

Ellipsis in Erkin A'zam's Works

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Abstract: In paper the ellipsis and their study in modern uzbek linguistics were explored. In addition, in Erkin A'zam works synonyms was analyzed and their lingvopoetic investigation were showed.

Keywords: ellipsis, contextual ellipsis, situational ellipsis, expressive syntax.

It is known that there is a principle of economy and redundancy in language, as in all branches of social life. In the process of communication, the desire for brevity always occurs naturally. When a speaker or writer creates a speech expression, it is not the most appropriate of the available tools in the language, but the speech situation, the effort to ensure that the thought reaches the listener or reader in a clear, concise and short way, considered necessary for the situation. uses language units. Based on the principle of economy in language, the phenomenon of ellipsis appears in linguistics, and this phenomenon occurs at the syntactic level of the language.

The phenomenon of ellipsis in Uzbek linguistics was studied for the first time in a monographic aspect by N. Mahmudov. Although the scientist's candidate thesis entitled "Ellipsis in the Uzbek language" shows that this phenomenon is a stylistic tool[1;110], the main attention is focused on the research of syntactic and semantic features of the occurrence of ellipsis. In it, semantic and situational-contextual ellipsis are mutually differentiated, and the semantic-syntactic factors that caused them to occur are shown not within the text, but within the sentence.

Recently, the linguopoetic functions of ellipsis in the study of literary texts in various linguistics have attracted the serious attention of linguists, the linguopoetic possibilities of ellipsis have been studied as a separate problem. also began to be recorded in various educational manuals.[3;112]

In the works of Erkin A'zam, mainly contextual and situational types of ellipsis are used.

1. Contextual ellipsis. Context and situation are the main factors in the occurrence of ellipsis phenomenon and help to convey the content of information to the listener. Context means a set of speech environments. The context appears as a linguistic factor, and the situation appears as an extralinguistic factor. Contextual ellipsis occurs mainly in dialogues. But this does not mean that contextual ellipsis does not occur in monologic speech. Contextual ellipsis is also observed in monologic speech. For example: *Sirasi, o'zim shu yaqin atrofda katta bo'lib, mulla Uzog kimligini aniq bilmasdim. O'sha ko'chada nechundir qari-quri ko'proq, uch-to'rt kishilashib u yoq-bu yoqqa gangir-gungir qilib yurishar, bularning orasida mulla Uzog'i kim - bilib bo'lmas edi. Mudom oppoq soqolini tutamlab yerga o'ychan boqib yuradigan bir mo'ysafid bor edi, xayolimda, o'shanisi bo'lsa kerak.* ("Manzuma otin",274) in the process of reading this passage, it is not difficult for the reader to understand the personality of Mullah Uzok, who was deliberately left out in the monologue of the author. Because the thought is about Mullah Ugok, and that person is clearly embodied in the eyes of the reader.

Contextual ellipses have various linguopoetic possibilities in literary works. For example: *Nihoyat, qo'ng'iroq chalinib, yo'lak g'ala-g'ovurga to'ldi. Eshikdan chiqib, u yoq-bu yoqqa alanglagan Akbarova meni ko'rdu chopqillab oldimga keldi.*

✓ *Aytib qo'ying, dugonangizni ko'rgani ko'zim yo'q!*

✓ *Xo'p, aytib qo'yaman, - dedi Akbarova mendan tezroq qutulishning evini qilolmay.*

Sizni ham! (“Otoyining tug'ilgan yili”,21) In the passage, the words expressing the concept of Askar's lover were deliberately omitted in the speeches of Askar Shodibek's son and "shiny" Akbarova. This is made possible by the context, that is, the opening sentence of the passage. Contextual ellipsis was used in this case to emphasize Akbarova's respect for Askar and her desire not to hurt him. Elliptical expression of Askar's thoughts has special artistic and aesthetic impact in the context. If his thoughts were "I don't want to see you!" when it was completely finished, the writer's goal would not be fulfilled, but the inner feelings and experiences of the hero of the work could not be fully shown, and meanings such as carelessness, slander, and intoxication would not appear in the text.

In dialogues, the context, that is, the words of the participants of the speech, plays a very important role. On this basis, the parts that are not considered essential by the speaker are left out. Contextual ellipsis, from the point of view of the actual division of the sentence, serves to bring the rheme to the fore and to emphasize it by removing the part representing the theme.

Sometimes contextual ellipsis is due to the omission of certain parts of phraseological expressions. For example: - *Zanjabil ham esdan chiqmasin, hoy Shamsiddinxon aka!*

✓ *Chiqmaydi, chiqmaydi, - deydi Shamsiddin qo'llarini ko'kragida qovushtirib.*

(“Farishta”)

In the passage, the phrase "remember" is used in the first line, and the "remember" part of it is contextually ellipsised in the second line. The base part of this phrase formed an elliptical sentence in the form of *khaliduy*, and it was repeated twice. As a result, the meaning of this phrase was strongly emphasized in the second replica, and at the same time, the meaning of indivisibility became even stronger. It is on this basis that contextual ellipsis in a phraseological phrase has a linguopoetic weight.

