ISSN: 2181-1741 (print)
ISNN: 2181-1725 (online)
2023 / № 10/11

FILOLOGIK TADQIQOTLAR:
TIL
ADABIYOT
TA'LIM



Philological research:
LANGUAGE, LITERATURE, EDUCATION

Филологические исследования:
ЯЗЫК, ЛИТЕРАТУРА, ОБРАЗОВАНИЕ

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TERMIZ DAVLAT UNIVERSITETI

ILMIY-INNOVATSION JURNAL

ТЕРМИЗ ДАВЛАТ УНИВЕРСИТЕТИ

PHILOLOGICAL RESEARCH: LANGUAGE, LITERATURE, EDUCATION

FILOLOGIK TADQIQOTLAR: TIL, ADABIYOT, TA’LIM

ФИЛОЛОГИЧЕСКИЕ ИССЛЕДОВАНИЯ: ЯЗЫК, ЛИТЕРАТУРА, ОБРАЗОВАНИЕ

Илмий-инновацион журнал

Jurnal OAK Rayosatining 2022-yil 30-sentabrdagi 325/6-son qarori bilan filologiya fanlari bo‘yicha doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlar ro‘yxatiga kiritilgan

2021-yildan buyon nashr etiladi

2023/ № 10/11

Термиз – 2023

Muassis:
Termiz davlat universiteti

PHILOLOGICAL RESEARCH: LANGUAGE, LITERATURE, EDUCATION

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ФИЛОЛОГИЧЕСКИЕ ИССЛЕДОВАНИЯ: ЯЗЫК, ЛИТЕРАТУРА, ОБРАЗОВАНИЕ

ILMIY-INNOVATSION JURNAL

O'zbekiston Respublikasi Prezidenti Administratsiyasi huzuridagi Axborot va ommaviy kommunikatsiyalar agentligi tomonidan 2020 yil 19 oktyabrda 1122 raqami bilan ro'yxatga olingan. Matnlarda foydalanilgan misol, ko'chirma va ma'lumotlar aniqligi uchun mualliflar javobgardir. Jurnaldan ko'chirib bosilganda manba qayd etilishi shart.

Bosishga ruxsat etildi: 28.11.2023
Qog'oz bichimi: 70x85
Bosma tabog'i: 5.94
Ofset bosma. Ofset qog'ozi
Adadi: 100
Bahosi kelishilgan narxda
Buyurtma: 155-son

"TerDU bosmaxonasi"da chop etildi
Termiz shahri, Barkamol avlod ko'chasi, 43-uy

Tahririyat manzili:
190111, Termiz shahri,
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PHILOLOGICAL RESEARCH: LANGUAGE, LITERATURE, EDUCATION

FILOLOGIK TADQIQOTLAR: TIL, ADABIYOT, TA'LIM
ФИЛОЛОГИЧЕСКИЕ ИССЛЕДОВАНИЯ: ЯЗЫК, ЛИТЕРАТУРА, ОБРАЗОВАНИЕ

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Зарегистрировано Агентством информации и массовых коммуникаций при Администрации Президента Республики Узбекистан от 19 октября 2020 года под номером 1122.

Авторы несут ответственность за точность приведенных в текстах примеров, отрывков и данных. Необходимо указывать источник при копировании из журнала.

Разрешено к печати: 28.05.2023
Размер бумаги; 70x85
Печатный лист: 5.94
Офсетная печать: Офсетная бумага
Тираж: 100. Цена договорная
Заказ: 155

Печатано в «Типографии ТерГУ»
ул. Баркамол авлод 43, г. Термез

Адрес редакции:
190111, г.Термез, ул. Баркамол авлод, 43.
Телефон: +998762231649

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PHILOLOGICAL RESEARCH: LANGUAGE, LITERATURE, EDUCATION

FILOLOGIK TADQIQOTLAR: TIL, ADABIYOT, TA'LIM

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SCIENTIFIC-INNOVATIONAL JOURNAL

Registered by the Agency for Information and Mass Communications under the President's Administration of the of the Republic of Uzbekistan on October 19, 2020 under number 1122.

The authors are responsible for the accuracy of the examples, passages and data provided in the texts. The source must be specified when copying from the journal.

Approved for printing: 28.05.2023
Size of the paper: 70x85
Printed sheet: 5.94. Offset printing.
Offset paper. Circulation: 100
Price is negotiable
Order: 155. Printed at the "Printing House of the TerSU"
43, Barkamol avlod str. Termez city.

