
Syntactic-stylistic peculiarities of conditional sentences in English

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Annotation

This research analyzes the syntactic-stylistic aspect of conditional sentences in English. In particular, we analyze the syntactic-stylistic features of expression of conditional sentences in English. The corpus data for our analysis are literary works of English writers. The research materials are conditional sentences of the literary texts in English. The procedure of analysis goes through the following stages: the presentation of the context: linguistic and extralinguistic; the example sentence under discussion, and analysis and interpretation of the problem in question. The results of research show that the syntactic-stylistic peculiarities of conditionals are determined by: punctuation marks; contracted forms; intensifiers; doubling; order of clauses. Such syntactic-stylistic features of conditional sentences are used to produce a stylistic effect on the reader.

Keywords

Syntactic stylistics, conditional sentences, conditional clauses, condition, conditional markers, stylistic effect

Ingliz tilidagi shart gaplarning sintaktik-stilistik xususiyatlari

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Annotatsiya

Mazkur tadqiqot ingliz tilidagi shart gaplarning sintaktik-stilistik jihatini tahlil qiladi. Xususan, ingliz tilidagi shart gaplarning ifodalanishidagi sintaktik-stilistik xususiyatlar tadqiq etiladi. Tahlil uchun korpus materiallari ingliz yozuvchilarining badiiy asarlaridan olingan. Tadqiqot materiallarini ingliz tilidagi badiiy matnlarda qo'llangan shart gaplar tashkil etadi. Tahlil jarayoni quyidagi bosqichlarda amalga oshiriladi: kontekstning lingvistik va ekstralingvistik jihatdan taqdim etilishi; ko'rib chiqilayotgan misol gapning keltirilishi; tadqiq etilayotgan masalaning tahlili va talqini. Tadqiqot natijalari shuni ko'rsatadiki, shart gaplarning sintaktik-stilistik o'ziga xosliklari tinish belgilaridan foydalanish, qisqartirilgan shakllar, kuchaytirgich vositalar, takroriy qo'llanish (doubling) va gap bo'laklari tartibi orqali belgilanadi. Shart gaplarning bunday sintaktik-stilistik xususiyatlari o'quvchiga muayyan stilistik ta'sir ko'rsatish maqsadida qo'llanadi.

Kalit so'zlar

Sintaktik stilistika, shart gaplar, shart ergash gaplar, shart, shart mazmun ifodalovchi vositalar, stilistik ta'sir

Синтаксико-стилистические особенности условных предложений в английском языке

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Аннотация

В данном исследовании анализируется синтаксико-стилистический аспект условных предложений в английском языке. В частности, исследуются синтаксико-стилистические особенности выражения условных предложений в английском языке. Материалом корпусного анализа послужили художественные произведения английских писателей. Материалом исследования являются условные предложения, употреблённые в англоязычных художественных текстах. Процедура анализа осуществляется в несколько этапов: представление контекста — лингвистического и экстралингвистического; представление рассматриваемого предложения-примера; анализ и интерпретация исследуемой проблемы. Результаты исследования показывают, что синтаксико-стилистические особенности условных предложений определяются использованием знаков препинания, сокращённых форм, усилительных средств, удвоения (*doubling*), а также порядком расположения частей предложения. Подобные синтаксико-стилистические особенности условных предложений используются для оказания определённого стилистического воздействия на читателя.

Ключевые слова

Синтаксическая стилистика, условные предложения, придаточные условные предложения, условие, маркеры условия, стилистическое воздействие

Introduction

There have been various approaches to the study of conditionals in linguistics. In particular, linguist-scientists have studied the problem under discussion from structural, semantic, functional, cognitive, cultural, pragmatic viewpoints. However, it is necessarily important to note that the problem should be researched from a syntactic-stylistic viewpoint as well. As conditionality is a complex linguistic phenomenon it can be the object of linguistic researches continually. Therefore, we believe that it is important to deal with syntactic-stylistic features of the conditional sentences

used in the literary texts of English writers. The aim of the study is to reveal syntactic-stylistic aspect of conditional sentences in English which can be basis for many other studies related to conditionality. As the syntactic structure of conditional sentences is complex enough to investigate further from various angles.

A conditional sentence is a sentence which is comprised by a condition and a consequent. The consequent is realized as a main clause, and the condition is realized as a subordinate clause (Larsson, 2014, 287).

Indicative and subjunctive conditionals are common types of conditionals among other types. The main difference between indicative and subjunctive conditionals lies in the grammatical aspect: while a subjunctive conditional is characterized by some auxiliary elements such as 'would', 'were' (plus infinitive), 'has', 'had', or 'have', yet an indicative conditional is not characterized like this (Weirich, 2015; 2). As I. Minnikulov claim, conditionals perform some speech acts in a certain communicative context: *permission giving and asking, hesitation, strong assertion, offer, persuasion, advice*.

It is argued that the temporal and aspectual information contained in subjunctive conditionals is essential in the formation of the modal interpretation and it plays a role in the construction of relation of accessing within the category (Ippolito, 2002; 19). It is concluded that a subdivision of the expressions of insistent polarization configuration with main clause case and are unharmonious with conditional/temporal adverbial clauses, while others are not limited to source domains (Danckaert, Haegeman, 2012; 23).

