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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 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, dramatical works as well as mas 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 нчи октябрда бутун Андижон тубжой халқ муаллимларининг ёппа йиғини бўлди» (General meeting of the local teaches of Andijon was held on October 23), «Уезднинг баъзи жойларида деҳқончилик солиғининг йиғилиши сустрак



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борадур» (*Collection of the land taxes from peasantry of the region is going slowly*).

In the articles of the information type Cho'lpón 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: «**Ёзайлук, кариндошлар, зироатдан!**», «**Ватандошлар! Вакилларингизга муваффақият тиланглар, моддий ва маънавий ёрдам беринглар!**» (*Let's write about agriculture, my dear relatives! My countrymen! Wish good luck for your representatives, support them morally and materially*)[4].

In some of his utterances in order to finish his final conclusions Cho'lpón uses imperative sentences. In such sentences the predicate is expressed by a compound of "gerund + modal word":

«... уларга хоҳ маҳаллий маблағ ва хоҳ бошқа маблағдан бир чақа бериш керак эмас!» «...they should not be given even a penny from the local fund!», «**Бу ўзбек сахнасининг зўр енгиши, 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: (Ижрокўм ... соғлиқни сақла шўъбасига қаттиғ буйруқ қилдиким, Жалолобод райўнидаги 3 шифохонадан биттасини Избоскент ва биттасини Ҳаққулобод райўнига кўчурўш чорасига қиришсун») (*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. (Ижрокўм ... қарор берди: 1) ... буюрулсин. 2) ... чоралар кўрулсин. 3) ... тезлик билан қараб чиқсун») (*The executive body decided : " 1)It should be ordered...", 2) "...Measures should be taken", 3) "...shoul 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. Cho'lpón 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 йўлсизлигимдан бир оз сўзлаб ўтайин: ...**» (*I would like to speak about my needs for a way out*), «...-да, «**Ҳалима**» тўғрисида сўзни **тўқтатайлик**» (*Let's stop talking about Halima*), «**Адабиёт ўқуйлик. Адиблар етишдирайлик, « адабиёт кечалари» ясайлик**» (*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'lpón also uses interrogative sentences effectively. In some articles during the conversation he asks questions and answers them himself: «**Аммо ҳалиги кўлағида қолгон шўрликлар шу неъматдан ... фойдаланиб келадиларми? - 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'lpón makes the reader think over, directs him to form his own view on the problem under discussion.

For instance, in his article «**Қутурғон 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'lpón understands the 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'lpón 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.

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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 ‘–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: «Билмадим, бу иш жиддий бир йўлга тушарми, йўқми?» (*Idon't know whether this case will find its right settlement*), «Нима учун шошдинг дейсизми?» (*You say why I was in a hurry?*), «... савол берайлигим 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: «Йўлни ким кўрсатади?» (*Who will show the way?*), «... бу ўтишдан табийроқ нима бор?» (*...what is there more natural than this?*), «... қайси бир шеър ва адабиёт муҳибини тасхир этмас?» (*...which poet and literature does not attract its reader*); «... битта мажмуа чиқариб беришга унарларми экан?» (*...will they agree to publish a complex unit?*), «...ижтимоий ҳодисаларга 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: «Извошнинг харажати ҳам оз эмасдур?» (*Is the expenses of the carriage small?*), «Кучир ҳам, ахир, ноз-ситадан ҳоли эмасдур?» (*Is the coach capricious?*). The particle expressing supposition, now expresses interrogation and stress.

The pulicistic articles of Cho'lpon contain different types of sentence, they are used differently. He uses extended and complex sentences more intensively than simple unextended sentences. He makes the simple sentences more complex at the expense of interjections, appositive clauses, parantheses, homogenous parts, etc.

