

CONNECTION OF SENTENCES IN A COMPLEX SYNTACTIC WHOLE IN THE WORKS OF F.M. DOSTOEVSKY

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Abstract: The language of modern fiction widely reflects the use of one of the techniques of stylistic syntax of book speech - a complex syntactic whole, where the features of syntactic connections beyond sentences are manifested. Revealing the secrets of the human spirit, F.M. Dostoevsky pays much attention to the poetics of his novel: language, style, place and time of action, composition, landscape, etc. The language in the works serves to convey the creative thought of F.M. Dostoevsky himself and the reasoning of his heroes.

Keywords: complex syntactic whole, fiction, novel, syntax, style.

The inalienable right of a writer is to create artistic images with the help of words. Every writer has his own speech means, which he uses to outline impressive pictures and individual characters.

The principle of individualization of speech, so masterfully implemented by Pushkin, who managed to open the way for genuine folk speech in literature, was fully accepted by all writers.

Modern literary language in general and artistic speech in particular are characterized by the wide penetration of elements of living colloquial speech into written speech, namely, colloquial constructions into the system of written speech. Such penetration is carried out mainly through the speech of characters. However, on the other hand, the last century was characterized by the wide spread in everyday-colloquial speech of constructions originally characteristic of bookish styles of speech, which could not but be reflected in artistic speech.

Professor N.S. Pospelov notes that "a complex syntactic whole can be analyzed with complete certainty only in its written recording, because, as V. Bogoroditsky correctly noted, only "with the development of writing did it become possible to form more extensive complex sentences, since vision makes it possible to encompass sentences with a more extensive volume" [5].

The concept of a unity greater than a sentence has long attracted the attention of Russian linguists, who noted the presence of a syntactic unit larger than a sentence. However, a deep study of this issue belongs to our time. Modern researchers of the Russian language, along with a complex sentence, the subject of syntax, recognize a special syntactic structure consisting of combinations of several sentences, possessing an internal structural and semantic organization, appearing in speech as a complete communicative unit and called a "complex syntactic whole" [7].

This issue of modern linguistic literature is the subject of many interesting studies, which characterize the main distinctive features of the named construction. In the artistic speech of writers,

one of the elements of syntax that characterizes their individual style is the construction of a complex syntactic whole, which is distinguished by special construction techniques in individual writers.

It is here that the writer's desire to clothe the message in certain artistic forms, which are determined by the genre and content, is manifested. In doing so, the writer uses stylistically significant elements existing in the language or creates them himself on the basis of commonly used linguistic material [1, p. 56].

The artistic fabric of F. M. Dostoevsky's works "The Idiot", "Poor Folk" and "Crime and Punishment" is abundantly saturated with complex syntactic wholes, the basic types of structure of which are distinguished by certain features, which are manifested in the methods of coupling their constituent parts together.

In its structure, a complex syntactic whole usually breaks down into two parts, namely, the presentation of the message is dismembered here. The sentence put forward in the preposition is introductory and has communicative independence (autosemantic). It expresses the topic of the message [2]. The subsequent sentences are synsemantic and do not have communicative completeness: they explain, clarify what is being communicated, starting from the topic and being the core of the utterance or rheme.

For example, in the work "The Idiot" we read: «¹Обладатель плаща с капюшоном был молодой человек, лет двадцати шести или двадцати семи, роста немного повыше среднего, очень белокур, густоволос, со впальными щеками и с легонькою, востренькою, почти совершенно белою бородкой. ²Глаза его были большие, голубые и пристальные; во взгляде их было что-то тихое, но тяжелое, что-то полное того странного выражения, по которому некоторые угадывают с первого взгляда в субъекте падучую болезнь. ³Лицо молодого человека было, впрочем, приятное, тонкое и сухое, но бесцветное, а теперь даже досиня иззябшее. ⁴На ногах его болтался тощий узелок из старого, полинялого фуляра, заключавший, кажется, все его дорожное достояние. ⁵На ногах его были толстоподшвенные башмаки с штиблетами, - все не по-русски» [3].