It is studied that conditional particles in the Arabic language and other particles which do not directly give the meaning of conditionality are interacted. As a result, it leads to changes in the semantics of conditionals (Alfraidi, 2017; 275). Yale Weiss regard the most popular semantics for conditional logic as a worlds semantics and so, it is developed under the semantics of world (Weiss, 2019; 20).

The main gainings from the research are the basic syntax in and a referential theory of tense with a sequence of tense style zero tense in the antecedent of conditionals, and a theory of counterparts that allows for an analysis of conditionals that cares about close enough accessible possible worlds, rather than closest accessible possible worlds (2014, 191). So, it can be said that conditionals are complex enough to investigate in terms of its semantic and structural complexity.

Materials and Methods

This research is qualitative by its nature. The research methodology is based on qualitative research design. The research is theoretical-practical as it develops some theoretical research principles as generalizations, comparison, contrast, analysis, synthesis, critical review and so on and deals with analysis of the material in question. In this study, the following linguistic analysis methods are used: linguistic description, interpretation, stylistic analysis and etc. The language material used for analysis is conditional sentences of literary texts of English. The object of research is conditional sentences in English literary texts.

Results and Discussion

Now, let us deal with the analysis of the syntactic-stylistic aspect of conditional sentences in English.

1. The boy was here he would wet the coils of line, he thought. **Yes. If the boy were here. If the boy were here** (Hemingway, "The old man and the Sea", 1952; 40).

As this analysis shows, the stylistic aspect of the sentence is determined by the repetition of the subordinate clause, the syntactic disconnection of clauses of the conditional sentence: the clauses are separated by a full stop. They are individual syntactic patterns. The aim is to express inner feelings of a character, express emotional state of the old man.

2. From the left fob he took out a net almost large enough for a fisherman, but contrived to open and shut like a purse, and served him for the same use: **we found therein several massy pieces of yellow metal, which, if they be real gold, must be of immense value** (Swift, "Gulliver's Travels", 1727; 34).

As analysis shows the stylistic aspect of the conditional sentence is revealed by the order of clauses: inversion of subordinate clause: the arrangement of a subordinate clause within a main clause, the use of infinitive form of the verb "to be" without its conjugation form in the subordinate clause, the use of

conditional sentence (both parts) in the structure of a relative clause. The aim is to express emotional state of a character.

3. I have seen him do the summerset several times together, upon a trencher fixed on a rope which is no thicker than a common packthread in England. **My friend Reldresal, principal secretary for private affairs, is, in my opinion, if I am not partial, the second after the treasurer;** the rest of the great officers are much upon a par (Swift, "Gulliver's Travels" 1727; 39).

As analysis shows that the followings as inversion of subordinate clause: the use of the subordinate clause in the main clause are main indicators of stylistic aspect of the conditional sentence. The aim is to describe a character's quality.

4. The case seemed wholly desperate and deplorable; and **this magnificent palace would have infallibly been burnt down to the ground, if, by a presence of mind unusual to me, I had not suddenly thought of an expedient.** I had, the evening before, drunk plentifully of a most delicious wine called glimigrim, (the Blefuscudians call it flunec, but ours is esteemed the better sort,) which is very diuretic (Swift, "Gulliver's Travels", 1727; 62).

As it is noted that the use of a modal phrase between the conjunction "if" and the subordinate clause result in the production of the stylistic effect. The aim is to express emotional state of a character

5. The general came into the same opinion; so that for a long time **there was a majority against you but his majesty resolving, if possible, to spare your life, at last brought off the chamberlain** (Jonathan Swift, "Gulliver's Travels", 1727; 81).

As analysis shows that the ellipsis of the subject in the subordinate clause is one case for revealing stylistics of the conditional sentence. The aim is to express emotional effect.

6. He said, the friendship between you and him was so well known to the world, that perhaps the most honourable board might think him partial; however, in obedience to the command he had received, he would freely offer his sentiments. **That if his majesty, in consideration of your services, and pursuant to his own merciful disposition, would please to spare your life, and only give orders to put out both your eyes, he humbly conceived, that by this expedient justice might in some measure be satisfied, and all the world would applaud the lenity of the emperor, as well as the fair and generous proceedings of those who have the honour to be his counsellors** (Swift, "Gulliver's Travels", 1727; 81).

Analysis of the sentence. Inversion of some parts of a subordinate clause, enumeration of main clauses are peculiarities of stylistic style. The aim is to exert an emotional effect.

7. I ate my breakfast before the sun was up; and heaving anchor, the wind being favourable, I steered the same course that I had done the day before, wherein I was directed by my pocket compass. **My intention was to reach, if possible, one of those islands.** Which I had reason to believe lay to the north-east of Van Diemen's Land (Swift, "Gulliver's Travels", 1727; 93).

Analysis shows that the order of clauses: inversion of the whole subordinate clause: the use of it in the main clause are main indicators. The aim: emotional effect.

