PECULIARITIES OF THE SENTENCE STRUCTURE IN PUBLCISTIC 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.

Language: English

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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 the 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 of 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, dramatitical 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 analyze the manner of the poet how to work on his publicistic articles, his choice and use of words in this process.

The peculiarities 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 ичи октябрда бугун Андижон тубжой халк муаллимларининг ённа ўйгани бўлади» (General meeting of the local teaches of Andijon was held on October 23), «Уздининг баъзи жойларида деҳқончилик солиғининг ёйиллиши сустрал
борадур (Collection of the land taxes from peasantry of the region is going slowly).

In the articles of the information type Cho’lpon sees his task as presentation of events of neutral character. Therefore he uses them in 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: «Ейайдук, карнидошлар, зироатдан!», «Ватандошлар!», «Вакилларингизга муваффақият тиланглар, зироатдан!», «Ватандошлар!» «Адиблар, зироатдан! зироатдан!» (Let’s write about agriculture, my dear relatives! My countrymen! Wish g...»)

In some of his utterances in order to finish his final conclusions Cho’lpon uses imperative sentences. In such sentences the predicate is expressed by a compound of “gerund +modal word”: “... уларга ҳоз махаллий маблаг ва ҳоз бошқа маблагдан бир чака бериш керак эмас!» “...they should not be given even a penny from the local fund!», “Бу ўзбек саҳнасининг зўр энгиси, мундан фойдаланув керак.» (This is a great victory of the Uzbek stage, it should be used effectively). We can also observe the use of the imperative sentences in the utterances concerning the activities of the local government. Some of them may be formed as indirect speech: (Интроқўм ... солиқиий саққа шўъбаси сенга қаттиғ бўйруқ қилдиким, Жалолобод районостида 3 шифоқонадан биттаани Избоскент ва биттаани Ҳакқулобод районостига кўчурчўр шорасиқақириси) (The executive authorities ordered the Health care department that one of the three hospitals in Jalolobod district should be moved to Izboskan district and another one to Haqqulobod district), and sometimes they can be presented in the form of a direct speech. (Интроқўм ... қарор берди: 1) ... бўйруқлиги, 2) ... чоралар кўрулиси, 3) ... тезлик билан қараб чиқишни) (The executive body decided : “ 1)It should be ordered...”, 2) “...Measures should be taken”, 3) “...should immediately looked through...). The method of bringing the speech of the publicistic article close to conversational form alongside with increasing the influence of the article on the reader serves as a means of activating the readers’ activity. Ch’olph uses this method effectively. For instance, imperative sentences with the predicate in the form of the 1st person of the Imperative mood are used as a means expressing the aim and wish of the author: «Ўзимнинг йўлсизлигиндан бир оз сулаб ўтаяни: ...» (I would like to speak about my needs for a way out), «...да, «Ҳалима» тўғрисида сузии тўқтатайлик» (Let's stop talking about Halima), «Адабиёт ўқуйлик. Адиллар етшидирайлик, «адабиёт кечалари» қасайлик» (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’lpon also uses interrogative sentences effectively. In some articles during the conversation he asks questions and answers them himself: « Аммо ҳалиги кўлгача қолон шўрликлар шу неъматдан ... фойдаланиб келадирларми? - Йўқ...» (But 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.[5]

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

For instance, in his article «Куғурон мустамлакачилар» (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’lpon understands the reason for the 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’lpon 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.

**ISPC Industry and technology, Philadelphia, USA**

**Impact Factor:**

| ISRA (India) | SIS (USA) | ICV (Poland) |
|-------------|-----------|--------------|
| 1.344       | 0.912     | 6.630        |
| ISI (Dubai, UAE) | РИЦЕ (Russia) | PIF (India) |
| 0.829       | 0.234     | 1.940        |
| GIF (Australia) | ESJI (KZ) | IBI (India) |
| 0.564       | 3.860     | 4.260        |
| JIF         | 1.500     | 2.031        |
The interrogative particle formed by means of the old Uzbek particle ‘—ми’ resembles the interrogative sentence formed with the help of the Modern Uzbek particle ‘—ми’ 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: ‘Бизламим, бу иш жоқийди бир йўлға тушармиз, йўқми?’ (Idon’t know whether this case will find its right settlement), ‘Нима учун ёшдиринг дейсизми?’ (Say you why I was in a hurry?), «... савол беролар эмасми, ун кўрсатади, ун бир нун, бир каромат этаси, бир Ҳизр деб эйтилади» (the kiss of hands, and considers it to be a saint), “Бундай муғлаб, ғамли куйлар...»(such pessimistic melodies), “Санъатни тушунган кишилар кўрдилар, кўрдилар, ҳарорат билан олишдилар» (There came people who understands the art, theyseaw and warmly appreciate it).

