

## COMPOSITE SENTENCES AND THEIR STYLISTIC ROLE AMONG OTHER ASPECTS

**Usarov I.K.**

Associate professor of the Department of theory and methods of the English language,  
National pedagogical university of Uzbekistan named after Nizamiy, Tashkent

**Abstract:** Composite sentences, as syntactic structures uniting independent clauses, are not only grammatical but also stylistic units. Their stylistic aspect reveals how conjunction choice, clause order, and repetition create expressive, emotional, and rhetorical effects. Devices such as asyndeton, polysyndeton, anaphora, epiphora, parallelism, and antithesis highlight rhythm, emphasis, and contrast in discourse. This paper reviews these functions across Western, Russian, and Uzbek linguistic traditions, with special attention to A. Mamajonov's contributions. Recent research further integrates cognitive and corpus approaches, underscoring the interdisciplinary role of stylistic analysis in understanding the expressive power of composite sentences.

**Keywords:** composite sentence, stylistic function, asyndeton, polysyndeton, anaphora, Uzbek stylistics

### Introduction

Language is not only a means of communication but also a medium of artistic and emotional expression. Within the syntactic system, the composite sentence plays a central role, because it reflects both the logical organization of thought and the stylistic design of discourse. The traditional study of composite sentences has largely focused on syntax (their formal structure), semantics (the meaning relations between clauses), and pragmatics (their use in communication). Yet, the stylistic dimension deserves equal attention because it demonstrates how the same logical relation may be presented in a variety of expressive ways.

The Swiss linguist C. Bally [1] emphasized the necessity of examining the emotive function of language. He argued that syntactic structures, including composite sentences, often carry a second layer of meaning: expressive, emotional, or evaluative. The Russian scholar V.V. Vinogradov [11] later developed the theory of artistic speech, demonstrating how syntactic construction determines stylistic tone. His contemporary, I.R. Galperin [3], classified stylistic devices systematically, particularly in his *Stylistics* (1977), which remains a standard reference in English and Russian linguistics.

In Ukrainian linguistics, O.D. Ponomariv [10] emphasized that stylistics must be seen as an integral part of modern literary language, paying special attention to syntax as a source of stylistic effect. Meanwhile, in Uzbek linguistics, A. Mamajonov [6] was the first to write a monograph on composite sentence stylistics (1990). His pioneering work opened the way for a school of syntactic stylistics, which was further developed by scholars such as D.U. Ashurova [7], who applied stylistic analysis to artistic texts, A.E. Mamatov [9], who focused on phraseological stylistics, and M.G. Hoshimov [4], who introduced comparative and cognitive perspectives.

Thus, the study of composite sentences today requires not only a grammatical but also a stylistic approach, integrating classical theory, modern comparative analysis, and new methods like discourse and corpus linguistics.

## Methodology

The methodology of this study combines comparative, descriptive, and functional approaches.

1. **Comparative Approach.** We draw on works by international scholars—C. Bally [1], I.R. Galperin [3], V.V. Vinogradov [11], and O.D. Ponomariv [10]—and compare them with Uzbek scholarship (e.g. A. Mamajonov [6], D.U. Ashurova [7], A.E. Mamatov [9]). This allows us to identify both universal and language-specific features of stylistic syntax.
2. **Descriptive Analysis.** Classical stylistic devices such as asyndeton, polysyndeton, repetition, and inversion were described in detail, with their formal definitions and stylistic functions. Special attention was given to how these devices are realized in composite sentences, as opposed to simple sentences.
3. **Functional Perspective.** The study interprets stylistic devices not merely as ornaments but as functional tools in communication. For example, asyndeton may serve to quicken tempo in oratory, while polysyndeton may slow it down and add solemnity.
4. **Integration of Modern Approaches.** Recent studies in translation (e.g. N. Dubnevych [2]) and corpus stylistics (e.g. D.M. Yuldasheva [12]) were examined to show how traditional stylistics is now being expanded with quantitative and applied methods.

This multi-faceted methodology ensures that the stylistic aspect of composite sentences is studied in both depth and breadth.

## Results and Discussion

### 1. Core Stylistic Devices in Composite sentences

Composite sentences embody stylistic variety through their structural and functional choices:

- **Asyndeton.** The omission of expected conjunctions accelerates rhythm and creates a sense of immediacy [3]. For example, “I came, I saw, I conquered” demonstrates how omitting “and” yields forceful brevity.
- **Polysyndeton.** The repetition of conjunctions (“and this, and that, and the other”) slows rhythm and emphasizes accumulation [3]. This device is frequent in both literary prose and oral traditions.
- **Repetition (Anaphora/Epiphora).** Repetition at the beginning (anaphora) or end (epiphora) of clauses builds cohesion and emphasis [3]. As observed by I.R. Galperin, anaphora foregrounds novelty following repetition, while epiphora stresses concluding words.
- **Parallelism.** Using identical syntactic patterns across clauses provides rhythm, harmony, and logical balance [3]. Parallelism is especially prominent in poetry and rhetoric.
- **Antithesis, Chiasmus, Antimetabole.** These devices create contrast or inversion. V.V. Vinogradov [11] noted their importance in dramatizing conflict in literary texts. Antimetabole, in particular, enhances memorability (“Ask not what your country can do for you—ask what you can do for your country”).
- **Inversion.** Altering word order foregrounds specific elements, creating stylistic emphasis [3]. In Uzbek poetry, inversion often brings key images to the start of the line.

## 2. Comparative Perspectives

- Western Tradition. C. Bally [1] focused on expressive syntax in French. Later stylisticians in English extended his approach to rhetorical and literary analysis.
- Russian Tradition. V.V. Vinogradov [11] and I.R. Galperin [3] shaped the theory of stylistics as a systemic field. N.I. Formanovskaya (1978) also made important contributions to the stylistics of complex sentences.
- Ukrainian Tradition. O.D. Ponomariv [10] emphasized stylistic differentiation within modern Ukrainian syntax.
- Uzbek Tradition. A. Mamajonov [6] pioneered the stylistics of composite sentences, while D.U. Ashurova [7] applied stylistic analysis to artistic texts, including cognitive stylistics. A.E. Mamatov [9] explored phraseological stylistics, and M.G. Hoshimov [4][5] developed comparative and discourse-based perspectives.

## 3. Modern Directions

- Translation Studies. N. Dubnevych [2] demonstrated that preserving complex syntactic structures is crucial in translation to retain an author's stylistic identity.
- Discourse Analysis. Scholars such as D.U. Ashurova [7] examined composite sentences in the context of larger text units, showing how they contribute to coherence.
- Corpus Stylistics. D.M. Yuldasheva [12] applied quantitative methods to Uzbek texts, showing how stylistic devices can be statistically analyzed.

## Conclusion

Composite sentences are not merely grammatical constructs; they are stylistic instruments that shape the rhythm, tone, and expressivity of discourse. Scholars from C. Bally to V.V. Vinogradov and I.R. Galperin have demonstrated the significance of expressive syntax, while A. Mamajonov and his Uzbek colleagues established a national tradition of stylistic analysis.

Today, the study of composite sentence stylistics is interdisciplinary, linking traditional stylistics with discourse analysis, cognitive linguistics, translation studies, and corpus methods. This integration enriches our understanding of how syntax not only conveys meaning but also embodies artistic, rhetorical, and cultural values.

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