

**SYNTACTIC PATTERNS IN JANE AUSTEN'S NOVEL "PRIDE AND PREJUDICE"**

Suleymanova Madina Amirovna

SAMDU o'qituvchi assistant E-mail: meddinamirovna777@gmail.com

The most important means of expression are syntactic features, which are special syntactic constructions that give extra expression to speech. Different linguists provide their own definition of the term "syntactic figure". In stylistics syntactic figures are defined as a system of historically developed methods of syntactic organization of speech, applied mainly within a phrase and realizing the expressive qualities of the utterance.

There are many approaches to classifying syntactic figures. Nevertheless, for all the variety of approaches we can distinguish four main groups of syntactic figures according to their structural 1) Addition figures; 2) Subtraction figures; 3) Displacement figures; 4) Opposition figures.

Addition figures include polysyndeton, anaphora, epiphora, framing, underlining, synonymous repetition, detailing, polyptotone and pleonasm. Among the figures of diminution we can distinguish apotheosis, prosiopesis, ellipsis and asyndeton. The main types of displacement figures of displacement are parallelism and inversion. The figures of opposition include antithesis. Sometimes among the syntactic figures linguists single out a special kind of strengthening figure which is a gradation. The syntactic figure is sometimes referred to as a special figure of reinforcement.

Linguistic means of expression are most often found in the fiction style of speech. This is due to the fact that the main purpose of literary texts as works of art is to have an emotional impact on the reader, and the use of linguistic means of expression is highly conducive to achieving this goal. Many writers and poets use various types of syntactic figures in their works, serving as means of revealing of the characters, a way of giving the work a certain mood and narrative style. It should be noted that there are authors in whose works syntactic figures are the main means of achieving expressiveness and vividness of speech, both of the author and of the characters. One of such authors is Jane Austen.

In Jane Austen's *Pride and Prejudice*, the reader encounters many stylistic devices. But most of all in the novel is the structure of the phrases, the constructions, the use of phrases and constructions, the use of special devices which help to create comic and ironic effect [1, 80].

In *Pride and Prejudice* Jane Austen uses various syntactic figures, which are predominantly realized in dialogues. In this way the writer conveys the slightest vibrations of the soul's strings, the sincere. So, the writer uses different syntactic figures, which are mostly implemented in dialogues. One of the most common figures in the novel is anaphora. This kind of repetition is used when the hero wants to emphasize his conviction, his certainty about something. Anaphora is also used to convey the emotional intensity of the speaker, what the character is most concerned about is the one he or she says most often.

Anaphora is often used in Elizabeth's lines. The anaphoric constructions emphasize the protagonist's steadfastness, her self-righteousness, her strong temperament. Thus, when Mr. Darcy mentions Mr. Darcy's mentioning that Charlotte, after her marriage, has been living close to family and friends, which can be regarded as one of the advantages of her of her marriage, Elizabeth replies rather sharply and confidently: "I should never have considered the distance as one of the advantages of the match. I should never have said Mrs. Collins was settled near her family." [1, 169]. In this example anaphora is the repetition of "I should never" at the beginning of two sentences.

In addition to anaphora, *Pride and Prejudice* also uses a form of repetition such as epiphora. After the ball at which Mr. Bingley pays special attention to Jane, Mrs. Bennet uses the epiphora "danced with her twice", repeated at the end of two exclamatory sentences, to speak to her husband. This emphasizes her emotionality, her particular excitement about it, and also makes the reader realize how important it is for Mrs. Bennet to marry off her daughters as quickly and successfully as possible:

"Everybody said how well she looked; and Mr. Bingley thought her quite beautiful, and danced with her twice! Only think of that, my dear; he actually danced with her twice!" The writer uses a subplot to reveal the images of the characters. In *Pride and Prejudice*, Elizabeth's phrase is picked up more often by the other characters and used as an ironic rebuttal of her interlocutor's statement. This feature also serves as a device to indirectly characterize Elizabeth, confirming her ironic mindset. This feature also serves as an indirect characterization of Elizabeth, confirming her ironic mindset. As an example of Elizabeth's praise is the following passage:

"It is evident by this," added Jane. "That he comes back no more this winter."

"It is only evident that Miss Bingley does not mean that he should".

