

# Ellipsis And Anti-Ellipsis In The Erkin A'zam's Works

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**Abstract.** In paper, the ellipsis and antiellipsis and their study in modern Uzbek linguistics were explored. In addition, in Erkin A'zam works synonyms were analyzed and their linguopoetic investigation were showed.

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

## Introduction

It is known that there is a principle of economy and redundancy in language, as in all areas of social life. In the process of communication, the desire for brevity always occurs naturally. A speaker or a writer uses language units that are considered necessary for the speech situation, situation, and serve to ensure that the idea reaches the listener or reader in a clear, concise and concise manner, not the appropriate tools available in the language. Based on the principle of economy in language, ellipsis and anti-ellipsis phenomena appear in linguistics based on the principle of redundancy, and these two phenomena occur at the syntactic level of 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 "Ellipsis in Uzbek" shows that this phenomenon is a stylistic tool<sup>1</sup>, the main focus is on the study of syntactic and semantic features in 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 have attracted the serious attention of linguists in the study of literary texts in various linguistics, and the linguopoetic possibilities of ellipsis have been studied as a separate problem.<sup>2</sup> The fact that ellipsis has a special linguopoetic value in the composition of a literary text has been noted in various textbooks in Uzbek linguistics.<sup>3</sup>

First, the Russian linguist A.P. Skovorodnikov used the term "Antiellipsis" as the name of the opposite phenomenon of ellipsis in his article "On the Concept of Antiellipsis" in 1976.<sup>4</sup> While researching the system of expressive syntactic constructions in the Russian language, he said that in addition to elliptical constructions, there are also anti-elliptical constructions in this system, which have the status of its zidi, and showed their functional-communicative and artistic-expressive nature in the framework of artistic and journalistic text.<sup>5</sup>

In this article, we want to consider the phenomena of ellipsis and anti-ellipsis, which form such two important constructions of expressive syntax, in the example of the works of

the writer Erkin Azam, from the linguopoetic aspect.

As the linguist N.M. Mahmudov rightly noted, "ellipsis as a phenomenon underlying language economy occupies an important place in stylistics and syntax."<sup>6</sup>

In other words, the occurrence of the principle of economy at any level of the language does not cause ellipsis, it is only a phenomenon of the syntactic level. But some linguists consider ellipsis to be any reduction in language. In such a case, the intended purpose of the speaker or writer in forming his or her speech elliptically is not taken into account. For example, linguist A. Hojiev states: "Linguistic economy... is found in all areas of the language system (phonetics, word formation, syntax, etc.)"<sup>7</sup>. In Tajik linguistics, ellipsis has been studied as a phenomenon relevant to all language levels.<sup>8</sup> In our opinion, the dropping of a sound or a syllable is considered a phonetic phenomenon and has nothing to do with ellipsis. A number of linguists believe that new words are formed as a result of ellipsis, that is, a certain syntactic construction can be condensed into a single word.<sup>9</sup>

But such ellipsis will not have a linguopoetic value, because the formed units take place among ordinary words. Such ellipses have the status of a linguistic phenomenon, not a speech communicative one.

Erkin A'zam's works mainly use contextual and situational types of ellipsis.

**1. Contextual ellipsis.** Context and situation are the main factors in the occurrence of ellipsis phenomenon and help convey the content of information to the listener. Context means a set of speech environments. Context appears as a linguistic factor, and 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 Uzoq

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, the reader is deliberately left in the monologue of the author **mulla Uzoq** it is not difficult for him to realize his identity. Because the thought is about Mullah Uzok, 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'r diyu chopqillab oldimga keldi.

- Nega unaqa qildingiz? – dedi hansirab. – Domlamiz...

- Domlangizni qo'ying! – dedim zarda bilan. – Dugonangizdan gapiring!

- Nimasini gapiray? – dedi yaltiragan bechora Akbarova og'ir ahvolda qolgandek jonsaraklanib. – Taqdir ekan... xafa bo'lmang, yaxshi qizlar ko'p... – U hamdardlik bildirib, kaftini mehribonlarcha qo'limga qo'ydi.

- Ta'ziyaga muhtoj emasman! Ayting, kim ekan u vallamat?

- Sizga baribir emasmi?

- Axir, u sevmasdi-ku!

- To'g'ri, o'zining unchalik ko'ngli yo'q edi. Oraga nozikroq odamlar tushibdi. Tog'asi. Kuyov aspirant ekan. Har holda, kelajagi bor, deb...

- Shoshmang-shoshmang, shunisiga uchibmi?..

- Nachora, shunaqa, - dedi u battar g'ashimga tegmoqchidek.

