

O'ZBEKISTON RESPUBLIKASI
OLIIY TA'LIM, FAN VA INNOVATSIYALAR VAZIRLIGI
FARG'ONA DAVLAT UNIVERSITETI

**FarDU.
ILMIY
XABARLAR-**

1995-yildan nashr etiladi
Yilda 6 marta chiqadi

**2-2025
FILOLOGIYA**

**НАУЧНЫЙ
ВЕСТНИК.
ФерГУ**

Издаётся с 1995 года
Выходит 6 раз в год

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UO'K: 811.111'367.625

ELLIPSIS IN ENGLISH TEXT LINGUISTICS

ЭЛЛИПСИС В ЛИНГВИСТИКЕ АНГЛИЙСКОГО ТЕКСТА

INGLIZ MATN LINGVISTIKASIDA ELLIPSIS

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Annotatsiya

Maqolada ingliz tilshunosligidagi ellipsis haqida gap boradi. Zamonaviy matn nazariyasini o'rganishga turli yondashuvlar tushuntiriladi. Monolog va dialoglardan tashkil topgan matnlar muhokama qilinadi. Monolog matni noma'lum yoki noma'lum shaxs nomidan taqdim etiladi. Dialogik matn odatda turli shaxslarga tegishli satrlar to'plami sifatida taqdim etiladi. Elliptik gaplar dialogik nutqda ahamiyat kasb etadi. Aytish mumkinki, dialogik nutqda elliptik konstruksiyalarning qo'llanishi qo'llanilgan so'z birikmalariga ekspressivlik va ifodalilik beradi, gaplar (iboralar) esa so'zlashuv nutqiga xos bo'lgan situativlikka ega bo'lib, strukturaviy va emosional tus oladi.

Аннотация

В статье рассматривается эллиipsis в английской лингвистике. Объясняются различные подходы к изучению современной теории текста. Обсуждаются тексты, состоящие из монологов и диалогов. Текст монолога излагается от имени неопределенного или неизвестного лица. Диалогический текст обычно представлен в виде совокупности строк, принадлежащих разным лицам. Эллиптические высказывания приобретают актуальность в диалогическом дискурсе. Можно сказать, что использование эллиптических конструкций в диалогической речи придает употребляемым фразам выразительность и выразительность, а высказывания (фразы) приобретают ситуативность, свойственную разговорной речи, за счет структурных и эмоциональных оттенков.

Abstract

The article deals with ellipsis in English linguistics. Various approaches to the study of modern text theory are explained. Texts consisting of monologues and dialogues are discussed. The text of a monologue is presented on behalf of an unspecified or unknown person. A dialogic text is usually presented as a set of lines belonging to different persons. Elliptical statements acquire relevance in dialogic discourse. It can be said that the use of elliptical constructions in dialogic speech gives the phrases used expressiveness and expressiveness, and the statements (phrases) acquire situationality, characteristic of colloquial speech, due to structural and emotional shades.

Kalit so'zlar: ellipsis, lingvistika, inglizcha matnlar, monolog va dialogik matn, dramatik effekt

Ключевые слова: эллиipsis, лингвистика, английские тексты, монологический и диалогический текст, драматический эффект

Key words: ellipsis, linguistics, English texts, monologue and dialogic text, dramatic effect.

INTRODUCTION

Texts are linguistic spaces where language structures are realized. The literary text, one of the main genres of the text, is a unified whole consisting of systematically organized components interconnected in various ways. In modern text theory, there are various approaches to its study, and as a clear result of this, in the definitions and interpretations given to the text, along with common points, different ideas and considerations have also found their place.

Sintaktik vahidlärin ittifaqını xatırladan mätın janr mäsıubluğundan asılı olmayaraq mahiyyätine göre çoxşaxəlidir. Məhz buna görə də mätın struktur və semantik hissələrə bölünməsi, eləcə də şərhində müxtəlif üsullar mövcuddur.

The text, reminiscent of the union of syntactic units, is multifaceted in its essence, regardless of genre affiliation. That is why there are various methods for dividing the text into structural and semantic parts, as well as in its interpretation.

METHODS

The article was researched using the comparative analysis method.

Discussion.

I.R. Galperin, known for his research on the text, distinguishes between the division of the text into volume-pragmatic and context-variant types. Due to the controversial and uncertain nature of the issue of the volume of the text, in the first principle, when we say text, we mean volumes, books, parts, chapters, intervals, paragraphs and phraseological units. Continuing his thought, I.R. Galperin distinguishes three speech-creative acts in the text based on the context-variant principle, which are a) the author's speech (narration, description, justification); b) someone else's speech (dialogue, quotation); e) incorrect direct speech [10, p.25].

A.I. Gorshkov, a supporter of the stylistic approach to the study of the text, considers the text to be "a linguistic use event in which the concepts of the structure of the language are not applied." Therefore, the author distinguishes between expressive and content plans in the text: theme, idea, composition, plot of the work, author's image, etc. [11, p.248].

It is known that the text consists of a monologue and a dialogue. A monologue text is a text given by a first-person or outside observer. This type of text is a text presented on behalf of an indefinite or unknown person.