This trope is used here to demonstrate how Elizabeth is sensible and, unlike naive Jane, able to see through the hypocrisy of the Bingley sisters. Jane Austen uses a kind of reinforcement figure, detailing, to outline the characters. This syntactic figure is mostly used in dialogues, where the characters themselves give the characteristics of the other characters. The detailing allows us to convey the particular emotionality of the characters, their attitude towards the characterized character. It should be noted that in translation the detailing is not always retained. Sometimes the listing of adjectives is simply replaced by a single word or phrase. For example, Elizabeth's remark about Mr. Bingley where she calls him "a sweet tempered, amiable, charming man" is translated into Russian as "the sweetest man indeed".

In her portrayals of the characters, Austen uses polysyndeton:

"That she should have walked three miles so early in the day, in such dirty weather, and by herself, was almost incredible to Mrs. Hurst and Miss Bingley; and Elizabeth was convinced that they held her in contempt for it" [1, 203]. Here the repetition of the conjunction "and" is used to express a clear contrast between the Bingley sisters and Elizabeth.

"Her home and her housekeeping, and her poultry, and all their dependent concerns..." [1, 203]. In this example, the polysyndeton is represented by in this example the

polysyndeton is represented by the repetition of the conjunction “and”. In this way the author emphasizes all the material things for which Charlotte entered into the marriage to Mr. Collins.

The polysyndeton and asyndeton in the characters' speeches convey their excitement, depicting a flowing stream of speech.

Parallel constructions of several sentences, but more often of appendages of a single sentence, are also used to characterize the characters; as well as inversion, which expresses the characters' emotionality.

The parallel construction of several sentences, but more often of the appendages of a single sentence, and inversion which expresses the emotionality of the characters emphasizes the semantic significance of their utterances.

A characteristic feature of J. Austin's style is the use of certain syntactic figures as a means of creating ironic and comic effect. The main means of creating irony and humour in the novel are the bathos, the catchphrase, the antithesis, default and inversion. Most of these figures are realized in dialogues between the characters.

The most common method of creating ironic effect in a novel is the subplot, the main purpose of which is to ironically refute the preceding statement. Through the use of the catchphrase makes the reader feel the ironic mockery of the protagonist, the main character's mockery of those who are unpleasant to her, and most often in dialogues with mediocre and stupid characters. As such ironic Elizabeth's pick-ups include the following examples:

“What do you think of books?” said he, smiling.

“Books - oh, no! I am sure we never read the same, or not with the same feelings.” [1, 91]. In this case, through the catchphrase, we see Elizabeth's ironic allusion to the fact that her views are fundamentally different from Mr. Darcy's views.

A slump (bathos) can be found in the speeches of the Bennet couple. For example, when Mr. Collins does not rebuke Elizabeth for rejecting Mr. Collins who does not meet his wife's expectations: “An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do” [1, 115]. By means of the recession comic effect is achieved, which also reveals Mrs. Bennett's ignorant nature and her husband's sharp mind.

A characteristic feature of the antithesis in Jane Austen's novel is that irony is conveyed predominantly in the author's speech.

“Her hopes were answered; Jane had not been gone long before it rained hard. Her sisters were uneasy for her, but her mother was delighted” [62, 26]. In the above case, the writer is ironic about the fact that Mrs. Bennet would have been pleased if her daughter had stayed overnight at Bingley Manor due to the worsening weather. In terms of syntactic structure, the antithesis is a juxtaposition parallel part of a compound sentence.

At the beginning of the work J. Austin writes: “It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife” [1, 5]. In this sentence, there is an inversion of “a truth universally acknowledged” instead of the usual

order of words “a universally acknowledged truth”. The inversion is used here intentionally to ironically emphasize the stereo typicality of the opinions held in the society. By analysing the sentence, one can understand that the meaning of the words is exactly the opposite of what they mean. It is not a rich man who is desperately looking for a wife because he has no one to share his property with, but on the contrary, brides are fighting for the happiness of being that man's wife and mistress of his property, whether he wants it or not. And no matter what kind of husband-to-be, caring, self-serving mothers will do anything to marry off their daughters to this type. The main thing is to benefit the family. Mothers of unmarried daughters will immediately rush to the attack, having first calculated the annual income of the young, unmarried guests. But that doesn't mean that every girl will rush out to fight for one of them. Such is the case with the protagonist Elisabeth. The epithet “unmarried” shows that not much has changed in English society over the centuries with regard to marriage. Epithets such as single, little, so, well, rightful are used.

“Or, in other words, you are determined to have him. He is rich, to be sure, and you may have more fine clothes and fine carriages than Jane. But will they make you happy? We all know him to be a proud, unpleasant sort of man; but this would be nothing if you really liked him” [1, 157].

