Figure Of Speech In Fiction And Studying The Concept Of Ellipsis

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Abstract

This article examined different approaches to determining the meaning of the ellipse and elliptical structures and analyzed ellipsis as a transformation of a stylistic device in the works of Ernest Hemingway when translated into Russian.

INTRODUCTION

It is difficult to say how many approaches to determining the meaning of ellipsis exist in the world; we will study the most common of them, but we will take a broader look at ellipsis as a syntactic figure of speech. In our scientific work, ellipsis will be analyzed as a transformation of the stylistic techniques of Ernest Hemingway's works when they are translated into Russian.
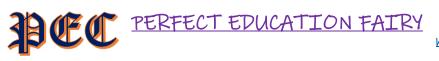
Many people know that Ernest Hemingway tried to be more realistic and his works were based on his observations. Among the characteristic features of his style are precision and conciseness of language, and the ability to omit the unnecessary. Ernest Hemingway once said, "If a writer knows well what he is writing about, he can omit much of what he knows, and if he writes truthfully, the reader will feel what he omitted as strongly as if the writer had said it."

In literary translation, the artistry of the translation plays an important role, and the most important features of this genre are its expressiveness and emotionality. Therefore, when choosing translation tools, special attention should be paid to the use of appropriate stylistic means and elements of emotional coloring, so that readers can fully perceive the imagery and emotionality of the translated text.

When translating Hemingway's stories and novels, translators are faced with unforeseen linguistic and pragmatic situations that many translators have not encountered in their translation practice. Correctly overcoming the difficulties associated with Hemingway's author's stylistic inventiveness leads to a full understanding of the content and stylistic implications of the source text.

Stylistic devices or rhetorical devices of a work of art carry a large communicative load and are an expression of real life phenomena. They express lexical-grammatical, structural-emotional evaluative properties, contributing to the creation of a unique imagery of the work. The stylistic coloring of a linguistic unit is determined by the genre and direction of the author's writing. In order to fully convey the connotation of personal, associative assessments, the author carefully selects stylistic devices and pays special attention to their organization in the text. At the same time, the same metaphor often realizes polysemy, acquiring new lexically and stylistically uncharacteristic meanings, establishing semantic relationships with distant speech fragments.

METHOD AND MATERIALS

In the writer's works one can often find a myriad of syntactic figures of speech. In the early works of the writer there are: hyperbole, oxymoron, metonymy; and in later works one can find: antithesis, gradation, ellipsis, rhetorical question, gemination, etc.

In our work we will study ellipsis more deeply. Ellipsis is a figure of speech that Hemingway often used in dialogues between characters, giving imagery, expressiveness and emotionality, liveliness of speech in the text, and this is not in vain, the main task of a figure of speech in literary texts is to convey a mood, a psychological state.

N. A. Kupina, T. V. Matveeva believe that syntactic figures of speech are characterized by a fixed syntactic form that is not typical for the neutral expression of thought. Figures of speech are divided into stylistic and rhetorical figures of speech, which are a device (means) of expressiveness based on the juxtaposition of units in the text. Quintilian pointed out that a figure of speech "represents a deviation in thought or expression from the common or simple form." Hence the term figure - a kind of "speech pose" of the components of an utterance, deviating from the usual, standard one. Figure of speech is a term of rhetoric and stylistics that has stylistic significance and is aimed at giving the expressed thought a certain expressiveness. A figure of speech refers to methods of combining words and syntactic organization of speech.

Currently, the figure of speech is divided into: a figure of speech and a figure of thought. In the book "General Rhetoric", a figure of speech is divided according to the signifier/signified, and according to the level to which the unit, word/sentence, belongs. In the 1st century BC. Quintilian divides figures of speech into four types: addition, subtraction, substitution, and permutation.

