

PARCELLATION, IT'S IMPORTANCE IN SPEECH, FEATURES AND STYLISTIC UNITS

Kurbanova Nasiba

Master's student of Jizzakh State Pedagogical Institute

e-mail: nasibakurbanova1333@gmail.com

Abstract.

This article is interpreted on the basis information of the parcellation, functions of parceled constructions, it's importance in speech, features and stylistic units. It expresses such features that Parcellation is a syntactical stylistic device marked by graphic separation due to which a syntactical construction becomes formally independent. The independent form of parceled construction is conditioned by the function of creating certain emotional stylistic effect on the recipient. Additionally, such sentences enrich and make the meaning more understandable for readers. On that way, writer can use different forms of parcellation, such as: oxymoron, epiphora, anaphora, gradation, inversion, comparison, rhetorical question. All these types have different structures and meaning, but all of them are used to bring the intonational features of oral speech to the literary text.

Keywords: Parcellation, oxymoron, epiphora, anaphora, gradation, inversion, comparison, rhetorical question, comparative associations, intonational feature, isolation, colloquial speech, descriptive features, expressive features, logical moving, non-normative structure, initial tones.

INTRODUCTION.

Parcellation is a syntactic structure of a text that uses a deliberate division of the connected idea into its components to reinforce the expression of emotions, to describe the state of the subject, to describe the inner speech, and so on. The term is derived from the French. Translated from the French, the word *parcella* literally means "particle". Parcel structures are the most convenient and effective way to bring the intonational features of oral speech to the literary text. The smooth-flowing thought is suddenly

interrupted and broken into short pieces, each of which is built with a final punctuation mark, often a dot. In oral speech, the tone is extremely free and unique. In particular, the use of lively, moving and naturally formed sentences instead of the usual smooth, standard syntactic forms of expression is one of the most characteristic features of colloquial speech. (One of them, with a look of comical despair, was shaking his head, while he counted the parcels on his fingers. -"The Petticoat Commando" by Johanna Brandt) In conversational speech, due to certain mental states, there may be various interruptions, confusion, mental inaccuracies. "Logical moving, structural refraction, semantic-intonational breaking characteristics of parcellation create an uncomplicated syntactic structure consisting of compact parts." Such non-normative structures do not make it difficult for the readers to understand the idea. On the contrary, they are quicker, easier, and clearer for the listener to understand than the "one-line" statement.

Example:

Jack: Dead.

Chasuble: Your brother Ernest dead? Jack:

Quite dead.

(Oscar Wilde "The Importance of Being Earnest")

In the following piece of drama three cases of ellipsis are observed. The second utterance provides with the information about the dead person with the auxiliary verb "is" omitted, whereas first and third utterances lack both subject and auxiliary verb. However, due to the second utterance one can easily establish the meaning of the first and third utterances, that is, "Your brother Ernest is dead". Thus, the formal structure of any elliptical sentence can be restored and the meaning can be deduced. In other words, due to the knowledge of the basic syntactical structure of the sentence the omission can be easily recognized and missing words supplied.

THE MAIN PART.

Parcellation in Syntactic Processes is a particular case of isolation. Parcellation takes place when the isolated element forms a separate sentence. (e. g. I used to. At home.) The examined syntactic processes deal either with modifying the structure of a

syntactic element aimed at making it more complicated, or with expanding the element. It is a deliberate break of the sentence structure into two or more isolated parts, separated by a pause and a period. Parcellation is typical of colloquial speech. The main stylistic functions of parcellation are as follows:

1. specification of some concepts or facts, e.g. His wife had told him only the night before that he was getting a habit of it. Curious things, habits (A. Christie);

2. characterization of the personages' emotional state, e.g. It angered him finally. With a curious sort of anger Detached, somehow, separate from himself (C.B. Gilford);

3. description of the events or giving the personages' portrayal, e.g. I'd say he was thirty-five or –six. Sallow, dark hair and eyes, with the eyes set pretty close together, big mouth, long limp nose, bat-wing ears - shifty-looking (D.Hammett); A touring car, large, black, powerfully engined and with lowered curtains, came from the rear... Possibly a scout (D. Hammett).

Parsellation is the intonation division of a sentence, divided into its semantic segments and punctuated with the help of the last punctuation mark: the exclamation mark or question mark. -MAN? Are you? Did you give me the phone? What nonsense! - I do not understand, - said Nikitin (Y. Bondarev).

There are many parceled artistic means in the literature to create descriptive and expressive features of speech. First of all, these features and stylistic units include:

- oxymoron
- epiphora
- anaphora
- gradation
- inversion
- comparison
- rhetorical question

And now I will give little information for all these types of Partcellation. First one is Oxymoron:

Oxymoron is a stylistic form of artistic speech that combines definitions or concepts that contradict meaning and leads to a new semantic quality.

