

# СЎЗ САНЪАТИ ХАЛҚАРО ЖУРНАЛИ

8 ЖИЛД, 1 СОН

МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА

ТОМ 8, НОМЕР 1

INTERNATIONAL JOURNAL OF WORD ART

VOLUME 8, ISSUE 1



# СЎЗ САНЪАТИ ХАЛҚАРО ЖУРНАЛИ

МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА | INTERNATIONAL JOURNAL OF WORD ART

№1 (2025) DOI <http://dx.doi.org/10.26739/2181-9297-2025-1>

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**Xamrayeva Zebiniso Xaydarovna**  
Senior teacher of Samarkand State  
Institute of foreign languages, PhD.  
destiny-xzx@mail.ru

## A COMPARATIVE STUDY OF THE COMPLEX SYNTACTIC CONSTRUCTIONS BASED ON ENGLISH LANGUAGE MATERIALS

 <https://doi.org/10.5281/zenodo.15521295>

### ABSTRACT

This article investigates complex syntactic constructions as fundamental structural-semantic units within written and spoken discourse. These constructions, which consist of multiple interconnected sentences, contribute to textual coherence by forming distinct microtopics. Various linguistic terms, such as complex syntactic wholes, periods, and superphrasal units, are used to describe these intricate structures. The article also distinguishes complex syntactic constructions from compound sentences, emphasizing their structural and semantic interconnectivity. Ultimately, the mastery of complex syntactic wholes enables authors to craft compelling literary works that leave a lasting artistic and intellectual impact.

**Key words:** Complex syntactic constructions, period, chain and parallel connection, beginning, artistic text analysis, superphrasal unit, written and oral discourse, conjunction.

**Xamrayeva Zebiniso Xaydarovna**  
Samarqand Davlat  
Chet Tillar Instituti katta o'qituvchisi, PhD.  
destiny-xzx@mail.ru

## INGLIZ TILI MATERIALI ASOSIDA MURAKKAB SINTAKTIK QURILMALAR QIYOSIY TAHLILI

### ANNOTATSIYA

Ushbu maqolada murakkab sintaktik qurilmalar yozma va og'zaki nutq doirasidagi asosiy tarkibiy-semantik birliklar sifatida o'rganiladi. Bir-biri bilan bog'langan bir nechta gaplardan tashkil topgan ushbu qurilmalar matn yaxlitligini ta'minlab, alohida mikrotemalarni shakllantirishga yordam beradi. Ushbu murakkab tuzilmalarni tavsiflash uchun lingvistik atamalar, jumladan, murakkab sintaktik butunliklar, periodlar va superfraz birliklar qo'llaniladi. Maqolada murakkab sintaktik qurilmalar va qo'shma gaplar o'rtasidagi farqlar ham tahlil qilinib, ularning tarkibiy va semantik o'zaro bog'liqligi ta'kidlanadi. Natijada, murakkab sintaktik butunliklarni o'zlashtirish mualliflarga san'at va tafakkurga chuqur ta'sir ko'rsatadigan badiiy asarlar yaratish imkonini beradi.

**Kalit so'zlar:** Murakkab sintaktik qurilmalar, period, zanjir va parallel bog'lanish, boshlanish, badiiy matn tahlili, superfraz birlik, yozma va og'zaki nutq, bog'lovchi.

Хамраева Зебинисо Хайдаровна  
Старший преподаватель  
Самаркандского Государственного  
Института Иностранных языков, PhD.  
destiny-xzx@mail.ru

## СРАВНИТЕЛЬНЫЙ АНАЛИЗ СЛОЖНЫХ СИНТАКСИЧЕСКИХ КОНСТРУКЦИЙ НА МАТЕРИАЛЕ АНГЛИЙСКОГО ЯЗЫКА

### АННОТАЦИЯ

В данной статье рассматриваются сложные синтаксические конструкции как фундаментальные структурно-семантические единицы письменной и устной речи. Эти конструкции, состоящие из нескольких взаимосвязанных предложений, способствуют когерентности текста, формируя отдельные микротемы. Для описания этих сложных структур используются различные лингвистические термины, такие как сложные синтаксические целостности, периоды и суперфразовые единства. В статье также проводится разграничение между сложными синтаксическими конструкциями и сложносочинёнными предложениями, подчеркивая их структурную и семантическую взаимосвязанность. В конечном итоге овладение сложными синтаксическими целостностями позволяет авторам создавать выразительные литературные произведения, оказывающие длительное художественное и интеллектуальное воздействие.

