

FICTION AND THE STUDY OF THE CONCEPT OF ELLIPSIS

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Annotatsiya. Ushbu maqolada ellips kabi stilistik figura yordamida ekspressivlikni yaratishva kuchaytirishga ta'sir qiluvchi omillar muhokama qilinadi - buning to'liq emasligi. gaplar. Ushbuomillardan to'rttasi:1) gapning olib tashlangan a'zosining semantikasi;2) kontekstning tabiati; 3)almashtirilmagan sintaktik pozitsiyalar soni;4) almashtirilmagan sintaktik pozitsiyalarning sifati.Aniq misollarda bu omillarning har biri, uning o'ziga xos ko'rinishlari, xususiyatlari XX asr she'riy matnlari materialida ko'rib chiqiladi.

Kalit so'zlar: ellips, ifodalilik, olib tashlangan gap a'zosi.
Аннотация. В данной статье рассматриваются факторы, влияющие на создание и усиление экспрессивности при помощи такой стилистической фигуры, как эллипсис — неполнота высказывания. К таким факторам отнесено четыре: 1) семантикаустраненного члена предложения; 2) характера контекста; 3) количество незамещенныхсинтаксических позиций; 4) качество незамещенных синтаксических позиций. На конкретных примерах рассматривается каждый из этих факторов, его конкретные проявления, особенности — на материале поэтических текстов XX века.

Ключевые слова: эллипсис, экспрессивность, устраненный член предложения.

Abstract. This article discusses the factors influencing the creation and enhancement of expressiveness with the help of such a stylistic figure as an

ellipsis - the incompleteness of expression. sayings. These factors include four: 1) the semantics of the eliminated member of the sentence; 2) the nature of the context; 3) the number of unsubstituted syntactic positions; 4) the quality of unreplaced syntactic positions. On specific examples, each of these factors, its specific manifestations, features are considered on the material of the poetic texts of the twentieth century.

***Key words:** ellipsis, expressiveness, eliminated sentence member*

Introduction: Ellipsis - omission of the necessary, most significant member of the sentence in a given situation. Among the signs characterizing the ellipsis, the following are distinguished: 1) the presence of at least one unrealized mandatory valence; 2) the presence actually (in speech, in the text) or potentially (in the language, in the system) of a correlative normative construction with a similar realized valence; 3) the presence of a stylistic beginning. Ellipsis is considered one of the new phenomena in the structure of the modern Russian language. With an ellipsis, an expressive effect of a different nature may occur: energy, swiftness; surprises; quick change of events; tense psychological state; creating ease, intimization. Let us consider the factors influencing the realization of the expressive potential of the ellipsis. 1) The semantics of the eliminated member of the sentence is influenced (by degree of significance): firstly, the features of the grammatical form; secondly, often river belonging, thirdly, the lexical meaning of the omitted word.

On the first point, it should be noted that, in the words lecturers those parts of speech and their grammatical forms that are able to control, which allows them to be restored quite easily and unambiguously. With regard to part-of-speech affiliation, it is believed that the most frequent are sentences with an ellipse verbs.

Main part: The omission of linking verbs is common for the Russian language: Submissive to you? You are crazy! I am obedient to the will of the Lord