The first sentence is a kind of introduction. The micro-theme of this complex syntactic whole is the description of the appearance of the protagonist of the novel. This complex syntactic whole has a three-part structure: introduction is the first sentence, development (middle part) is the next 3 sentences; ending is the last sentence. The means of communication between sentences are: lexical repetition (young man (1, 3), his (2, 4, 5)); lexical and grammatical - possessive pronoun his (2, 4, 5), their (2); grammatical - one type of sentences in the middle part, anaphora (on his feet - on his feet (4-5)), unity of aspectual-tense forms of the verb in all parts of the complex syntactic whole: past tense verbs were, were, was, was hanging out, were. The given complex syntactic whole presents a description. One paragraph corresponds to one complex syntactic whole.

Let's consider the means of communication between sentences in the novel "Crime and Punishment". «¹В начале июля, в чрезвычайно жаркое время, под вечер, один молодой человек вышел из своей каморки, которую нанимал от жильцов в С — м переулке, на улицу и медленно, как бы в нерешимости, отправился к К — ну мосту.

²Он благополучно избегнул встречи с своею хозяйкой на лестнице. ³Каморка его приходилась под самою кровлей высокого пятиэтажного дома и походила более на шкаф, чем на квартиру. ⁴Квартирная же хозяйка его, у которой он нанимал эту каморку с обедом и

прислужгой, помещалась одною лестницей ниже, в отдельной квартире, и каждый раз, при выходе на улицу, ему непременно надо было проходить мимо хозяйкиной кухни, почти всегда настежь отворенной на лестницу. ⁵И каждый раз молодой человек, проходя мимо, чувствовал какое-то болезненное и трусливое ощущение, которого стыдился и от которого морщился. ⁶Он был должен кругом хозяйке и боялся с нею встретиться» [3].

The first sentence is the beginning of the complex syntactic whole. The microtheme of this complex syntactic whole is the description of the main character and his apartment. This complex syntactic whole has a three-part structure: beginning is the first sentence, the middle part is the next 3 sentences, and the ending is the last sentence [9]. The means of communication between sentences are: lexical repetition (young man (1, 5), landlady (2, 4, 6)); paradigmatic repetition (young man – he, his, him (1, 2, 3, 4)); grammatical – the unity of aspectual-tense forms of the verb in all parts of the complex syntactic whole; derivational (landlady – landlady's (2, 4)). The complex syntactic whole contains a description. One paragraph corresponds to one complex syntactic whole.

«¹Маленькая закоптелая дверь в конце лестницы, на самом верху, была отворена. ²Огарок освещал беднейшую комнату шагов в десять длиной; всю ее было видно из сеней. ³Всё было разбросано и в беспорядке, в особенности разное детское тряпье. ⁴Через задний угол была протянута дырявая простыня. ⁵За нею, вероятно, помещалась кровать. ⁶В самой же комнате было всего только два стула и клеенчатый очень ободранный диван, перед которым стоял старый кухонный сосновый стол, некрашенный и ничем не покрытый. ⁷На краю стола стоял догоравший сальный огарок в железном подсвечнике. ⁸Выходило, что Мармеладов помещался в особой комнате, а не в углу, но комната его была проходная. ⁹Дверь в дальнейшие помещения или клетки, на которые разбивалась квартира Амалии Липшевхзель, была приотворена. ¹⁰Там было шумно и крикливо. ¹¹Хохотали. ¹²Кажется, играли в карты и пили чай. ¹³Вылетали иногда слова самые нецеремонные» [3].

The first sentence is a kind of introduction. The micro-theme of this complex syntactic whole is the description of Marmeladov's room. This complex syntactic whole has a three-part structure: introduction - the first 2 sentences, development (middle part) - the next 7 sentences; ending - the last 4 sentences. The means of communication between sentences are: lexical repetition (room (6, 8), his (2, 4, 5)); lexical and grammatical - the possessive pronoun his (8); grammatical - the unity of the aspectual-tense forms of the verb in all parts of the complex syntactic whole: the past tense verbs *osveshchal'*, *was*, *protyat'na*, *stoy'*, *plod'ali'*, *igry'*, *pily'*, *vyvyali'*. The given complex syntactic whole presents a description. One paragraph corresponds to one complex syntactic whole.

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