- Ilohim yo'lingizni berib, sizga ham birorta o'shanaqa chalasavod tepakal uchrasin! Chapaklar! Davomli! – dedim jazavam tutib zaharxanda bilan.

- O'zingizni bosing.

- Aytib qo‘ying, dugonangizni ko‘rgani ko‘zim yo‘q!

- Xo‘p, aytib qo‘yaman, - dedi Akbarova mendan tezroq qutulishning evini qilolmay.

- Sizni ham!

(“Otoy’s birthday”, 21) words expressing the concept of Askar’s lover in the passage Askar Shodibek’s son and “yaltiragan” Akbarova deliberately left it out in her speeches. This is made possible by the context, 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 a special artistic and aesthetic impact in the context. If his thoughts “Sizni ham ko‘rgani ko‘zim yo‘q!” when it was completely finished in the style, the goal of the writer would not be realized, but the inner feelings and experiences of the hero of the work could not be fully shown, and meanings such as carelessness, hypocrisy, and intoxication would not appear in the text.

In dialogues, the context, that is, the words of the speech participants, plays an extremely important role. On this basis, 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, to emphasize it, by removing the part representing the theme.

Sometimes contextual ellipsis is at the expense of omitting certain parts of phraseological expressions. For example: - Zanjabil ham esdan chiqmasin, hoy Shamsiddinxon aka!

- Chiqmaydi, chiqmaydi, - deydi Shamsiddin qo‘llarini ko‘ragida qovushtirib. (“Farishta”)

In the first replica in the passage esdan chiqmoq phrase is used, and in the second replica, his эсдан part is contextually ellipsised. This is the base part of the phrase chiqmaydi formed an elliptical sentence in the form and it was repeated twice. As a result, the meaning of this phrase was strongly emphasized in the second replica, and the meaning of indivisibility became stricter. It is on this basis that the contextual ellipsis in the 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: igit 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-Abeba, 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 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

Often, the writer omits the part that occurs in 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: iroq, 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 work of the writer E. Azam, it is often observed that this emphasis is very strong when an indirect complement and participle are subjected to situational ellipsis.

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) Quyidagi misollarda yozuvchi tomonidan atayin tushirib qoldirilgan aslida esa noelliptik tarzda quyidagicha “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.” sentences expressed in the style of the writer have acquired an elliptical appearance in the examples with the artistic-aesthetic goal.

The reflection of monologic antiellipsis as a linguopoetic tool in E. Azam's works also depends on the opportunities inherent in written speech. The writer is not in a hurry to express his opinion, but calmly conveys the information he wants to convey to the addressee on the basis of a system. His desire to convey his ideas in a perfect, detailed, logical, expressive and effective manner requires the use of some non-verbal expressions.

In literary works, monologic antiellipsis also serves a certain communicative-aesthetic purpose. In the following text, the word present tense is used antielliptically in the possessive position in several places, as well as in the composition of adjectives and adverbs: Bugun faqat chiroyli qizlar ko'chaga chiqqan ekan. Bugun men badbin ko'zoynagimni qansharimga ilib, Matluba uchun ulardan alamzadalik bilan o'ch olishga ahd qildim. (“Otoyining tug'ilgan yili”, 23) In the passage bugun it was enough to use the word only once at the beginning of the sentence, that is, the ellipsis of this word throughout the text is known to be the usual norm. Even so, the objective content could not be easily expressed. In the following places, the anti-elliptical use of this word served for the logical-artistic emphasis of the concept expressed by this word. Writer's “Pakananing oshiq ko'ngli” In the story, Pakana's weak heart is expressed in several places in a monologic anti-elliptical manner as

follows: Lekin — ko'ngli!.. E, bu bir boshqa dunyo ekan. Ko'ngil — podsho. Ko'ngil — xazina. Ko'ngil — balo. Egam uni odamning sirt-siyog'i, bo'y-basti yoki mol-mulkiga qarab taqsimlamaydi. ("Pakananing oshiq ko'ngli")

By means of anti-ellipsis, the subject, event, character-characteristics described by the writer are clarified more on the basis of mutual contrast or comparison, and thus the image becomes impressive. Mazur method strengthens the meaning of contrast or comparison expressed with the participation of other syntactic or lexical-syntactic means. For example, Bunday o'ylab qarasam, Matluba esli qiz ekan, menga tegmay to'g'ri qilibdi. Tekkanida, ikki boshdan ham mendek noshud bilan kelajakda xor-zor bo'lardi. ("Otoyining tug'ilgan yili", 28) in the sentence *икки бoшдан ҳам* through his words, the mutual comparison of the fates of Askar and Matluba is strongly emphasized, which, of course, is realized according to the antielliptical use of the same fate. If the antiellipsis is eliminated, that is: Bunday o'ylab qarasam, Matluba esli qiz ekan, menga tegmay to'g'ri qilibdi. Tekkanida, mendek noshud bilan kelajakda xor-zor bo'lardi If it is constructed in the form of In this case, the usual comparison is reinforced by the words of both heads.

