

## Analysis of Stylistic Aspects of the Appearance of Ellipsis in Speech

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### KEYWORDS

Ellipsis in speech, elliptical sentences, incomplete sentences, ellipsis, criterion of incompleteness.

### ABSTRACT

In this article, an attempt was made to trace the history of learning elliptical sentences in Uzbek and English, to distinguish the most common structural and semantic types, and to study the comparative analysis of these types of sentences in these languages. If we take into account the current state of the study of elliptical sentences, we should note that there is no generally accepted definition of elliptical sentences, the lack of clarity of the characteristic features of these sentences, and the absence of a unified approach to the typology of elliptical sentences. Despite the fact that a sufficient number of works have been devoted to elliptical sentences, currently the problem of ellipsis can be classified as understudied, and the prospects for studying this issue are wide and in demand.

## 1. Introduction

The problem of elliptical sentences has long been one of the most complex and controversial issues in domestic and foreign linguistics. If we take into account the current state of study of elliptical sentences, we should note the lack of a generally accepted definition of elliptical sentences, the blurred scope of the characteristic features of these sentences, the lack of a unified approach to the typology of elliptical sentences against the background of the presence of a sufficient number of structural and semantic classifications.

Historically, ellipsis is associated with incompleteness, that is, with the omission of those elements of the utterance, the restoration of which is possible only based on the context or situation, as well as on the general or private knowledge base of the communication partners - the apperception base of the speakers. Such omissions as facts of speech in the studies of linguists have names that reflect their general essence: "unsubstituted syntactic position", "constructions with non-verbalized members", "implicit information" (O.B.Sirotnina, E.N.Shiryayev, M.A.Kormilitsyna, T.A.Kolosova). The works of many linguists are devoted to the issue of the origin of ellipsis in speech; this is discussed in the works of A.P.Skovorodnikov, T.A.Starodubova, G.G.Infantova, A.F.Priyatkina, V.I.Shulgina.

The results of research by linguists suggest that constructions with unsubstituted syntactic positions arose precisely in colloquial speech, which is characterized by a certain degree of improvisation, emotional richness, spontaneity, and the presence of specific units characteristic only of a certain circle of communicants. "In colloquial speech, complex sentences are widely used, in which there is a non-verbalized link between the main and subordinate clauses." "The presence of unsubstituted syntactic positions is a specific feature of colloquial speech." "The optimal conditions for the occurrence of the [elliptic complex] sentences under consideration are characteristic of colloquial speech." It should also be noted that the use of non-verbalized components is the norm for colloquial speech, in contrast to book speech, where such omissions are a violation of the norm.

The exception is artistic style, however, here constructions with unsubstituted syntactic positions historically have the character of stylizing live spoken speech as part of an artistic dialogue, and also make the author's speech expressively colored and emotionally intense.

A.P.Skovorodnikov, speaking about the stylistic attachment of elliptical constructions in the modern Russian language (book-written speech), in particular, the "ellipsis of intra-syntagmatic conditioning", or phraseological ellipsis, indicates its most frequent use "in expressive styles: artistic, to a lesser extent – journalistic." The use of this kind of sentences in scientific and official business styles will most likely violate the norms of literary language. Indeed, elliptical sentences are always expressively colored, which makes their use appropriate in expressive styles and unacceptable in neutral ones.

A.P. Skovorodnikov also highlights the functions of elliptical sentences in artistic style:

- 1) function of speech economy, laconicization;
- 2) characterological function (social and psychological characteristics of the speaker);
- 3) compositional-characterological function (participation in the creation of a composition characterizing the image of the author or character);
- 4) visual function (creation or enhancement of visual and figurative representations, paintings);
- 5) the function of the compositional linguistic device of implication of precedence in sentences like: And this, dear man, we are from the fire. Here you go, throw a match or a cigarette butt, a fire will start. Well, it will certainly begin!

It should be noted that all of the listed functions are performed by incomplete sentences in a literary text. As for elliptical structures in our understanding, they, in our opinion, perform only a few of the listed functions: speech economy, visual and characterological.