The dialogical relations between utterances in the text are of a confederative nature, that is, they are studied at the intersection and convergence of linguistics and literary studies, because, in the words of M.M. Bakhtin, "the essence of the text consists of "life events" developing "within the boundaries of two consciousnesses, two subjects" [9, p.281].

A dialogical text is usually presented as a combination of replicas belonging to different individuals. Dialogue itself is the main form of speech in dramatic works, but in principle, fragments of dialogue can be included in the monologue text (from the author). Often, literary prose texts are accompanied by dialogic inserts in the form of characters' speech. This is considered the use of direct dialogue.

Monologue and dialogic texts differ from each other both in the structure of the speech situation and in the patterns of text formation. According to the first property, a monologue text is a line of sentences and the speech of one person, while a dialogic text is a series of alternating sentences formed as a result of the alternation of statements of two or more participants in the speech.

When analyzing the works of J.K. Rowling from the "Harry Potter" series, one can distinguish the limitations presented in the author's writing style: the main difference is based on the level of representation, that is, whether the statement requires a syntactic form or simply a semantic reference.

J. Hankamer and I. Saq [7], E. Kehler and G. Ward [2] introduce implicit and explicit anaphora. Here, superficial anaphora is syntactically controlled, i.e. it restores the linguistic precedence of a specific syntactic form, while implicit anaphora is pragmatically controlled, where the referent is semantically expressed without any linguistic preamble. For example:

"A peace agreement in the Middle East needs to be negotiated. – (Yaxın Şərqdə sülh razılaşmasına dair danışıqlara ehtiyac var).

(a) An agreement between India and Pakistan does too, – (Hindistan və Pakistan arasındakı razılaşmaya da dair),

(b) Colin Powell volunteered to do it too" – (Kolin Pauel də onu həyata keçirmək üçün könüllü mürciət etmişdir).

Yuxarıdakı cümlələrində (a) variantındakı "does too" eksplisit anafor, (b) variantındakı "does too" implisit anafordur.

In the above sentences, "does too" in option (a) is an explicit anaphor, and "does too" in option (b) is an implicit anaphor.

Note that, as suggested by J. Yul, ellipsis is also called "zero anaphor" and "lazy" pronoun [8, p.164]. By maintaining a transition that creates an explicit expectation that is fulfilled, the listener will be able to help the listener infer who or what the speaker actually wants to define. Because even if there is a missing word or phrase, the listener is able to clarify what the first speaker wants to define. Even linguistically, anaphor does not create a direct connection with the previous one, but it understands what the first speaker is clarifying. The following example contains zero anaphor:

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"I only just remembered ...," said Harry honestly. "He told me last night in your broom shed" [5, p.174] – (I just looked it up now...) Henry said honestly. "He told me last night in the broom closet."

In context, this information occurs in a conversation between Harry Potter and his friends Ron Weasley and Hermione. They are talking to Ron's parents about Percy, a man who likes to talk about Ron's weaknesses. Hermione claims that Dumbledore told his parents a lot about Ron. This statement contains an "ellipsis" and a "zero anaphora". Here, the word after the word "remember" is omitted. The speaker or Harry Potter is omitting the "private lesson" that Ron Weasley will be taking at Hogwarts. The reader can still understand what Harry Potter is trying to clarify because of the ellipsis. Ron and Hermione could have pragmatically clarified that they meant that Harry remembered his private lesson. Obviously, even with the omitted words, the listener or reader is able to easily understand the point.

Similarly it is possible to use an ellipsis when including a quote from someone else's work and cutting out part of the material. For example:

"Neville was trying to remember what he'd forgotten when Draco Malfoy, who was passing the Gryffindor table, snatched the Remembrall out of his hand" [6, p.84]. – (Neville was trying to remember what he had forgotten when Draco Malfoy, passing by the Gryffindor table, took the Memory from him.)

A version of the sentence using ellipsis:

"Neville was trying to remember what he'd forgotten when Draco Malfoy [...] snatched the Remembrall out of his hand" [6, p.144] - "Neville was trying to remember what he had forgotten when Draco Malfoy took the Memory from him."

Ellipsisın mötərizədə erləşdirilməsi onun buraxılmış məlumatlara aid olduğunu və orijinal mətnin bir hissəsi olmadığını göstərir.

Placing an ellipsis in parentheses indicates that it refers to omitted information and is not part of the original text.

The use of ellipsis is considered successful when the omitted information is truly unnecessary to the context, that is, the text still makes sense without it. For example, using the quote above, it would be interesting to note what happens when the ellipsis is placed in a different part of the sentence. For example:

"Neville [...], who was passing the Gryffindor table, snatched the Remembrall out of his hand" [6, p.144] - "Passing by the Gryffindor table, Neville [...] took the Memoir from her hand."

In this case the meaning intended by the author in the text changes. Here, important information necessary for understanding the quote and its context is removed. Another important point is that ellipsis can be used only when the words around it form a grammatically correct sentence.

Within the framework of a literary text, dialogical speech fully reveals and demonstrates the pragmatic properties of ellipsis. Elliptical utterances gain relevance in dialogical discourse. The addressee using elliptical utterance proceeds from his communicative goals (intentions), the relevant communication rules, and the inappropriateness of using ellipsis within the framework of these goals and rules.