Address of Editorial Office:
190111, Barkamol avlod str., 43,
Termez city.
Phone: +998762231649

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Official website:
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TILSHUNOSLIK

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Filologik tadqiqotlar: til, adabiyot, ta'lim. 2023; 10/11
ISNN: 2181-1741 (Print)
ISNN: 2181-1725

STYLISTIC VARIATION OF CONDITIONAL CONJUNCTIONS IN ENGLISH

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The problem of conditionality has been always in the foci of linguistic researches in world linguistics. It has been investigated from many perspectives: structural, semantic, functional, cognitive, cultural, pragmatic and so on. However, it should be noted that the problem should be researched from other viewpoints as well. What the research gap among linguistic investigations of conditionals is that conditional conjunctions have not been studied as an object of research and its stylistic aspect has not been revealed by no studies. Furthermore, considering new trends of stylistics such as cognitive stylistics, cognitive poetics, critical stylistics, corpus stylistics, feminist stylistics we believe that the problem of conditionality should be researched by these trends of stylistics as well. Therefore, we believe that it is important to deal with stylistic features of the conditional conjunctions used in the literary texts of English writers. In this study, we analyzed the conditional conjunctions from the viewpoint of expressiveness, emotionality and emotiveness principles of the literary texts. In the following examples, we can observe the use of the conditional conjunctions with its intensifier so that the combination of them can express a strong conditionality as well as the emotionality, expressiveness and emotiveness of the text.

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

In the following sections, we analyze the stylistic aspect of conditional conjunctions in English (on the example of literary works). Let us analyze them as followingly:

1. "I'll try to get him to work far out," the boy said. *"**Then if you hook something truly big we can come to your aid.**"* "He does not like to work too far out [1].

The use of intensifier "*then"* before the conditional conjunction "*if*" encourages the emotionality of the speech with the help of conditional sentence. Here, not only a conditional meaning is expressed but the speaker's emotional state is also revealed. The speaker's emotional state is determined by his/her agreement for giving a help to the listener. It is revealed by only linguistic and extralinguistic factors. The aim of using this intensifier is to intensify the conditional meaning of the conjunction.

2. They were moving more slowly now and the glow of Havana was not so strong, so that he knew the current must be carrying them to the eastward. If I lose the glare of Havana we must be going more to the eastward, he thought. ***For if the fish's course held true I must see it for many more hours.*** I wonder how the baseball came out in the grand leagues today, he thought. It would be wonderful to do this with a radio. Then he thought, think of it always. Think of what you are doing. You must do nothing stupid[2].

The use of intensifier of "*for"* before the conjunction "*if*" intensifies a conditionality and expresses an emotionality. Here, the speaker emphasizes the possibility he/she can see the fish's course so much time. The aim of using "*for"* before the conjunction "*if*" is to intensify conditionality in the subordinate clause and emotionality in the main clause.

[1] Ernest Hemingway. The old man and the Sea. New York, 1952. –P. 5.

[2] Ernest Hemingway. The old man and the Sea. New York, 1952. –P. 23.

3. ***Maybe if I can increase the tension just a little it will hurt him and he will jump, he thought.*** Now that it is daylight let him jump so that he'll fill the sacks along his backbone with air and then he cannot go deep to die[1].

The use of modal means "Maybe" before the conjunction "if" expresses a conditionality with probability. It contributes to the expression of the speaker's modality to the situation as well. The aim of using this modal means is to intensify the modality and conditionality in the subordinate clause.

4. "I had better re-bait that little line out over the stern," he said. "If the fish decides to stay another night I will need to eat again and the water is low in the bottle. I don't think I can get anything but a dolphin here. **But if I eat him fresh enough he won't be bad.** I wish a flying fish would come on board tonight. But I have no light to attract them[2].

"Oh," said Mr. Vinegar, "that I had but that stick! I should then be the happiest man alive." He said to the man: "Friend, what a rare good stick you have got!" "Yes," said the man; "I have used it for many a long mile, and a good friend it has been; **but if** you have a fancy for it, as you are a friend, I don't mind giving it to you for that pair of gloves." (Lisa Ripperton, The Rainbow Book of Fairy Tales for Five-Year-Olds, 9).

The use of intensifier "But" before the conjunction "if" means that the speaker is expressing his assertion alongside the conditionality. The aim of using this is to intensify conditionality in the subordinate clause.

5. **Imagine if each day a man must try to kill the moon,** he thought. The moon runs away. **But imagine if a man each day should have to try to kill the sun?** We were born lucky, he thought[3].

It is clear from the examples that the imperative verbs and the model of "but+imperative verb" befor the conjunction "if" are used to intensify conditionality and at the same time to show emotional state of the speaker. To express a strong conditionality is achieved in this sentence.