E.V. Grudeva, combining the concepts of ellipsis and incompleteness, still very accurately points to the main function of ellipsis in language: the function of reducing the overall redundancy of the text. "The effect of ellipsis would be impossible if the text did not have the proper degree of redundancy, allowing certain pieces of information to be reduced without loss of meaning."

## **2. Material and methods:**

In relation to elliptical sentences, this formulation, in our opinion, is more acceptable than the "function of speech economy, laconicization." It reflects the essence of ellipsis: elliptical sentences are complete sentences, the omission of an element of the statement in them is of a formal nature, therefore the restoration of the "omitted" component is redundant and often distorts the semantics of the elliptical sentence.

So, the sphere of functioning of simple elliptical sentences with non-verbalized verbal components is lively colloquial speech, as well as the figurative and expressive language of fiction, where such constructions perform the following functions:

- 1) reducing the overall redundancy of the text;
- 2) stylization of lively colloquial speech;
- 3) visual function;
- 4) characterological function.

From a psycholinguistic point of view, the mechanism for the formation of the phenomenon of ellipsis is revealed when considering the concepts of "mental activity", "speech", "language".

The works of psycholinguists R.M. are devoted to the issue of interaction between human consciousness and speech. Frumkina, I.N.Gorelova, K.F.Sedova, V.P.Belyanina, A.A.Leontyeva, I.N.Kavinkina.

Speaking about the difference between thought and language, they point to the presence of internal speech, which differs significantly from an already formed and expressed thought. This is "internal programming" of a speech utterance, based on knowledge in reality: "In internal speech... connections are objective, that is, meaningful, and not formal." "The language system does not provide all the diversity of the thought process, and speech begins to "introduce" its own units necessary for the speech process." Inner speech is based on knowledge of reality - the "beyond-text situation", the "apperception base".

Both partners of communication possess a fund of certain knowledge, which allows the recipient to understand the content, since for the perceiver it is not the form that is important, but the meaning. The recipient's consciousness is always active, and "human understanding occurs through a kind of translation from the "language of words" to the "language of images" and "language of thought."

M.A.Kormilitsyna notes that the main reason for the appearance of constructions with unsubstituted syntactic positions in colloquial speech is the communication partners' knowledge of nonverbal information or the speaker's lack of interest in this information. As for the language of fiction, the mechanism of occurrence of

non-verbal components here is similar to the mechanism of its occurrence in colloquial speech. “We understand not the text, but the world behind the text.” The presence of formal omissions, “holes,” is possible due to the extra-textual information that the reader receives by analyzing the linguistic structure of the work.

Speaking about the process of the emergence of elliptical constructions in a language, one should take into account the conditions under which this process is possible.

V.Ya.Bulokhov, based on the research of N.I.Zhinkin, called the predicate a “strong” component in a statement, which continues to “act in its absence.” Consequently, ellipsis without compensation in the context is possible only for units of a “strong” position, while ellipsis of secondary members is impossible due to their lack of independence and attachment to other units. The emergence of peripheral images of reality, occupying the position of secondary members in the language, is facilitated by the context or situation, which determines the structure of incomplete constructions. Ellipsis is possible only if there is a “lowering” component in the consciousness.

So, the emergence in speech of constructions with unsubstituted syntactic positions is facilitated by the flow of internal speech, characterized not by formal, but by meaningful connections and relationships and based on the general and private fund of knowledge of communication partners.

Thus, communicants perform a semantic, rather than a formal linguistic analysis of the information they receive, which contributes to the formation of verbally unexpressed units in the language. Ellipsis as a type of construction with unsubstituted syntactic positions is possible only if there is a formally unexpressed link in the mind.

The study of the structure, semantics and functions of elliptical constructions within the framework of a literary text is a special aspect of syntax that has not been sufficiently studied, although the facts of studying the corresponding syntactic units in the context of a work take place in the works of scientists.

The work of N.P. Kolesnikov is devoted to the study of incomplete sentences in A.N. Tolstoy’s novel “Walking Through Torment.” The scientist systematizes the language units of the novel according to structural characteristics. The basis for classification is the verbal absence of a certain member of the sentence of the dominant or dependent composition. In accordance with this feature, the author of the work considers unpredictable sentences - “sentences with missing members of the dependent composition” (The men [grabbed] axes).

