude that:

1. In his analytical and propagandistic articles with the purpose of giving the monological speech the form of a dialogue, to form such an imagination in readers mind, to activze his reading ability, to influence on him ideologically and spiritually Cho’lpon used them effectively and sought different forms of possibilities. His search makes a worthy contribution to the formation of publicistic style.

2. The complicated form of simple sentences used in Cho’lpon’s articles with the purpose of stylistic effect widens the possibilities of speech expression. Complexity of sentence structure brings it nearer to the everyday life of the language. This style is important to form ‘language skills’ of the speakers.

3. Based on the material of this article we can state that Cho’lpon brought a number of words and phrases, making use of different syntactical structures and styles he tried to make the process of absorption easier and in this way he reached definite positive results.

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