In fiction, writers use verbal expressions that act as figurative, expressive, reinforcing means of speech. They are called numbers. Aristotle, Demetrius Falersky, Cicero, Quintilian, and other representatives of ancient rhetoric wrote about the essence of numbers, their importance in the theory of rhetoric and poetics. This literary term is derived from the Greek. The word oxymoron literally means “naughty-dumb”. Let us now more precisely define the stylistic form of this artistic discourse. Oxymoron is a speech revolution that consists of a combination of sharp contrasts, internal contrasts, with meaningful characters in the definition of an event. For example, we call these phrases oxymoron: bitter joy; voice silence; high silence; hot ice; sweet pain; a real lie; a sincere liar; screaming silence; long time; original. The examples cited combine descriptions or features whose meanings contradict each other, resulting in a new semantic quality that helps to create an expressive artistic image. Oxymoron, like the antithesis, is built on the opposite side, but as part of this stylistic form they are united into one leg, not the opposite. Contradictory ideas create a new image and reflect the inconsistency of life events. While such descriptions of this phenomenon are contradictory in nature, but in a figurative sense, they live together in peace, creating a vivid expressive image that the artist wants to convey to his readers.

Examples of oxymorons in fiction. Oxymoron is used in very emotional literary texts. With the help of this stylistic personality, the classics of Russian and world literature A. S. Pushkin creates a bright, visible image of golden autumn in the epic “Eugene Onegin”: a boring time! The charm of the eye! I like your farewell beauty - I love the wonderful nature of the walk in the dark red and gold covered forests.

Epiphora . The term comes from the Greek: epiphora literally means “repetition”. Epiphora is the repetition of the same sound combinations, words, phrases, speech structures to increase the expressiveness of artistic speech. As you can see, the epiphora is the opposite of the anaphora. It is widely used to emphasize the basic meaning of a phrase. N.V. we will consider how to use this stylistic device for this purpose. Gogol. I

want to know why I am a title advisor. Why the title advisor? Examples of epiphora in fiction The stylistic method of repeating the same sounds at the end of related words in lines of poetry (rhyme) is mainly grammatical epiphora.

Anaphora is a form of stylistic speech that consists of the repetition of initial tones, words, phrases, and syntactic structures, a turning point in poetic speech. We will find out. What is anaphora in the literature. We give examples of anaphora in poetic and prose speech. One of the means of creating figurative and expressive speech in fiction is anaphora. Translated from the Greek, this linguistic term literally means “to remove, to identify”.

Anaphora (Greek anaphora - return, unit of command) - a repetition of any similar sound elements at the beginning of adjacent rhythmic lines (hemistichi, lines, stanzas): “Our weapons are our songs, our goods are these vibrant sounds”. Anaphora is one of the hallmarks of artistic speech. In the play, this stylistic tool is used by word masters to reinforce the most important ideas in an emotionally solemn, glorious tone, semantic and logical emphasis, and to combine other structural and syntactic-level structures.

Anaphora is a turning point of poetic speech consisting of repetition of the same words, phrases, sound combinations, syntactic structures, parts of complex sentences, phrases, periods, paragraphs in a prose literary work. Poetic and prose speech often uses lexical anaphora, which is the repetition of the same words at the beginning of a line, stanza, or part of a sentence in a prose. It provides clarity and clarity, emphasizing well-known ideas such as the leitmotif in a musical play, e.g. To fall in love does not mean to love. You can fall in love and hate. (F. Dostoevskiy). Syntactic anaphora consists of the repetition of the same or similar syntactic structures, which creates a peculiar effect of the expressiveness of artistic speech. There are books to read; there are books that are studied by sick people; there are books that are kept in the heart of the nation. (L. Leonov)

Graduation is one of the artistic means of creating figurative speech. This stylistic device (figure) is a tool that increases or decreases the importance of words or phrases. The Latin word *gradatio* translates as “gradual ascent”. This linguistic term refers to a

form of poetic speech in which syntactic repetition is applied and the arrangement of words and phrases is such that the meaning of the preceding word increases or the meaning of the expression decreases.

An ascending or direct gradation is called *menopause*, and a descending gradation is called *anticlimax*. Often writers use direct gradation. Gradation in Fiction A striking example of ascending gradation can serve as a line from the famous "Tales of the Goldfish" A.S. The use of gradation makes the perception of artistic speech multifaceted, arouses interest in the listener, helps to penetrate deeper into the meaning of the statement, leads to the emergence of rich spiritual associations.