N.P. Kolesnikov’s classification gives an idea of the structure of incomplete sentences used in the novel “Walking Through Torment”, however, these constructions are not considered in the work as features inherent in the idiosyncrasy of A.N. Tolstoy.

### **3. Result and discussion:**

The classification presented in the work of E.N. Kochanova gives a complete picture of the structural and semantic types of nominative sentences in the lyrics of M.I.Tsvetaeva as a unique author’s speech system, which is based on the general linguistic one. It also describes the lexical elements within the syntactic system, which determined the features of their functioning.

Note that we tend to consider the constructions that the author calls dissected constructions with a determinant to be elliptical (There was silence in the forest - There was, stood, there was silence in the forest). The author proves that the identified dominants of Tsvetaeva’s idiosyncrasy are the result of a deep psychological process of the poet’s perception of the world.

I.I. Uskova examines the determinants in nonverbal sentences of M.A. Sholokhov’s works (the writer’s early stories, as well as the novels “Quiet Don” and “Virgin Soil Upturned”) and characterizes nonverbal constructions as components of the writer’s idiosyncrasy. It should be noted that the author explores the general concept of nonverbality as a phenomenon of ellipsis. In the first part of the work, the grammatical properties of determinants in non-verbal sentences and on the basis of the functions performed, adverbial, actant and complex determinants are identified, and the features of the compatibility of determinants with various types of nonverbal constructions.

I.I. Uskova devoted the second part of her work to the study of the functional features of determinant non-verbal sentences in the works of M.A. Sholokhov (in early stories, in the novels “Quiet Don” and “Virgin Soil

Upturned”) as components of the writer’s idiosyncrasy, highlighting the elements of the novel’s conceptual sphere:

- 1) the concept of space (Above Grigory’s head, above Stepan’s chalk face, on the sides - this low-pitched, drilling whistle: tsyuyu-uu-ut, tsyuyuu-ut, and behind - the pops of gunfire, like the crackle of overripe acacia pods...);
- 2) concept time (occasionally the clink of a horse tripod);
- 3) the concept of numbers (Loading into echelons in two hours; For example, in my regiment in the third hundred there are only thirty-eight Cossacks, said the commander of the second regiment);
- 4) concept man (The Bolsheviks have their own program, their own prospects and aspirations; Let Kornilov be a dictator - this is salvation for the Cossack troops);
- 5) the concept of soul, heart (These words contain all our dreams and hopes; He had a woman’s soul under his underwear);
- 6) concept of joy (Even in joy she was somehow sad and incomprehensible);
- 7) the concept of war (There is cold slush in the trenches; In the guards regiments - in the officers, in particular - there is no that true patriotism, scary to say, there is not even love for the dynasty);
- 8) the world of artifacts (On the other side of the church are the whitewashed, formal walls of a school and two elegant houses).

The author proves that determinants in non-verbal sentences contribute to the description of the conceptual sphere of the novel and each of the presented concepts is realized through the use of determinants of one kind or another in such constructions.

#### **4. Conclusion:**

The works we analyze provide a description of the basic principles of analysis of dominant syntaxes in the work of a particular author, which can be accepted as fundamental for any research.

- 1) Structural-semantic classification of selected structures, including:
  - a) highlighting markers indicating the presence of a syntactic phenomenon;
  - b) systematic and comprehensive grammatical analysis of word forms involved in the construction of the structure;
  - c) the main semantic load of the syntax, the semantics of word forms taking part in its formation.
- 2) The functional and stylistic role of dominant syntaxes in a literary text. Stylistic analysis is based on structural-semantic classification and can be
  - a) identification of dominant units as style-forming ones;
  - b) analysis of the connotative semantics of individual, stylistically most striking structures;
  - c) identifying the main meaning of the most common models and considering this meaning in the context of the author’s position, studying the role of these syntactic formations in creating the linguistic features of the work.

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