**Ключевые слова:** сложные синтаксические конструкции, период, цепная и параллельная связь, зачин, анализ художественного текста, суперфразовое единство, письменная и устная речь, союз.

Complex syntactic constructions are the largest structural-semantic units into which a text (written or spoken discourse) can be divided. These constructions consist of multiple sentences that are connected in various ways—sequentially, in a chain, or in parallel—through intonation and other linking devices, forming a coherent microtopic within the text. In linguistics, they are referred to by various terms, such as compound sentences with conjunctions, compound sentences without conjunctions, complex sentences, periods, prosaic strophes, superphrasal units, and complex syntactic wholes.

Complex syntactic wholes represent intricate sentence structures containing numerous components, phrases, and grammatical elements. These structures often involve coordination, subordination, and the arrangement of clauses to convey complex relationships and meanings. In literature, complex syntactic wholes play a crucial role in shaping style, tone, and depth of expression, enriching the texture of a narrative, and enhancing the reader's engagement with the text.

Writers also employ complex syntactic constructions in literary works to make artistic speech more expressive. Additionally, they are used in artistic discourse to expand the range of expression. These complex syntactic structures provide writers with a versatile tool for conveying intricate ideas, emotions, and perspectives. By manipulating syntactic constructions, authors can create nuanced depictions of characters, settings, and events, enriching the narrative with layers of meaning and subtlety.

A complex syntactic whole reflects the intricacy of a narrative. The use of complex syntactic wholes allows for the creation of sophisticated storytelling structures, including retelling, foreshadowing, and parallel narratives. These techniques enrich the depth of the plot, encouraging readers to interpret literary texts and engage with multiple layers of analysis.

The strategic use of such syntactic units enhances the rhetorical expressiveness of a text. By employing complex syntax, writers can achieve various rhetorical effects, such as emphasis, tension, and irony. Carefully structured syntactic patterns amplify the impact of an author's message and evoke strong emotional responses from readers. In this sense, complex syntactic wholes function as a powerful tool for artistic expression in literary discourse. Just as painters use brushstrokes to create

masterpieces on canvas, writers manipulate syntactic structures to craft works of literary art. The arrangement of words, clauses, and phrases within sentences contributes to a text's overall aesthetic quality by shaping its rhythm and flow.

Mastery of complex syntactic wholes, in turn, captures readers' attention and sustains their interest throughout a narrative. By presenting readers with intricate sentence structures, authors stimulate cognitive engagement and encourage active participation in interpretation and analysis.

Thus, the complex syntactic whole is a fundamental element of literary expression, enabling writers to convey rich and nuanced meanings, construct intricate narrative worlds, and evoke deep emotional responses from readers. Through the deliberate construction of syntactic structures, writers harness the power of language to create literary works that leave a lasting impact and become timeless masterpieces of human creativity.

Complex syntactic constructions differ from compound sentences in that the clauses within them maintain a degree of independence while also being closely interconnected in meaning. As part of complex syntactic constructions, independent sentences of various structures are linked primarily through meaning, allowing the second sentence to continue and develop the microtheme of the first. This interconnection contributes to the overall coherence of the text, ensuring a fluid and logical progression of ideas.