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 ҳайъати таълимия янгиланди» (*The headmaster and the uation board has been renewed*), «Али Хўжа ўғли билан ... Ёрмуҳаммад ўғли ўртоқлар аралашконлар» (*The son of Alihoja and the son of Yormuhammad have been included in this process*), «Эски шаҳар тўқуғучилари союзи билан кўнчилар союзининг аъзолари ... бермакчи бўлгонлар» (*The members of the union of textile workers and union of leather workers wanted to give...*), «Райўнлардан сўнг Ёрбоши, Султонобод, Қўрғонтепа, Ҳаққулбод ва Олтинкўл бўлуслари келадур» (*After the districts follow local authorities of Yorboshi, Sultonobod,*

Qo'rg'ontepa, 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*, «труппа жуда жиддий, жуда кенгдир» (*the troop is very serious and very wide*), «...Иблисининг қўлини ўпадир, уни бир пир, бир каромат эгаси, бир Хизр деб эътиқод қиладир» (*(he) kisses the hands of devil, and considers it to be a saint*), «Бундай мунгли, ғамли куйлар...» (*such pessimistic melodies*), «Санъатни тушунган кишилар келдилар, кўрдилар, ҳарорат билан олқишладилар» (*There came people who understands the art, they saw and warmly appreciate it*).

Phrases can also be used as homogenous parts: «Буюк Горькийни кўриш ва сўзларини эшитиш шарафига эришганларданман» (*I am one of those who were given a possibility of seeing and listening to Gorkiy*), «Йўқ эса ўзини қизиқтиратурғон заминларда ёзилгон ва яхши ўйналлатурғон томошаларга...» (*Otherwise the plays written in such interesting countries and played well...*), «Ўзбек театрини тиргизмак, ўзбек санъатини яшатмоқ йўлида...» (*...on the way of raising he Uzbek theatre and making alive the Uzbek art...*), «... ундаги баланд ва латиф йўллар нақадар жозибали ва завқли 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 adverbial modifier, as well as the predicates denoting the quality of the subject. [9] Sometimes homogeneity can be seen in the structure of homogenous phrases: «Пиесанинг энг зўр қаҳрамони бўлуб-да биринчи, иккинчи ва тўртинчи пардаларда ҳар дам, ҳар нафасда янги-янги фалокатлар кўратурғон, ҳар дақиқада неча рангга, неча ҳолат ва руҳияга тилмоч бўлатурғон Фарход рўлида Сайфи қори бўш эди» (*Though he was playing the part of the main hero, in the role of Farhod who every now and then meets new catastrophe, in every minite changes his spirit and disposition Sayfiqory was weak*).

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

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 тилмоч бўлатурғон», «ҳар дақиқада неча ҳолатга тилмоч бўлатурғон» ва «ҳар дақиқада руҳияга тилмоч бўлатурғон». The use of homogeneity in the structure of one and the

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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 муҳим ишни ёш кучларга, **санъатни тўғри кўриб таний оладирғон** 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: «ёш, санъатни тўғри кўриб таний олатурғон 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 кимни, қайси бир шеър ва адабиёт муҳибини тасхир 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 «хайвонлар ичиндан чикди**», (...could not bear it, he came out of the herd of wild animals.) . «**Тавфиқ Фикрат «Рубоби шикаста»си ила қанча танилган бўлса, ..., «Тарихи қадим»и, у даҳшатли фарёди ила одамларнинг қалбинда буюк-буюк ўзгаришлар вужудга келтирмишдир**» (*Like «Рубоби шикаста» by Tavfiq 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 хайвонлар** (бўлмиш-Д.Н.) одамлар ичиндан чикди», «... у (ўша-Д.Н.) **даҳшатли фарёди** (бўлмиш-Д.Н.) «Тарихи қадим»и ила одамларнинг қалбинда буюк-буюк ўзгаришлар вужудга келтирмишдир».