In general, monologic antiellipsis plays an important role in expressing the speaker's thoughts on the basis of a single system, infusing artistic-logic into the content of expressed thoughts.

It should be said that dialogic antiellipsis usually occurs in the response replica of the dialogic whole. The part or parts that are present in the interrogative replica, and therefore should be ellipsised in the answer replica according to the discourse norm, are also deliberately used in the answer replica. This is the main syntactic-structural mechanism and essence of dialogic antiellipsis occurrence. Naturally, such deliberate use has different methodological and poetic goals. Consider the following passage: Kuyov bo'lmish, aniqrog'i, havaskor kuyov shoshib qoldi. Himmatli hamxonasi uni qizlar ko'rgazmasiga boshlab kirgan edi go'yo: mana, sayla saylaganingni, tanla tanlaganingni!

Nochor, notavon odamning ko'ziga u bir zum Xizr bobo ham bo'lib ko'rindi: tila tilagingni!

— To'g'ri, Ra'no erga tegayotganmish, eshitishimcha,— dedi Xizr bobo Levon amakiga aylanib.

— Gavhar ham tuzug-u, lekin... «...senga to'g'ri kelmaydi. Bo'yi baland».

— Yaxshi ular hammasi. Ammo ko'ngildagi emas-da.

— A, bunday de. Konechno, rassomsan, poeziya, fantaziya! — Levon amaki yana tadbir qidirib o'yg'a toldi, so'ng astoydil hafsala bilan yostiqaq yonboshlab oldi.— Ke, bunday qilamiz.

Shulardan birortasi bilan nikohdan o'tasan, keyin...

— Nikoh?

— Soxta nikoh-da.

— Soxta nikoh?! — Pakananing yuragi yorilgudek bo'ldi. ("Pakananing oshiq ko'ngli") The response in the last dialogic unit is usually a reply should be soxta nikohdan o'tish in the manner of or as Qanday nikoh? and Qanday sohta nikohdan o'tish? According to the syntactic-communicative character of the dialogue, it is known that the replicas after the first replica are mainly structured in the form of an elliptical structure. But the writer is deliberately replying to this reply Coxtra used anti-elliptical in the marriage style and this situation is the opposite of the usual situation, so it is quickly followed by the reader. In terms of topical fragmentation, rhema (nikoh) together with the theme (sohta) also gets special emphasis. It is on this basis that the extremely tense emotional state of the heroes receives a special artistic and logical emphasis. At this point, it should also be mentioned that, from a normal grammatical point of view, a question is a reply Shulardan birortasi bilan sen nikohdan o'tasan, in the form, and the answer is a replica Men qanday soxta nikohdan o'taman? should have been in the form, but the writer shortened the words related to the verb group in harmony with the dynamics of emotions in the situation of the characters, of course, such forms are also present in oral speech. According to these characteristics, Shulardan birortasi bilan nikohdan o'tasan, keyin...

— Nikoh?

— Soxta nikoh-da.

— Soxta nikoh?! dialogic unity has acquired a very strong linguopoetic value.

Dialogic antiellipsis performs various linguopoetic functions in the creative works. In particular, these tools serve to provide emotionality-expressiveness in the work of the writer, to express various subtleties of meaning, and thereby increase the artistic-aesthetic impact of E.A'zam's works.

The following conclusions are based on the linguopoetic features of ellipsis and anti-ellipsis in the works of E. Azam:

1. Ellipsis is one of the main syntactic features of dialogic speech, and it is mostly normalized in dialogic speech;

2. An important part of an idea or an idea in a situational elliptical sentence receives a logical-poetic emphasis, especially when an indirect complement and participle are subject to situational ellipsis, this emphasis is very strong;

3. Monological antiellipsis is distinguished by its high level of use, the uniqueness of the possibility of expressing linguopoetic emphasis;

4. Monological and dialogic antiellipses to the level of linguopoetic value

differ from each other according to Although monologic antiellipses are often used in Erkin A'zam's works, their level of expressiveness is lower than that of antiellipses in dialogic speech.

5. Ellipsis and anti-ellipsis events are considered a tool related to the writer's individual style, and they occur in literary works as one of the specific methods of expressive syntax. Often, Erkin A'zam achieves his artistic-aesthetic and linguopoetic goal through the skillful use of these tools in highlighting the character traits of the characters.