Mr. Bennett is incapable without sarcasm. His use of it helps to understand the ironist's attitude towards the people around him. In this situation, the reader has no difficulty the reader can easily understand the concern for his daughter and the disapproval of her fiancé as a human being. The heroine's father, using hyperbole (we all know), makes it clear that he is not the only one in speaking of her fiancé, and she herself has recently spoken of him in this way, which calls the sincerity of her feelings into question. She may have succumbed to the lure of money and envy. Her sister is marrying a rich and respected man, and she has a chance to be even richer and not have to deny her anything. All this is further accentuated by the repetition (more fine... and fine), character description (rich, proud, unpleasant sort of man), comparison (than Jane), epithet (really) and cliché (this would be nothing). The latter expresses respect for the daughter's choice daughter's choice in any case, as long as she is happy. In this connection, he and asks her the question, “But will they make you happy?”

“Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to hear a conversation between him and Mr. Bingley, who came from the dance for a few minutes, to press his friend to join it. “Come, Darcy,” said he, “I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.” “I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with.” “She is tolerable, but not handsome enough to tempt me; I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you it is wasting your time with me” [1, 96].

The example of irony is situational. The character is gripped by outrage at the blatant injustice inflicted on her. Darcy does not hide his attitude towards the lady and speaks of it publicly. The irony of Darcy in Austen's novel is carried to the point of sarcasm. He is thereby pointing out not only Elizabeth's shortcomings (tolerable, but not handsome enough), but also those of society as a whole. In the same way, the irony is further shown when the reader is aware that it is this not-so-attractive girl who will fall in love with him in order to charm him.

Epithets (stupid, tolerant, ugly, such), clichés (a waste of time, for a few minutes), hyperbole (unpleasant to see you,) and comparison (like this, it would be no punishment for me to stand with this, it would be unbearable) are involved.

“The tumult of her mind was now painfully great. She knew not how to support herself, and from actual weakness sat down and cried for half-an-hour. Her astonishment, as she reflected on what had passed, was increased by every review of it. That she should receive an offer of marriage from Mr. Darcy! That he should have been in love with her for so many months! So much in love as to wish to marry her in spite of all the objections which had made him prevent his friend's marrying her sister, and which must appear at least with equal force in his own case-was almost incredible! It was gratifying to have inspired unconsciously so strong an affection. But his pride, his abominable pride-his shameless avowal of what he had done with respect to Jane-his unpardonable assurance in acknowledging, though he could not justify it, and the unfeeling manner in which he had mentioned Mr. Wickham, his cruelty towards whom he had not attempted to deny, soon overcame the pity which the consideration of his attachment had for a moment excited. She continued in very agitated reflections till the sound of Lady Catherine's carriage made her feel how unequal she was to encounter Charlotte's observation, and hurried her away to her room” [1, 82].

This example of irony is not just situational, it is compositional. Throughout the novel the protagonist is convinced of the young man's negative attitude towards her, which is proven repeatedly. The sudden offer of marriage or a date shocks the girls, and even more so from whom, from someone with whom she has constantly engaged in a verbal battle. In the meantime he has invisibly helped her and her family in any way he could, showing concern. Elisabeth's desperate situation is conveyed by the following phrase: “actual weakness sat down and cried for half an hour”. Here, too, Elizabeth, following her father's example, uses sarcasm and repetition to expose the worst features of his character (but his pride, his abominable pride-his shamelessness, his cruelty). Considering her negative judgment of his habits, these repetitions of pronouns create an emphasis on the fact that the girl is constantly thinking of Darcy, whatever he is. There is irony in this. The facts that she has just found about fundamentally change the image of the man and consequently her attitude towards him. There is already at least respect, if not love on her part. There is only one irritating point left, which she clings to as a straw, to prove that she cannot love this man, and that is his pride. The following are used: hyperbole (his abominable pride), epithets (great, actual, so many, so much, abominable, unfeeling, unequal), and clichés (in love with her).

The role of these stylistic devices in the novel is of great importance, as it helps to correctly convey the general mood and atmosphere of the work, its main idea, as well as to create irony based on the available realities. Thus, the rich set of syntactic figures in the novel is of the main techniques of achieving comic effect and ironic narrative style.

### THE LIST OF USED LITERATURE:

1. Джейн Остен. Гордость и предубеждение. М: АСТ, 1998.