Phrases can also be used as homogenous parts: ‘Буюк Горькийни кўрсатиб, ва сўларланар эҳитиш шарафита эршганлардираним» (I am one of those who were given a possibility of seeing and listening to Gorkiy), “Бўй эса ўзни кинкиятурғон заминларда ёзилгандир ва яхши ўйналатурғон топиришларда...” (Otherwise the plays written in such interesting countries and played well...), “Узбек театрини тирикмаск, ўзбек санъатни яшатмоқ йўлидан...» (...on the way of raising he Uzbek theatre and making alive the Uzbek art...), “… унди баланд ва латиф йўллар накадар жозибали ва завқили нарсалардир» (... 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 adverbal modifier, as well as the predicates denoting the quality of the subject. [9] Sometimes homogeneity can be seen in the structure of homogenous phrases: “Писанинг энг зўр қаҳрамони бўлуб...» (The son of Alihoja and the son of Yormuhammad have been included in this process), “Эки шахар тўкуюгиларин созили билан кўчирилар соҳозинг айлолари...» (The members of the union of textile workers and union of leather workers wanted to give...), “Райунлардан сўнг Ёрбочи, Султонобод, Кўргонгепа, Ҳакқулобод ва Олтинкўл бўлувули келдир» (After the districts follow local authorities of Yorboshi, Sultanobod, Qo’rg’ontep, Haqqulobod, and Oltinko’l etc.) sentences reflect the first position.[8]

Cho’lpon uses homogenous parts as a stylistic means in order to clarify the idea, to stress and to increase their meaning: «... ҳар дам, ҳар нафасда...» any time, in any case, ‘группа жудай, жуда кендириди»(the troop is very serious and very wide), «...Иблизинг ўқининг ўнадир, ун бир нун, бир каромат этаси, бир Ҳизр деб эйтилади» (the kiss of hands, and considers it to be a saint), «Бундай муғлаб, ғамли куйлар...»(such pessimistic melodies), “Санъатни тушунган кишилар кўрдилар, кўрдилар, ҳарорат билан олишдилар» (There came people who understands the art, theyseaw and warmly appreciate it).

Phrases can also be used as homogenous parts: “Буюк Горькийни кўрсатиб, ва сўларларин эҳитиш шарафита эршганлардираним» (I am one of those who were given a possibility of seeing and listening to Gorkiy), “Бўй эса ўзни кинкиятурғон заминларда ёзилгандир ва яхши ўйналатурғон топиришларда...” (Otherwise the plays written in such interesting countries and played well...), “Узбек театрини тирикмаск, ўзбек санъатни яшатмоқ йўлидан...» (...on the way of raising he Uzbek theatre and making alive the Uzbek art...), “… унди баланд ва латиф йўллар накадар жозибали ва завқили нарсалардир» (... 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 adverbal modifier, as well as the predicates denoting the quality of the subject. [9] Sometimes homogeneity can be seen in the structure of homogenous phrases: “Писанинг энг зўр қаҳрамони бўлуб...» (The son of Alihoja and the son of Yormuhammad have been included in this process), “Эки шахар тўкуюгиларин созили билан кўчирилар соҳозинг айлолари...» (The members of the union of textile workers and union of leather workers wanted to give...), “Райунлардан сўнг Ёрбочи, Султонобод, Кўргонгепа, Ҳакқулобод ва Олтинкўл бўлувули келдир» (After the districts follow local authorities of Yorboshi, Sultanobod, Qo’rg’ontep, Haqqulobod, and Oltinko’l etc.) sentences reflect the first position.[8]
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 appositional clauses: «Бу мухим ишни ён кучларга, санъатни тўғри кўриб таний оларнинг кучларга топшириш 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: «еён, санъатни тўғри кўриб таний оларнинг 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, «Унинг кенг хаёли, равон(тез) ва енгил ифодаси кимна, қайси бир шеър ва адабий мумкини 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. Logically in this sentence the attribute has been changed (peculiar to apposition) and the former modifies the latter one.