8. **We cast anchor within a league of this creek, and our captain sent a dozen of his men well armed in the long-boat, with vessels for water, if any could be found.** I desired his leave to go with them, that I might see the country, and make what discoveries I could (Jonathan Swift, "Gulliver's Travels", 1727; 99).

Ellipsis of the subject in the subordinate clause results in the stylistics of the conditional sentences. The aim is to describe a situation.

9. The bed was eight yards from the floor. Some natural necessities required me to get down; **I durst not presume to call; and if I had, it would have been in vain, with such a voice as mine, at so great a distance from the room where I lay to the kitchen where the family kept** (Swift, "Gulliver's Travels", 1727; 110).

Ellipsis of the predicate of the subordinate clause contributes to the stylistics of the conditional sentences. The use of main clause within the subordinate clause. The aim is to express an emotional effect.

10. For, after having been accustomed several months to the sight and converse of this people, and observed every object upon which I cast mine eyes to be of proportionable magnitude, **the horror I had at first conceived from their bulk and aspect was so far worn off, that if I had then beheld a company of English lords and ladies in their finery and birth-day clothes, acting their several parts in the most courtly manner of strutting, and bowing, and prating, to say the truth** (Swift, "Gulliver's Travels", 1727; 130).

As it is seen, the use of "then" in the subordinate clause increases a conditionality and emotionality. The aim: to intensify a conditional meaning.

11. **He had before served me a scurvy trick, which set the queen a- laughing, although at the same time she was heartily vexed, and would have immediately cashiered him, if I had not been so generous as to intercede** (Swift, "Gulliver's Travels", 1727; 131).

As analysis shows, the ellipsis of the subject of the main clause is observed and it is a way of expressing emotionality. The aim is to express an emotional effect.

12. I had been long afraid of this resolution, and therefore concealed from her some

little unlucky adventures, that happened in those times when I was left by myself.

Once a kite, hovering over the garden, made a stoop at me, and if I had not resolutely drawn my hanger, and run under a thick espalier, he would have certainly carried me away in his talons (Swift, "Gulliver's Travels", 1727; 143).

The analysis shows that the enumeration of the subordinate clauses, the use of "once" as a conditional conjunction, the use of intensifier "and" before the conjunction "if" are expressive means of stylistic attitude to the reality. The aim is to express an emotional effect

13. I could manage would never live in any of their rivers. Her majesty said, **if I would contrive a boat, her own joiner should make it, and she would provide a place for me to sail in.** The fellow was an ingenious workman, and by my instructions, in ten days, finished a pleasure-boat with all its tackling, able conveniently to hold eight Europeans (Swift, "Gulliver's Travels", 1727; 147).

As it is noted that the ungrammaticality of the use of "would" after "if" in the subordinate clause, enumeration of the main clauses are regarded as stylistic markers.

14. 'Good!' said Fix. 'If the robber is on board he will no doubt get off at Suez, so as to reach the Dutch or French colonies in Asia by some other route. He ought to know that he would not be safe an hour in India, which is English soil.' **'Unless,' objected the consul, 'he is exceptionally shrewd.** An English criminal, you know, is always better concealed in London than anywhere else (Verne, "Around the world in 80 days", 1872; 34).

The analysis of the example: the use of the author's speech between the conjunction "unless" and subordinate clause is important to deal with stylistics of the conditional sentence. The aim is to express an emotional effect.

15. Sir Francis,' said Mr. Fogg quietly, **'we will, if you please, look about for some**

means of conveyance to Allahabad.'

'Mr. Fogg, this is a delay greatly to your disadvantage.' 'No, Sir Francis; it was foreseen.' (Verne, "Around the world in 80 days", 1872; 67).

The analysis shows that the order of clauses: the use of subordinate clause in the middle of the main clause contribute to the revelation of the stylistics.

16. A procession of Brahmins is coming this way. We must prevent their seeing us, **if possible.**' ("Around the world in 80 days", Verne, 1872; 76).

17. The rascal is off, after all!' he exclaimed. 'Two thousand pounds sacrificed! He's as prodigal as a thief! **I'll follow him to the end of the world if necessary;** but, at the rate he is going on, the stolen money will soon be exhausted.' ("Around the world in 80 days", Verne, 1872; 105).

As the analysis shows that the ellipsis of the subject in the subordinate clause,

contracted form of auxiliary verb "will, shall" in the main clause are indicators of the stylistic aspect of the conditionals.

Conclusion

Summing up, the following inferences can be drawn as results of the research: the conditional sentences are stylistically marked when they are used with different language means: punctuation marks (periods, colons, semicolons (to disjunct the clauses)), contracted forms (will-'ll, shall-'ll, have not-haven't, has not-hasn't), intensifiers (lexical, morphological units), doubling (two modal verbs in the same position), ungrammaticality (if...should..., if...be..., if...would...etc.), order of clauses (main clause +if+subordinate clause, if+subordinate clause+main clause, subordinate clause in the structure of main clause (beginning of main clause+subordinate clause+ending of main clause; the use of main clause within the subordinate clause)). Such stylistic-syntactic features of conditionals can produce a stylistic effect on the reader.

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