In the syntactical constructions created by Cho'lpon these attributes though they are considered to be appositive 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 appositive 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 кир ювишгача** - болаларнинг ўзлари қиладилар» (*All the household score, even washing the clothes are made by children*). «Охирда, у (ўша-Д.Н.) **неча миллиён гуноҳсиз жонларни ютуб, кўб мамлакатларни вайрон қилуб келган «маданият уруши» (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 with 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- It's true..., ваҳоланки - by the way...), менимча (менингда) - I think... , холбуки - It's true...), эҳтимол - Perhaps...), демак -So..., албатта - Of course, ..., нечиқдир - I don't know why...), шекилик - It seems..., ниҳоят- at last... , ҳар ҳолда -in any case), шундай қилиб -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: «... «истироҳат уйи» (дом отдых)очилғон»(health resorts have been opened), «...биринчи навъдан (первый сорт)...» (The first sort of...), «шаҳар хўжалиги шўъбаси (коммунални отдел) (community deptment), «давлат режаси (Госплан) биносида» (in the building of State Plan committee), «пул танглиги (финансовый кризис)ўтади» (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.

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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 силуэты - Indian siluets»), «...«Янги Шарқ» мажмуаси (Новый Восток-New Orient complex)», «...Санъат театри» (Художественный театр – Art theatre ...); 2) the term is given followed in brackets its translation: «... магарииш (аллома) Дибиндранад...- saint Dibindranad», «Украина Давлат капелласи (чолғи тўдаси –The state ansemlе of musicians of Ukraine)...», «панлар (мулкдорлар) кўлида эзилган-exploited by the owners of property»; 3) Uzbek version is given first followed by its original version: «... Амриқо куллиясига (коллежига) кириб...- entering the American colledge». 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: «ғалати тарз (стиль)- ‘strange style’ лари бор», «базм-чолғу (концерт)- concert», «жуда кўнгилчак (сентиментал- sentimental spirit) бир рух», «бизнинг тарихимизнинг тадқиқига алоқадор (этнографии - ethnography)», «асарнинг жойланиши (постановкаси - staging)», «бошдан оёқ одамлик (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(сахналаштирилмок). Fighting for the purity of our tongue Cho’lpon tries to use Uzbek versions of even already adopted Arabic words:«...охирги йўллари (мисралари –lines of verse)...», «...ўрусчага тизма(назм - poem) билан таржима қилинуб...», «хиёнатчи (сотилғон - treacherous) араб ва туркларни» 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 Choulpon’s tryings seem to be artificial and forced act. At the beginning of the 20h century Cho’lpon writes: «бизда тузаниш(грим)га кўб ахамият берилмайдир» - we do not pay much attention to make up and in the 1930s he writes: «сахнанинг юз ўзгартириш (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 «актриса(аёл 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 ижроси ҳақида сўз борганда «тўлуқ бир тип(тус) бера олди» (*When dealing with the performance of the actor a full tye could be given*), «урфий ва тетик(типик) рўлларда (яъни, «в характерных и типических ролях – in traditional and typical roles)» ўрнида - Д.Н)» can prove this idea.

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

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

The endeavors of Cho’lpon in seeking suitable words for the borrowed words can be seen in the following lines:«асарда дарров сезилатурғон бир қаршилик (зидлик- 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 «зиддият» 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 paranthesis. 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: «...Маҳмудхўжа отамиз билан бир қаторда *Father Mahmudho’ja...*», «сахнамизга хос бўлғон камчиликлар (жиҳоз, декоратсия ва кийимлар камлиги)...- *shortcomins 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 охирида яна бошқа бир қўл билан (сўнғрок қўшилган бўлса керак)...

Impact Factor:

ISRA (India) = 1.344	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	ПИИЦ (Russia) = 0.234	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 3.860	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 2.031	

ёзилгон» - *At the end it was written by the other hand, «50-60 жылдик (ёки жузьлик) «Қомус фалсафа» ёзгон эмиш деган ривоятлар эшитилди – we heard that 50-60files of books wre 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 iluence 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 absorbtion easier and in this way he reached definite positive results.

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