6. My right hand can hold it **as long as** it is braced, he thought **If** it relaxes in sleep my left hand will wake me as the line goes out. It is hard on the right hand. But he is used to punishment. **Even if** I sleep twenty minutes or a half an hour it is good. He lay forward cramping himself against the line with all of his body, putting all his weight onto his right band, and he was asleep[4].

The use of "as long as" and "even if" to show strong conditionality, "if" to show weak conditionality is observed from this example. As it is clear from this passage, the conditional conjunctions are stylistically marked according to their stylistic features. The conjunctions such as "as long as", "even if" are used to express a strong conditionality and emotionality of the speaker while the conjunction "if" is neutral in the literary text. The aim is to intensify conditionality and show certainty and ability of a character. From this statement, we can conclude that the use of conditional conjunctions are selected by the author in order to describe physical, emotional, psychological characteristics of a character.

7. Now I must prepare the nooses and the rope to lash him alongside, he thought. **Even if** we were two and swamped her to load him and bailed her out, this skiff would never hold him. I must prepare everything, then bring him in and lash him well and step the mast and set sail for home[5].

Even if they suspect an egg they do not like to examine it too closely. It's such brittle capital at the best[6].

The use of intensifier "even" before the conjunction "if" is observed from this extract. This conjunction together with the element "even" is too emotional and conditional so that it can be recognized by a listener. The aim is to intensify conditionality and increase an emotionality.

8. Directly from Brindisi; she takes on the Indian mails there, and she left there Saturday at five p.m. Have patience, Mr. Fix; she will not be late. But really, I don't see how, from the description you have, **you will be able to recognise your man, even if he is on board the Mongolia.**'[7].

It is also clear from this example, the use of intensifier "even" before the conjunction "if" encourages the conditionality of the antecedent clause as well as the revelation of the emotionality of the speaker. The aim is to place an emotional effect on the listener.

9. Then his head started to become a little unclear and he thought, is he bringing me in or am I bringing him in? **If** I were towing him behind there would be no question. **Nor if** the fish were in the

[1] Ernest Hemingway. The old man and the Sea. New York, 1952. –P. 26.

[2] Ernest Hemingway. The old man and the Sea. New York, 1952. –P. 32.

[3] Ernest Hemingway. The old man and the Sea. New York, 1952. –P. 37.

[4] Ernest Hemingway. The old man and the Sea. New York, 1952. –P. 39.

[5] Ernest Hemingway. The old man and the Sea. New York, 1952. –P. 47.

[6] Herbert George Wells. The Stolen Bacillus and Other Incidents.-1895. P. 29.

[7] Jules Verne. Around the world in 80 days. France. Le Temps. 1872.- P. 33.

skiff, with all dignity gone, there would be no question either. But they were sailing together lashed side by side and the old man thought, let him bring me in if it pleases him[1].

The use of intensifier “nor” before the conjunction “if” encourages the conditionality of the antecedent clause as well as the revelation of the emotionality of the speaker. The aim is to place an emotional effect on the listener and express strong conditionality.

In this passage, another conditional conjunction “if” is also used, but it is stylistically neutral.

10. In the female nurseries, the young girls of quality are educated much like the males, only they are dressed by orderly servants of their own sex; but always in the presence of a professor or deputy, till they come to dress themselves, which is at five years old. **And if it be found that these nurses ever presume to entertain the girls with frightful or foolish stories, or the common follies practised by chambermaids among us, they are publicly whipped thrice about the city, imprisoned for a year, and banished for life to the most desolate part of the country[2]** (Jonathan Swift, “Gulliver’s Travels”, 1727, 71).

11. This envoy had instructions to represent to the monarch of Blefuscu, ‘the great lenity of his master, who was content to punish me no farther than with the loss of mine eyes; that I had fled from justice; **and if** I did not return in two hours, I should be deprived of my title of nardac, and declared a traitor[3].

“Not at all,” said Mr. Farolles gently. He drew his kid gloves through his fingers and leaned forward. “**And if** either of you would like a little Communion, either or both of you, here and now, you have only to tell me. A little Communion is often very help-a great comfort,” he added tenderly[4].

As the examples show, the use of intensifier “and” before the conjunction “if” presents a conditionality with additional meaning. The aim is to intensify conditionality and this conditionality is supported by the element “and”. As a result, some emotional impact on the listener is achieved.

12. I walked gently to and from on the bed, to recover my breath and loss of spirits. These creatures were of the size of a large mastiff, but infinitely more nimble and fierce; **so that if I had taken off my belt before I went to sleep, I must have infallibly been torn to pieces and devoured[5]**.