alone. I do not want any trembling or pain, My husband is an executioner, and his house is a prison 4 (the copula verb in the infinitive is omitted). Of the verbs of other semantics, “verbs of movement, movement in space, verbs of energetic physical impact, verbs of speech/thought, verbs with the meaning “take/grab”, “give/provide” and some others are most often omitted. , Together with the dawns, With bell towers, Horse without restraint, - Full sail! - Tomorrow I'm on my way, - To the land without forefathers. In this context, the verb skips (related to the denotation noun), which conveys the meaning of movement, movement in space. In connection with this semantics, the stylistic effect of the elliptical construction is undoubtedly associated with the transfer of vigor, swiftness, and hence intensity the intensity of the action (which is increased by comparison and exclamation in the next line - full sail!). It is this excess that is the "agent of expression" here. Since cases of verb ellipsis are more common in poetic texts, cases of omitting other parts of speech, due to their unusual nature, carry a more significant expressive charge. This is how pronouns can be omitted, the presence of which is indicated by verb endings, for example: And there is this: it sits on the old one. Flint. Do not give up: not one of those! And for thirty years the mustache twists up with a fixator. In this context, we can assume an ellipsis - at first - a definitive or, on the contrary, an indefinite pronoun (other, someone sits on the old one - is not subject to fashion trends), and then a personal pronoun (he is a flint, he will not give up). Nouns undergo ellipsis less often and, as a rule, in the context there is an indication (due to compatibility) of the nature of the missing word, for example: You will not be alive, You will not get up from the snow. Twenty-eight bayonet, five firearms. I sewed a bitter new thing for a friend.

Loves, loves Russian land. The decoding of this context can only be unambiguous - the word run is omitted. I'll be waiting for you (to the ground - look, Teeth on the lips. Tetanus. Cobblestone). Patiently, like bliss they last, Patiently, like beads they lower. And home: In unearthly - Yes, mine. In this context, both cases of the ellipse suggest the omission of gerunds: lowering into the ground, fixing (?) eyes and sinking teeth (?) into the lips.

The nature of the context. Perhaps, in this case, the word "subtext" will be more accurate, since the nature of the context here, obviously, should be understood as the presence of deep - key to the work or creativity as a whole - meanings, their transformation in the poetic text, the violation of habitual connections, the neutralization of established oppositions and the establishment of new ones, the shift in relations between poetic denotations, etc., in a word, everything that creates its logical, intellectual expressiveness leads to the emergence of emotional expressiveness that affects the reader's feelings, for example:

- Oh, with all the voices of shells You sang to her! - Grass each. — She is caressed Vackhova. - Leteyskih poppies thirsty ... —

But, no matter how those seas are salty, He rushed ... The walls fell. - And pulled out the curls full of handfuls ... - They fell into the foam ... 10. In this context, the ellipsis is observed in two cases.

1. No matter how salty those seas are. In the concessive construction, the verb copula, although it is restored unambiguously, without variants, however, as a rule, is not omitted. In this regard, expressiveness here is associated only with non-standard design. 2. They fell into the foam. In this case, "expression is radiated" by a less frequent, compared with the verb, ellipsis of the pronoun, moreover, it performs the role of the main member in the sentence - the subject. Its absence, as well as the fragmentation of almost every sentence in the poem and the use of the pronoun that without a supporting name, creates the impression of incoherent speech, which, on the one hand, gives the work the character of a painful memory, and on the other hand, is the result of a strong the most negative emotions about him (bitterness, suffering).

The number of unsubstituted positions. It is natural to assume that the increase in expressiveness is associated with the presence of a greater number of similar positions. Such cases are much less common than non-replacement of one syntactic position, and therefore less expected (and any "deceived expectation"

has a greater impact). In addition, the increased expressiveness of such a technique is also due to the fact that it implies in-depth perception, because in order to fill the two unreplaced positions, the reader needs more mental activity: After all, he came and lay down like a beam From the panels, from the snow duty. He is impudent and heated, He asks drink, make noise, can't stand it. In this context, two positions turn out to be unreplaced at once: indirect and direct additions: I (we) cannot bear it. "He" is here - this is the new year, 1919. One can only guess how difficult the end of 1917, which brought such drastic changes in life, was for the Russian people, and especially the year 1918, lived in the new Russia. What else will he bring with myself?

Conclusion: The complicated ellipsis of the above construction (expressed in the non-replacement of two syntactic positions) is intended to reflect a tense emotional state, which has a significant impact force. The quality of unreplaced positions. By "quality" here, obviously, one should understand their non-standard, unexpectedness, which will be associated with part-of-speech affiliation (not verbs), and with the rarely encountered semantics of missing words (not words of speech/thought or movement), and with the quantity any difference.

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