For example: There were only two Americans **stopping at the hotel**. They did not know any of the people they passed on the stairs on their way to and from their room. **Their room** was on the second floor facing the sea. It also faced the public garden and the war monument. **There were big palms** and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the **hotels facing the gardens** and the sea. Italians came from a long way off to look up **at the war monument**. **It was made of bronze** and glistened in the rain ("Cat in the Rain" by Ernest Hemingway) [9]

As we analyze the passage taken from Ernest Hemingway's work, we can identify a descriptive complex syntactic construction. Such constructions are characterized by structural parallelism and a specific relationship between tense and aspect forms. Defining clauses typically function as integral components of explanatory texts. When classified based on structure, descriptive complex syntactic constructions fall into two categories: those dominated by the present tense and those dominated by the past tense. In the given example, the past tense dominates, as the initial phrase—"the two American guests stopping in the hotel room"—establishes a microtheme for the entire construction. All subsequent sentences contribute to this microtheme by describing the hotel.

Several formal mechanisms integrate independent clauses into complex syntactic constructions. In spoken discourse, intonation serves as a universal structuring tool. Independent declarative clauses within such constructions are typically pronounced with a gradual decline in pitch, with equal pauses between them. The final drop in intonation at the end of a complex syntactic whole is more pronounced than within individual linked sentences, while the pause between two complex syntactic constructions is notably greater than the pauses between their constituent sentences. In syntax, the concepts of **period** and **prosaic strophe** also describe complex syntactic constructions.

The concept of a **period** refers to a considerably lengthy complex sentence that is externally defined by a clear division into two intonational parts, which are typically asymmetrical in size. The sentences forming a period follow a logical sequence and are distinguished by independent syntactic connections and rhythmic harmony.

For example: But **when** vague rumours got abroad, that in this Protestant association a secret power was mustering against the government for undefined and mighty purposes; **when** the air was filled with whispers of a confederacy among the Popish powers to degrade and enslave England, establish an Inquisition in London, and turn the pens of Smithfield Market into stakes and cauldrons; **when** terrors and alarms which no man understood were perpetually broached, both in and out of Parliament, by one enthusiast who did not understand himself, and bygone bugbears which had lain quietly in their graves for centuries, were raised again to haunt the ignorant and credulous; **when** all this was done, as it were, in the dark, and secret invitations to join the Great Protestant Association in defence of religion, life, and liberty, were dropped in the public ways, thrust under the house-doors,

tossed in at windows, and pressed into the hands of those who trod the streets by night; **when** they glared from every wall, and shone on every post and pillar, so that stocks and stones appeared infected with the common fear, urging all men to join together blindfold in resistance of they knew not what, they knew not why; – **then** the mania spread indeed, and the body, still increasing every day, grew forty thousand strong (Charles Dickens, Barnaby Rudge, Chapter 7) [8].

If we examine an example from Charles Dickens' work, we can see that the period is effectively used in structuring the paragraph. A linguistic analysis of the text reveals that this period consists of a series of clauses connected by the subjunctive mood. As the reader progresses through the sentences, their attention gradually intensifies toward the final clause, eagerly anticipating the resolution of the events.

For example: **He** stood behind his desk in the far end of the dim room. The wife liked **him**. **She liked** the deadly serious way **he** received any complaints. **She liked** the way **he** wanted to serve her. **She liked** the way **he** felt about being a hotel-keeper. **She liked** his old, heavy face and big hands. ("Cat in the Rain" by Ernest Hemingway)[9]

Thus, when analyzing the structure of complex syntactic constructions and periods, we can observe that the key meaning-bearing components are positioned on both sides of these constructions. In other words, in the first case, the sentence that conveys the main micro-topic appears at the beginning of the construction, whereas in the second case, it constitutes its conclusion.

The interconnections between sentences within these two constructions also vary. In complex syntactic constructions, sentences can be connected in different ways: without conjunctions (asyndetic compound sentences), through coordinating conjunctions (which establish a relationship between two independent clauses), or via subordinating conjunctions (which indicate a hierarchical relationship between a main and a subordinate clause). Additionally, complex-compound sentences may link clauses using a combination of these structural means. In contrast, in periods, sentences are typically connected through coordination, and subordinating relationships, which establish hierarchical dependence between clauses, are rarely observed.