As can be seen from the passage that the use of intensifier “so that” before the conjunction “if” contributes to the expression of conditionality and to some extent shows an emotionality of the speaker. As a result, emotional effect is achieved.

13. I longed to see the ocean, which must be the only scene of my escape, **if ever** it should happen[6].

It is clear from this statement that the use of intensifier “ever” after the conjunction “if” is used deliberately as it is in the form of inversion. And it results in the stylistic effect of the speech.

Nurse Andrews had, of course, jumped at the idea. But it was a bother. It meant they had to have regular sit-down meals at the proper times, **whereas if** they’d been alone they could just have asked Kate if she wouldn’t have minded bringing them a tray wherever they were. And meal-times now that the strain was over were rather a trial[7].

It is clear from this example that the use of “whereas” before the conjunction “if” makes the conditional statement much stronger. As the author tries to make the statement more expressive. In this regard, it is important to note that the use of “whereas” makes the conditional sentence more emotional and it shows the emotional state of the character.

How did one meet men? **Or even if** they’d met them, how could they have got to know men well enough to be more than strangers? One read of people having adventures, being followed, and so on. But nobody had ever followed Constantia and her[8].

In English, before the conditional conjunction “if”, the intensifiers such as “or” and “even” are used to intensify conditionality and expressiveness of the speech. It is observed in English, the use of combination of intensifiers jointly contribute to the expressiveness of the speech.

So one day those three brothers thought they’d set off and try too, and their father hadn’t a word against it; **for even if** they didn’t get the Princess and half the kingdom, it might happen they might get a place somewhere with a good master; and that was all he wanted[9].

We can also observe the use of “for” and “even” before the conditional conjunction “if”, the intensi-

[1] Ernest Hemingway. The old man and the Sea. New York, 1952. –P. 48.

[2] Jonathan Swift. Gulliver’s Travels. London, 1727. - P. 71.

[3] Jonathan Swift. Gulliver’s Travels. London, 1727. - P. 90.

[4] Katherine Mansfield. The daughters of the late colonel.-New York: Alfred A.Knopf, 1922.-P.5.

[5] Jonathan Swift. Gulliver’s Travels. London, 1727.- P. 176.

[6] Jonathan Swift. Gulliver’s Travels. London, 1727.- P. 176.

[7] Katherine Mansfield. The daughters of the late colonel.-New York: Alfred A.Knopf, 1922.-P.3.

[8] Katherine Mansfield. The daughters of the late colonel.-New York: Alfred A.Knopf, 1922.-P.18.

[9] Lisa Ripperton. The Rainbow Book of Fairy Tales for Five-Year-Olds.-2015, P.12.

fiers such as “for” and “even” are used to intensify conditionality and expressiveness of the speech. It is observed in English, the use of combination of intensifiers jointly contribute to the expressiveness of the speech.

Poor Mr. Vinegar, his fingers grew very cold, and, just as he was leaving the town, he met a man with a fine thick pair of gloves. “Oh, my fingers are so very cold,” said Mr. Vinegar to himself. “**Now if** I had but those beautiful gloves I should be the happiest man alive.”[1].

From this example, it is clear that the use of “now” before the conditional conjunction “if” makes the statement more intensified and conditional as the intensifier such as “now” is used to intensify conditionality and expressiveness of the speech. It is observed in English, the use of combination of intensifiers jointly contribute to the expressiveness of the speech.

Suppose one to have at last just hit the right trick, before the secret got out and diamonds became as common as coal, one might realise millions. Millions!”[2].

It should be noted that the conditional conjunction “suppose” is used to express conditionality and at the same time it increases the stylistic markedness of the conditional sentence. The use of “suppose” makes the conditional statement more predictable and hypothetical. By doing it, the author emphasizes the hypotheticality of the action and expresses the attitude of the character.

“You don’t know what may happen to you in this world,” said the Vicar, thinking him over. **“Possibly if** you are feeling hungry, and can feel pain and have your wings broken, you may even have to die before you get out of it again[3].

It should be also noted that the conditional conjunction “if” is preceded by the intensifier “possibly” and it is used to express conditionality and at the same time it increases the stylistic markedness of the conditional sentence. The use of “possibly” makes the conditional statement more probable. By doing it, the author emphasizes the probability of the action and expresses the attitude of the character.

It’s the two worlds. If your Angelic world were only a dream, **or if** this world were only a dream **-or if** I could believe either or both dreams, it would be all right with me[4].