General rhetorical figures, tropes and speech structures were divided into four main groups according to the level of linguistic operations: metaplasma (morphology level - operations with the phonetic and/or graphic appearance of a language unit), metatax (operations at the syntax level), metasememes (operations at the semantic level - meanings of a language unit) and metalogisms (logical operations). The operations they perform are divided into two main groups: relational and substantive. "The first operations change the substance to which they are applied. The latter change the positional relationships between units. Substantial operations are: 1) decrease, 2) addition and 3) decrease with addition (to which combination the Quintilian replacement is reduced); the only relational operation is 4) permutation.

Figures of speech are divided into semantic and syntactic. Since ellipsis is included in the syntactic group of figures of speech. The main groups of elliptical sentences are formed on the basis of the meaning and syntactic functions of their word forms.

Syntactic figures of speech have syntactic forms that are not typical for the simple expression of thought, and they are divided into three groups: additions, decreases, placements:

1) The addition figure can be complete or partial, contact or distance, as well as grammatical and grammatical repetitions. Repetition creates redundancy of form and semantic redundancy, which are not characteristic of a neutral statement.

2) A figure of diminution is a group of figures of speech united on the basis of a formal insufficiency that reveals itself when compared with a neutral, syntactically standard statement of meaning. A figure of diminution is a statement with an element of the statement or fragment of text that is not formally expressed, but implied.

3) A placement figure is a group of stylistic figures of speech, combined on the basis of a structural feature of the location of components in a phrase, sentence, or chain of sentences. The placement figure contains a shift in sequence that is felt when compared with a neutral, syntactically standard statement of meaning.

RESULT AND DISCUSSION

Ellipsis is included in the decreasing group. The term "ellipsis" has been applied to a wide range of phenomena over the centuries, from any situation in which words are missing to a much narrower range of specific constructions. The ellipsis continues to be of central interest to language theorists precisely because it represents a situation in which the usual form-meaning mappings, algorithms, structures, rules and constraints that, in non-elliptic sentences, allow us to map sounds and gestures to their corresponding meanings, break down. In fact, in elliptic sentences the usual comparisons seem to be completely absent. Ellipse has meaning without form.

The range of use of ellipsis is very wide in fiction; it is often used to describe facts when conveying lively colloquial speech. In journalism you can often find it used in newspaper headlines and slogans. Ellipsis is considered a special type of sentence about which one cannot say that it is complete and cannot say that it is incomplete.

On the one hand, it preserves the integrity of the understanding of thought out of context, but in isolation from the specific situation of speech. On the other hand, these sentences are characterized as incomplete sentences due to broken grammatical connections. The missing part of the grammatical structure is filled in with a wave of the semantics of the existing components of the sentence. The emergence of the need for ellipsis arises due to the economy of linguistic means, which is one of the laws of language development, determined by the human desire to improve linguistic forms with minimal expenditure of mental and physical energy on communication. Within the framework of structural approaches, two approaches can be distinguished: the approach with zero anaphora and omission (space).

The study of ellipsis has its own history in Russian linguistics and the definition of it is still not precise; there are different approaches: V.N. Yartseva, E.S. Skoblikova, O.S. Akhmadova, E.V. Pugacheva and Carter believe that ellipsis is the omission of any easily implied member of a sentence, an omission in the text or speech of an implied linguistic unit, a structural "incompleteness" of a syntactic structure. In the sphere of sentences, ellipsis is defined as the omission of one or another member of a sentence, a component of an utterance that is easily restored from the context or a specific speech situation.

The same description of ellipsis can be found in the "Dictionary of Linguistic Terms": Ellipsis (elision) English-ellipsis. Omission (discard) of an element (member) of an utterance that is easily restored in a given context or situation (in a given speech or everyday context); The traditional definition of ellipsis as an incomplete sentence is associated with the ideas of structuralists that every sentence is characterized, first of all, by the presence of a subject-predicate structure and that any apparent deviation from this structure should be explained as a phenomenon of ellipsis, i.e. "omissions" or "impliments" of certain elements of the structure.