2. Situational ellipsis. The situation is the compensation of the unspoken thought - the fragment. People speaking and listening know what it is, who and what they are talking about. Naturally, any part of the sentence structure can meet situational ellipsis, and in any case, situational ellipsis will have a linguopoetic value. Especially in the author's work, the linguopoetic emphasis resulting from the situational ellipsis of the part of the sentence is significantly stronger than in other cases. Let's look at this passage: *Yigit ko'zimga tanishdek ko'rindi. Esladim: o'yin kunlari "Paxtakor" stadioniga kiraverishdagi maydonda somsa sotardi. Boshida paqirdek oq qalpoq, egnida cho'ntaklarining og'zi moy bosgan yag'ir xalat, oldida aravacha – “Kepqoli-ing, dumbali somsa!..”*

Sayra, qo'bizim, sayra!

Bashariyat, aql bobida o'z ajdodlaridan ilgarilab bormoqda, inson yuragi bilan ish ko'rib jumlai jahonni hayratga solgan mashhur jarroh Kristian Barnard, qo'llari bodga chalinganiga qaramay, hamon ana shu nozik uzvga yo'l izlamoqda, jamiyatga ko'proq naf keltirish maqsadida badiiy ijod sohasida ham kuch sinamoqda; yer yuzida besh million odam ochlikdan azob chekmoqda.....- Los-Anjeles, Buenos-Ayres, Addis-Ababa, Rio-de-Janeyro singari doimo g'aroyib hodisa-hangomalar sodir bo'lib turadigan manzillarda aqlni shoshiradigan ne-ne turfa gaplar kechioqda. Bu esa... “Kepqoli-ing, dumbali somsa!..” – shundan boshqasini bilmaydi, qiziqmaydi, o'ylamaydi. Somsa sotadi, bashang kiyinadi, jirkanch loflari bilan sodda-bayov qizlarning boshini aylantiradi – qiladigan ishi shu. Azza-bazza shuning uchun dunyoga kelgan! (“Otoyining tug'ilgan yili”,25) In the quoted text, the psychological and emotional state created

in the hero of the work under the influence of the situation is further emphasized by means of ellipsis. The speech situation is described as follows *somsa sotuvchi yigitning dunyodan bexabar "Kepqoli-ing, dumbali somsa!.." deb xaridorlarni chaqirishi* aslida noelliptik shaklda *"Kepqoli-ing, dumbali somsa!.." deya baqiradi- shundan boshqasini bilmaydi...* gave an opportunity for the situational ellipsis of the clause "he shouts" in the sentence that should be structured in the style.

Most of the time, the writer omits the situational ellipsis in the description of the speech situation, for example, the person represented by the word in the function of a demonstrative pronoun. But through the situational elliptical sentence, the main idea - rheme gets a logical-artistic emphasis. This can be observed in the following example: *Biroq, men bu orzumga yetishga ulgurmasdan Akbarova navbatdagi axboroti bilan osmonimni yana alamzadalik bulutiga ko'mib yubordi.*

- ✓ *(Uni) Ko'rsangiz – tanimaysiz, og'zi to'la tish! –deya u hech kim so'ramagan bo'lsa-da, Matluba haqida axborot berishga tushdi.*
- ✓ *Bundan chiqdi, eri aspirant emas, magazinchi yoki qassob ekan-da? – dedim o'zimni loqayd ko'rsatishga tirishib.*
- ✓ *Yo'q, nega, (uning eri) aspirant... - dedi fe'limga hiylagina ko'nikib ketgan Akbarova xotirjam ohangda. – (Ular) Yaqinda mashina olisharmish...*
- ✓ *Surishtirib ko'rmadingizmi, qachon samolyot olisharkan? – dedim uning ko'ziga g'azab bilan tikilib... ("Otoyining tug'ilgan yili",27)*

Extralinguistic factors such as speech situation, facial expressions and gestures of speakers are the basis for constructing situational elliptical sentences. A certain idea or an important part of an idea in a situational elliptical sentence receives a logical-poetic emphasis, especially in the works of the writer E.Azam, this emphasis is very strong when the indirect complement and participle are subjected to situational ellipsis. observed.

The writer synthesizes the image of the situation and the character's speech in such a way that, as a result, the speech situation also "speaks like". For example: *Man filfakdaman. Bu yil bitirvopman. Hozir-chi, diplom yozvopman. Tildan. Shevalardan.* ("Bayramdan boshqa kular"189.); *Lekin bir yil ham yashar-yashamas, qudalar o'rtasida eski oldi-berdidan gap qochib, nizo chiqibdi. Bu katta mojaroga aylanib, otasiyu akalari kelib qizni olib ketishibdi. O'shandan beri yosh er-xotin bir-biriga talpinib sarson.* ("Bayramdan boshqa kular",246.) ; *Otamni yaxshi ko'rardim-da, uni dunyodagi eng zo'r, eng pok-pokiza odam xayol qilardim.* ("Shovqin", 93); *Farhod xotiralarga sho'ng'ib o'tirarkan, zinapoyada ko'zlari olazarak Antonina Mixaylovna paydo bo'ldi. Yana qo'ng'iroq emish!*

Sur'at ekan.

Eshitgandirsan? – dedi u atay xushhol suyunchilab. – Akang sening o'rningga Xitoy jo'nayapti. ("Shovqin", 100) In the following examples, the writer deliberately omitted the fact that it is non-elliptical as follows *"Hozir-chi, diplom ishi yozvopman."* *"O'shandan beri yosh er-xotin bir-biriga talpinib sarson yasharmish."* *"Otamni yaxshi ko'rardim-da, uni dunyodagi eng zo'r, eng pok-pokiza odam deb xayol qilardim."* va *"Akang sening o'rningga Xitoyga jo'nayapti."* The sentences expressed in the style of the writer have acquired an elliptical appearance in the examples with the artistic and aesthetic purpose of the writer.

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