The repeated use of “or” before the conjunction “if” twice in a sentence makes the conditional clause more stylistically marked as a result the expressiveness of the sentence is achieved.

We can generalize the conditional conjunctions and stylistic peculiarities of such conjunctions in the literary discourse in the following table (see: table 1):

Table 1: **Stylistic features of conditional conjunctions in English**

Types of conditional conjunctions	Conditional conjunctions	Examples
Stylistically marked	As long as	My right hand can hold it **as long as** it is braced.
	Even if	you will be able to recognise your man, **even if** he is on board the Mongolia.
	Suppose	**Suppose** one to have at last just hit the right trick, before the secret got out and diamonds became as common as coal, one might realise millions. Millions!”
Stylistically marked with intensifiers	Then if	***Then if*** *you hook something truly big we can come to your aid.*
	For if	***For if*** *the fish’s course held true I must see it for many more hours.*
	Maybe if	***Maybe if*** *I can increase the tension just a little it will hurt him and he will jump, he thought.*

[1] Lisa Ripperton. The Rainbow Book of Fairy Tales for Five-Year-Olds.-2015, P.9.
[2] Herbert George Wells. The Stolen Bacillus and Other Incidents.-1895. P.62.
[3] Herbert George Wells. The Wonderful Visit.-England: MacMillan, 1895. P.62.
[4] Herbert George Wells. The Wonderful Visit.-England: MacMillan, 1895. P.107.

Stylistically marked with intensifiers	But if	**But if** I eat him fresh enough he won't be bad
	Imagine if	**Imagine if** each day a man must try to kill the moon.
	But imagine if	**But imagine if** a man each day should have to try to kill the sun?
	Nor if	**Nor if** the fish were in the skiff, with all dignity gone, there would be no question either.
	And if	**And if** I did not return in two hours, I should be deprived of my title of nardac, and declared a traitor.
	So that if	**So that if** I had taken off my belt before I went to sleep, I must have infallibly been torn to pieces and devoured.
	If ever	I longed to see the ocean, which must be the only scene of my escape, **if ever** it should happen.
	Whereas if	It meant they had to have regular sit-down meals at the proper times, **whereas if** they'd been alone they could just have asked Kate if she wouldn't have minded bringing them a tray wherever they were.
	Or even if	How did one meet men? **Or even if** they'd met them, how could they have got to know men well enough to be more than strangers?
	For even if	Their father hadn't a word against it; **for even if** they didn't get the Princess and half the kingdom, it might happen they might get a place somewhere with a good master; and that was all he wanted.
	Now if	"**Now if** I had but those beautiful gloves I should be the happiest man alive."
	Possibly if	**"Possibly if** you are feeling hungry, and can feel pain and have your wings broken, you may even have to die before you get out of it again.
	Or if...or if	It's the two worlds. If your Angelic world were only a dream, **or if** this world were only a dream -**or if** I could believe either or both dreams, it would be all right with me.
Stylistically neutral	If	**If** I were towing him behind there would be no question.

So, we can summarize that the use of conditional conjunctions in the literary texts of English can be stylistically marked so that they can produce some stylistic coloring to the speech production. They can show the emotional, psychological, physical states of the characters in the literary work.

The conditional conjunctions in English literary texts are used together with other language means as intensifiers of conditionality and emotionality in the speech. In this case, such combinations of the conjunction "if" and a language means are created by the author and it is realized in the speech situation. They are not standard according to the laws of language. They are created for a stylistic effect on the listener.

The conditional conjunctions as "as long as", "even if" are stylistically marked while the conditional conjunction "if" is neutral, it can be stylistically marked only when it is combined by other language means as intensifiers.

The inversion cases of such intensifiers of conditionality can be also observed in the materials analyzed.

Based on these assumptions we can classify conditional conjunctions into three groups according to their stylistic potential: a) pure stylistically marked conditional conjunctions; b) stylistically marked conditional conjunctions with intensifiers; c) stylistically neutral conditional conjunctions.

Rezyume: Ushbu tadqiqot ingliz badiiy matnlaridagi shart bog'lovchi vositalarining stilistik jihatini tahlil qiladi. Shartli gaplar, xususan, bog'lovchilar uslubiy jihatdan markerlangan birliklar bo'lib, badiiy matnning uslubiy xususiyatlarini ochishga xizmat qila oladi.

Резюме: В данном исследовании анализируется стилистический аспект условных союзов в английских художественных текстах. Условные предложения, в частности, союзы, представляют собой стилистически маркированные единицы, способные способствовать раскрытию стилистических особенностей художественного текста.