One of the distinguishable features of elliptical sentences in modern linguistics from incomplete sentences is that they are not related to the context; in linguistics, these sentences

are called contextual. Sentences that are characterized by an incomplete composition of sentence members necessary to express a complete thought are called incomplete. They can act as a full-fledged unit of communication only as long as they rely on the context or directly on the speech situation. Connection with context was supposed to separate elliptical from incomplete sentences, but this approach does not distinguish between incomplete and elliptical, and for this reason this approach is not relevant in this work.

A similar approach exists in L.S. Barkhudarov and E. Lobek, but here the gap in the ellipse is the zero element. Elliptic, in his opinion, is a sentence in which at least one word is represented by the zero option. Barkhudarov divides ellipsis into two groups: syntagmatic completed and paradigmatic completed.

He believes that syntagmatic replenishable elliptical sentences can be reconstructed both from a given sentence and (more often) from some other sentence, preceding or subsequent. For example: She was proud of her father having been a staff officer and her husband a colonel in the Medical Service. (S. Maugham).

In this sentence we can see that Barkhudarov considers the second part of the sentence to be elliptical; in modern linguistics, ellipses are free from context, in this case they are very similar to incomplete sentences and therefore this approach also did not seem suitable to us, and also paradigmatically replenishable (If the explication of a given word or words is possible only on the basis of other similar constructions found in the language, but not registered directly in the contextual environment of a given elliptical sentence, then such an elliptical sentence is called a paradigmatically restored elliptical sentence).

In the second division, the zero option in imperative, interrogative and declarative sentences can also be found in the so-called ellipsis, but in modern linguistics these sentences are considered indivisible sentences, these sentences lack a grammatical form, they do not distinguish the members of the sentence - neither main nor secondary. Their content comes down to the expression of agreement or disagreement with any statement or an emotional reaction to it, as well as expression of will.

Therefore, the communicative significance of indivisible sentences manifests itself, as a rule, only against the background of the corresponding sentences that make up the speech context. But some modern linguists like N.S. Valgin consider incentive sentences to be one of the elliptical sentences. For example: All the way up! (New-Pr.); Hurry here, to the owner, misfortune (Tren.); Germanov came out of the mansion, plopped down heavily next to the driver, and lordly ordered: "To Sokolniki!" (And you). Some scientists sometimes classify elliptical sentences as incomplete or as a special type of incomplete. For example: D.E. Rosenthal, Kardanova, V.A. Babaytsev, included ellipsis as a type of incomplete sentences. Although they agree that elliptical sentences are incomplete sentences in composition, but are free from contextuality and situationality.

Such proposals can be considered incomplete only in historical terms and not classified as incomplete. These constructions are typical, do not require restoration of sentence components and are quite complete (even out of context) from the point of view of the communicative task.

The following approach is followed by linguists N.M. Pipchenko, G.I. Kustova, Valgina N.S., Lekant P.A. They believe that ellipsis is independently functioning simple sentences of a special

type, in the structure of which there is no verbal predicate, which is not restored from the context, is not prompted by the situation and is not necessary to convey a complete message.

Lekant P.A. considers ellipsis more narrowly, giving a special meaning to the terms "ellipsis" and "elliptical sentences". He believes: "Ellipsis is characteristic of a relatively small number of widely used groups of phrases in which the forms of subordinate words are uniform, and the dominant word belongs to a certain semantic group of verbs." Elliptic sentences in modern linguistics are usually correlated with complete ones; in these sentences the predicate is expressed by verbs of being, presence, perception, and the meaning of the missing predicate verb becomes clear from the meaning of the elliptical sentence. It should be taken into account that, in comparison with complete sentences, this is only a conditional technique for identifying their compositional features. Elliptic constructions are complete predicate units that exist independently, can be understood in context, are complete in meaning and, as a rule, do not contain predicates.

CONCLUSION

We consider this approach to be more realistic and in the future we will adhere to this point of view, as a result, "ellipsis in a simple sentence is defined by us as a formal omission of a predicate verb that cannot be restored from the context, and does not affect the degree of understanding of the meaning of the statement."

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