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 оламди, одамлар, у ваҳший «хайвонлар ичиндан чиқди», (...could not bear it, he came out of the herd of wild animals).» «Тавфик Фикрат «Рубоби шикастаси иля қанча тангилан бўласа, ..., «Тархи калимчичи, у ваҳшили фарёни ила одамларнинг қалбида буюк-буюк ўзгаришлар вужудга келтиришдир» (Like “«Рубоби шикастас» by Tavfik 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 оламди, у (ўша-Д.Н.) ваҳший хайвонлар (булмис-Д.Н.) одамлар ичиндан чиқди», «... у (ўша-Д.Н.),ваҳшили фарёни (булмис-Д.Н.) «Тархи калимчичи, у ваҳшили одамларнинг қалбида буюк-буюк ўзгаришлар вужудга келтиришдир».

In the syntactic 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: «Чуноччи, уй ишларининг ҳамиасини — то кир ювиштагача - болаларнинг ўзлари қиладилар» (All the household score, even washing the clothes are made by children). «Охирда, у (ўша-Д.Н.) ичка милйин гунохсиз жонларни ютуб, кўб мамлакатларни вайрон қилуб қелган «маданият уруши» (Оврупо муҳорабаси)дан сўнг, чидай оламди...

(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- І’s true..., ваҳоланки - by the way..., менинчча (менинча) - I think..., холбукки - It’s true..., эҳтимол - Perhaps..., демак -So..., албатта - Of course,..., нечиқидир - I don’t know why..., шекиллик - It seems..., ниҳоят- at last..., хар холда –in any case), шундай килиб -thus, 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: «... ичкароҳат уйин» (дом отдыха)очилгон=health resorts have been opened, «...бағанчичи навъдан (первый сорт)»... (The first sort of...), «чаҳар хўжалиги шўъбаси (коммуналный отдел) (community departmet), «давлат режаси (Госплан) биносида» (in the building of State Plan committee), «пул таълиғи (фінансовы́й кризис)уътамди» (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: «Хинд тасвирлари» («Индийские сцены» - Indian silvests), «...Янги Шарк» мажмуаси (Новый Восток-New Orient complex) », «...Санъат театр» (Художественный театр – Art theatre ...); 2) the term is given followed in brackets its translation: «... магариш (аллола) Дибиндранад...- saint Dibindranad», «Україна Давлат капелласы (чогли тўдаси –The state assembly of musicians of Ukraine)...», «панлар (мулддорлар) кўлида эзилган-эксплойтид шунар объектов свойств»; 3) Uzbek version is given first followed by its original version: «... Амрико қулиясига (коллежига) кириб...- entering the American colleges». 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-чюлгу (концерт) - concert», «жуда кўнгилчак (этнографик) (сентиментал) - sentimental spirit» бир рух», «бизнинг тархимимизнинг тадкигла алқадор (этиографий - ethnography)», «асарининг жойланиси (постановка - staging)», «бошдан оёқ қадимлик (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 mentiond words have been absorbed by our tongue (концерт, сентиментал, этнографик, космополит), some of them have their derivatives(сахналаштирилмок). Fighting for the purity of our tongue Cho’lpon tries to use Uzbek versions of even already adopted Arabic words:«...охирги йўллари (мисаллари –lines of verse)...», ...ўрчуга тизма(назм - poem) билан таржима қилинуб...», «хўймаччи (сотилғон - treacherous) араб ва туркларни» etc. These lines were written before the 20th entry when Cho’lpon was still under the influence of “Chigatoy group” talks.

It ‘s noteworthy that sometimes Choulpon’s tryings seem to be artificial and forced act. At the beginning of the 20th century Cho’lpon writes: «бизда тузнаний(грим)га кўб аҳамият берилимайтир» - we do not pay much attention to make up and in the 1930s he writes: «саҳнанинг ўз ўлгартирши (грим) деган 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(ёл тасвирлари- actress)», «режисёр (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 ҳақида сўз борганда тўлқир бир тип(тус) бера олди (When dealing with the performance of the actor a full тезгили бошқа бўлган) бошқа кўплари (ўрнида - D.H) can prove this idea.

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

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

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

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: «...Махмуддўжра отами билан бир катарда Father Mahmudho’ja...», «саҳнанинг ҳос бўлғон камчиликлар (жиноқ, декаратив ва кийимлар камлган)... - shortcomings 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 охирда яна бошқа бир кўл билан (сўнгроқ кўшилган бўлса керак)...
The end it was written by the other hand, «50-60 жилдик (ёки жузълик) «Қомус фалсафа» ёғон эмиш деган риёятлар эшиятиди – 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 active 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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