Linguistic literature does not provide a unified view on the linguistic nature and distinctive characteristics of the period. From a general perspective, linguists such as G. Ya. Solganik, V. Ya. Shevyakova, and L. E. Tumina define a period as a complex syntactic unity (i.e., a supra-phrasal unit, microtext, or prosaic stanza) that consists of two or more independent sentences, semantically grouped based on the specificity of the topic [5].

In a narrower sense, the term period refers to a specific category within expressive syntactic structures and is classified as one of the syntactic-stylistic expressive devices of language. A period extends beyond the framework of complex syntactic constructions, as it can encompass simple sentences, highly elaborate multi-component compound sentences, or even complex syntactic wholes. Therefore, in many cases, a complex syntactic construction can be transformed into a period, and vice versa [4].

Thus, a period can be understood as the largest linguistic unit with a grammatical structure composed of one or multiple interconnected segments that are linked either coordinatively or subordinatively.

For example: "**It was the** best of times, **it was the** worst of times, **it was** the age of wisdom, **it was** the age of foolishness, **it was** the epoch of belief, **it was** the epoch of incredulity, **it was** the season of Light, **it was** the season of Darkness, **it was** the spring of hope, **it was** the winter of despair" (Charles Dickens "Oliver Twist") [7].

When analyzing this period taken from Charles Dickens's *Oliver Twist*, we find that it is a complex sentence consisting of ten independent clauses, all linked by the repeated use of the coordinating phrase *it was*. This repetition creates a rhythmic effect, reinforces parallelism, and highlights the contrasts depicted in the passage.

This analysis provides insight into how Dickens skillfully employs various linguistic elements to construct a rich and expressive text. Additionally, he utilizes multiple stylistic devices within this sentence. For example, the contrasting phrases *the age of wisdom*, *the age of foolishness*, *the epoch*

of belief, the epoch of incredulity, the spring of hope, and the winter of despair exemplify antithesis, a rhetorical device that strengthens meaning through opposition.

Periodic sentences can take various forms, each serving the rhetorical purpose of delaying the main idea until the end. In the course of research, the following types of periodic sentences have been identified: (1) Cumulative periodic sentence – This type accumulates phrases or clauses before reaching the main idea at the end; (2) Parallel periodic sentence – This type employs parallel structures to build anticipation before revealing the main idea; (3) Inverted periodic sentence – In this structure, the subordinate clause appears first, postponing the independent clause until the end; (4) Delayed-topic periodic sentence – This type postpones the subject until the end, creating suspense; (5) Antithetical periodic sentence – contrasting ideas are placed side by side, with the contrast fully emerging at the end; (6) Interrupted periodic sentence – In such sentences, additional information or clauses are inserted between the beginning and the end, prolonging the suspense.

For example: "After a long day of hiking through the dense forest, battling swarms of mosquitoes, and navigating treacherous terrain, we finally reached the breathtaking summit of the mountain." (1)

(1) The given sentence demonstrates the characteristics of a cumulative periodic sentence, a syntactic structure widely used in literature to create suspense, emphasize details, and evoke a sense of anticipation. The sentence begins with the introductory phrase "After a long day of hiking through the dense forest," which sets the scene and establishes the context. It then accumulates additional details about the challenging journey, including "battling swarms of mosquitoes" and "navigating treacherous terrain." These details intensify the suspense and anticipation, drawing the reader deeper into the narrative.

The main clause, "We finally reached the breathtaking summit of the mountain," is postponed until the end of the sentence, reinforcing the sense of expectation and uncertainty. This delayed resolution heightens the impact of the climax, emphasizing the significance of the moment when the characters overcome obstacles and reach their destination.

Additionally, the fact that each phrase begins with a gerund (-ing form) establishes parallelism within the sentence, enhancing its coherence and rhythm while contributing to its overall expressiveness.