Inversion. One of the means of expressing artistic speech is the stylistic form - inversion, the essence of which is the arrangement of words in reverse order. The Latin word "inversio" means "reconstruction, inversion". Inversion is one of the most common stylistic figures. This corner of poetic speech consists of a peculiar arrangement of words which disturbs the usual order: the subject is after the predicate; in the case of a word in which the definition is defined; separating an epithet from a designated word; is done before the additional predicate. Inversion is the reordering of the usual (neutral) order of words to emphasize the semantic significance of words in a sentence, the poetic expressiveness of individual words, or to give a particular intonation, stylistic color, solemnity, and flattery to an entire phrase. The rearrangement of words emphasizes them, emphasizes them, gives more expressiveness to the artistic speech. Using inversion, writers focus on the word that carries the main semantic load in speech, and thus have the greatest impact on the reader. An example of inversion by A. Akhmatova "She came, I wanted, fragrant, witch woven from the light of day - Spring.

A comparison is a stylistic device based on a figurative comparison of two objects or situations. Comparison is a stylistic form of speech. A balancing relationship can be established between certain objects and phenomena of reality, which is a difficult task for the writer. But this uniqueness is the whole power of comparison as a stylistic tool in

artistic discourse. Comparison is such a shadow of the meaning that the writer is trying to give, illuminating a phenomenon or concept.

Comparison is a stylistic form of speech, as well as the following figurative means: inversion of the epiphora oxymoron, etc. anaphora. The use of comparison makes speech comprehension multifaceted, arouses interest among listeners or readers, helps to delve deeper into the meaning of a statement, and leads to the emergence of rich figurative associations. Methods of creating comparisons Comparisons are created in the literature in several ways:

- using comparative associations "how", "similar", "exactly", "what". He ran faster than the horse. (A.S. Pushkin)

- lexically - using the words "similar": Pyramids are like captives of mourning poplars. (A. Serafimovich)

But as a result of frequent use, some comparisons gained a certain stability and reproducibility, i.e., they became phraseological units: brave as a lion; like a cowardly rabbit; like a hungry wolf; as handsome as a god; a dog-like goddess; died like a hero; like a cunning fox; as strong as oak; light as a pat; wet like a mouse; cancer such as red and others.

The rhetorical question is a stylistic form of speech. a question asked directly requires an answer. But not all questions require an answer. Since ancient Rome, in jurisprudence, there has been a figurative means of expressing speech in the literature - rhetorical question, which expresses stylistic speech, and along with similar figurative means: anaphora oxymoron inversion and others to compare the epiphora gradation. In practice, public speaking has long been developed styles that are not only a powerful tool for the audience, but also expressive and emotional. One such means of speech is the rhetorical question posed to the listener with this particular intonational expression.

Addressing the audience with a rhetorical question is an effective method. It transforms a speaker or writer's monologue into a covert dialogue with the audience, as it helps to engage the attention of the audience or readers. Audiences are invited to participate in the conversation, discussing the issue raised. The rhetorical question does

not require an answer at all, but it serves to emotionally confirm or deny what is being said. For example: How not to marvel at the magical power of art? = Yes. Speakers do not accept the rhetorical question as a question that needs to be answered directly, but as a positive thought given in a particularly expressive and expressive form. Examples of the rhetorical question in the literature are the writer I. S. Turgenev, a master of the verbal description of Russian nature. He describes the beginning of the day in the spring with a certain subtlety and sensitivity, and before that he addresses the rhetorical question: Do you know how pleasant it is to stay awake until dawn in the spring?

CONCLUSION

Parcelled construction greatly deviates from the basic rules of grammar and syntax and, therefore, it is hard to decide what aspect it belongs to. Due to performing expressive function and securing desirable effect on the recipient, parcellation finds its application in the domain of stylistics. To explain the relation, it should be mentioned that parcellation is possessed with certain stylistic features, that is, it does not follow the rigid rules of grammaticality, thus deviating from the basic norms of the formal sentence structure. Moreover, parcellation addresses the emotions of the reader and aims at receiving respond from the latter's side. As a matter of fact, the application of certain language media is conditioned by the idiosyncratic preference of the author who employs excessive use of stylistic devices to achieve a high level of spontaneity in the context. Actually, stylistic techniques enhance aesthetic, intellectual and emotional appeal which is achieved mostly by distorting the sentence structure. The more syntactical bonds are deviated, the more expressive and emotionally coloured the utterance is. Thus, syntactical stylistic devices are applied to achieve stylistic connotation due to the transformation of the syntactic pattern of the sentence. Parcellation is an effective means of transposing words in a way that best illustrates the author's intention. So, the above-mentioned facts prove that parcellation should also be encountered in the list of syntactical stylistic devices.

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