The common opinion among researchers studying dialogic speech in English is that ellipticity is one of the main principles of constructing a dialogic text. In dialogic communication, everything that can be omitted is omitted. In the words of O.I. Reunova, "it is understood as the omission or absence of any of the sentence members (main, secondary or auxiliary), which are considered its "zero" expression" [13].

One of the features of dialogic speech that has attracted the attention of linguists is the high frequency of using constructions in which some elements are not expressed in words. Omitted language units are important from a grammatical and semantic point of view. Most of these constructions are usually attributed to elliptical sentences. In ellipsis, as E.V. Grudeva wrote, "it manifests itself when the operations of omitting/inserting the corresponding actant do not lead to a change in the semantics of the construction" [12, p.207].

Referring to the analysis of the structural-functional and stylistic features of dialogical speech, it can be said that dialogue is determined by a number of factors: spontaneity, ease, rapid

pronunciation tempo and change of replicas, the generality of the speakers' cognitive base. Referring to the observation of the syntactic features of dialogical speech, it can be concluded that it is characterized by its own specific syntactic structures that do not coincide with the norms of the written literary language, and the most characteristic among them are elliptical sentences.

In dialogical communication, the answer to a question requires significantly fewer words than are necessary for the thought of a certain whole. Compared to the lexical inventory necessary to express the same conceivable complex in the conditions of monologue speech or in the initial member (utterance) of the dialogue, in any dialogue it is more likely that all words will be said concisely, briefly and incompletely. The possibility of elliptical sentences appearing in dialogue can be explained by the fact that the interaction and mutual conditioning of sentences within it creates conditions for their structuring in this way, allowing them to avoid repetition of information.

Ellipsis attracts the attention of researchers mainly in terms of the formal-grammatical structure of these constructions. Incompleteness in dialogue arises from the binary combination of interconnected communicative units - the first and the next. Usually, in the next unit (speech, replica), a non-verbal semantic unit is distinguished, which refers to previously named specific objects, actions, signs or situations. The semantic description of the units of speech not expressed in words is carried out in connection with the subtext, which does not require the "restoration" of the name of the deliberately omitted predicate, subject, object or semantic determinant. Restoring a structural element means repeating it in the same meaning, and the redundancy of speech complicates the communication process.

Thus, the prerequisite for the existence of ellipsis in dialogical speech is direct mutual contact between the participants of communication specific to this form. It is as a result of this mutual contact that elliptical utterances are formed as "living structural types" and are regularly reflected in the structure of the dialogical text, which should be assessed as a natural phenomenon of the activity of the language. The pattern of ellipsis in language has deep roots, which is in the essence of human thinking, and here, when the issue of cognitive assimilation of what is in reality comes to the fore, a cognitive approach to the study of this phenomenon emerges.

Dialogue is a special form of interaction between interlocutors. Intertextuality and interdiscursiveness are the main aspects of dialogue. Dialogic relations that permeate the text have a unique character. The social nature of language brings to the fore the factor of the addressee of speech, since in communication the exchange of ideas, the transmission of information, and the influence of language occur between at least two parties. The simplest and most obvious type of such relations is dialogue. Therefore, the real unit of speech is not an isolated utterance, but the mutual use of at least two utterances. Even a monologue, which is supposed to be directly related to the situation, is, on the one hand, addressed to someone, and on the other hand, represents the context, a response and reaction to the situation. In this sense, a monologue acts as a structural fragment of dialogue. A monologue can be perceived as a suspended dialogue, that is, as an utterance that has been torn out of dialogue.: An ellipsis can also appear at the beginning of a quote to indicate that the previous part of the dialogue has been cut off. This is an effective way to open a scene in the middle of the dialogue, where the reader must guess what the characters are talking about beforehand. For example:

- "... and you wouldn't believe the smell! We spent the rest of the afternoon cleaning it up" [3, p.298] - (... and you wouldn't believe the smell! We spent the rest of the day cleaning it up).

Ellipsis can also be used to describe a short pause or silence in text for dramatic effect. Ellipsis comes before an expected part of the communication. The main purpose here is to create suspense before the statement. For example:

"With sweaty palms, I reached out for the knob and threw the door open to reveal ... a lost puppy" [4, p.104] — (With sweaty palms, I reached for the button and pulled the door open, only to see... a lost puppy.)

It is also important to note the different types of texts in which ellipsis is used. R. Altman [1] defines a narrative text as a series of individual examples connected by modulations and arranged in a special way.

RESULTS

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Ellipsis is one of the most characteristic and widespread methods of implementing the principle of economy in language. The use of economical methods of communication while maintaining informativeness is conditioned by the direct two-way nature of dialogical communication: on the one hand, its dependence on the situation, on the other hand, the use of non-verbal means in the transmission of information and the expression of emotions, along with verbal means, and some other features of dialogical speech.

Therefore, the use of elliptical structures in dialogic speech gives prominence and expressiveness to the replicas used, and the utterances (replicas) acquire a situationality characteristic of colloquial language due to their structural and emotional shades.

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