For example: "She danced with grace, with elegance, with passion, with joy—every movement a testament to her love for the art." (2)

(2) The given sentence is an example of a parallel periodic structure, characterized by the repetition of a grammatical pattern or structure across multiple phrases or clauses, often creating a rhythmic and harmonious effect. The sentence consists of four parallel segments, each beginning with the preposition "with," followed by a noun phrase that describes how "she"—the subject of the sentence—danced.

This consistent structure contributes to the overall coherence of the sentence, creating a sense of balance and symmetry. The repetition of the preposition "with" emphasizes different qualities of the dancer, including grace, elegance, passion, and joy, highlighting the fluidity, intensity, and delight in her movements. This repetition reinforces the significance of each quality and deepens the reader's perception of her engagement with the dance.

The sentence exhibits a periodic nature, as the main clause—"every movement a testament to her love for the art"—is delayed until the end. This postponement generates a sense of anticipation and suspense, guiding the reader through a sequence of parallel phrases before arriving at the final resolution.

"While waiting for the train, the passengers huddled together, shivering in the cold, their breath visible in the frosty air, hoping for any sign of its arrival." (3)

The given sentence demonstrates the characteristics of an inverted periodic structure, where the usual subject-verb-object word order is reversed or rearranged for emphasis or stylistic effect. Below is an analysis of how this structure functions: (1) Inverted structure - the sentence begins with a subordinate clause ("Waiting for the train"), which establishes the context or background information before introducing the main clause. This inversion of the typical subject-verb-object

order creates a sense of anticipation and sets the stage for the actions described later; (2) Delayed subject and verb - The subject ("the passengers") and verb ("gathered together") are postponed until the end of the sentence, following the introductory clause. This delay heightens suspense and directs the reader's focus toward the descriptive details that precede the main clause; (3) Descriptive details - After the introductory clause, several descriptive phrases ("shivering in the cold," "their breath visible in the frosty air") vividly depict the passengers' actions and surroundings. These details paint a clear picture, reinforcing the atmosphere and mood of the scene; (4) Cumulative effect - The inverted periodic structure contributes to a cumulative effect, as each descriptive element enhances the sense of waiting and discomfort experienced by the passengers. By delaying the main clause, the sentence builds tension and sustains the reader's engagement with the unfolding narrative; (5) Final resolution of the theme - The thematic resolution ("hoping for any sign of its arrival") appears only after the preceding phrases have built up anticipation. This concluding element unifies the different parts of the sentence, ultimately revealing the passengers' main concern and emotional state.

Thus, the inverted periodic structure effectively conveys the atmosphere and mood of the scene by postponing the introduction of the main clause while incorporating descriptive details that heighten suspense and anticipation. Through the inversion of normal word order and the cumulative effect, the sentence immerses the reader in the passengers' experience as they anxiously await the arrival of the train.

To conclude we may say that every unit in language and speech, along with every issue and phenomenon related to it, has been the object of study at various stages of the development of our science. Complex syntactic constructions are no exception to this approach. Linguists have been interested in and drawn to the classification of complex syntactic structures, their types, and the fundamental principles underlying these classifications. Based on the above, from a hierarchical perspective, it is essential to describe the types of complex syntactic constructions—situated between a simple sentence and a paragraph—by taking into account the classifications established in linguistics to date and considering syntactic-derivational and speech-semantic features as the key reference points.

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8 ЖИЛД, 1 СОН

МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА

ТОМ 8, НОМЕР 1

INTERNATIONAL JOURNAL OF WORD ART

VOLUME 8, ISSUE 1

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Web: <http://www.tadqiqot.uz/>; E-mail: [info@tadqiqot.uz](mailto:info@tadqiqot.uz)

Тел: (+998-94) 404-0000

Editorial staff of the journals of [www.tadqiqot.uz](http://www.tadqiqot.uz)

Tadqiqot LLC The city of Tashkent,  
Amir Temur Street pr.1, House 2.

Web: <http://www.tadqiqot.uz/>; E-mail: [info@tadqiqot.uz](mailto:info@tadqiqot.uz)

Phone: (+998-94) 404-0000