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## ELLIPTIK GAPLARNING STILISTIK

### MAQOMI

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**Kalit soʻzlar:** tuygʻu, elliptik jumlar, insonning kognitiv faoliyati, dunyo tasviri, til faoliyati, kognitiv asos.

**S**intaktik tuzilmalar paralelligi hodisasiga asoslangan takror axborotning katta qismini ifodalovchi boʻlaklar takrorlanishini taqozo etadi. Ellipsis hodisasi faollashuvida, albatta, oʻzaro munosabatga kirishayotgan tuzilmalarning miqdor jihatidan bir xil boʻlishini talab qilmaydigan paralellizm yuzaga keladi<sup>1</sup>. Masalan:

- "Up – John brought me along"
- "Up – John – and – at – 'em?"

(R.Aldington. Death of a Hero).

Sintaktik takror lugʻatlar bir xil boʻlishini talab qilmaydi:

"Why not? You **can do** some thinking by yourself. **Work out** some of your cases by the edge of waves" (C.Gordon. Let the Day Perish).

Nima qilardik? Gul **teramiz**. Qirlarga **chiqamiz**. Irmoqlardan kechib **oʻtamiz**... (Sh.Xolmirzayev. Oʻn sakkizga kirmagan kim bor?).

Elliptik tuzilmalarda takror yuzaga kelishining koʻrib chiqilgan holatlari stilistik ifoda usullariga aylanadi. Ularning har biri asarning umumiy gʻoyasini voqelantirishga xizmat qiluvchi vosita vazifasini oʻtash qobiliyatiga ega.

Elliptik gaplarning stilistik maqomi ularning dialogik va monologik nutq tarkibida emotsional mazmunni ifodalashda namoyon boʻladi<sup>2</sup>. Toʻplangan misollar tahlili elliptik tuzilmalar quyidagi emotsional holatlar ifodasi uchun xizmat qiladi:

1) suhbatdoshning soʻzlaridan gʻazabi kelganligini ifodalash uchun:

- You still **love** him.
- No such thing. The idea. **Love a**

**trator**. (W.S.Maugham. Cakes and Ale).

- Qara, **ukang** kitob oʻqiyapti, — dedi u.

- **Ukam...** - Pichirladi Tilov va qayrilib darvoza tomon chopib ketdi. Darvozaxonada koʻzini chaqchaytirib turgan qora toʻriqqa roʻpara boʻldi-yu, hoʻngrab yubordi. (Sh.Xolmirzayev. Oʻn sakkizga kirmagan kim bor?)

2) soʻzlovchining tushkun holatini ifodalash uchun:

They kill him. **My baby son**. (R.Aldington. Death of a Hero).

- Qani mening onam? **Onam?** (T.Malik. Alvado, bolalik!)

<sup>1</sup> Rasulov Z.I. The Problem of Language Economy from the Perspective of Language Evolution // JOURNAL OF CRITICAL REVIEWS. ISSN- 2394-5125 VOL 7, ISSUE 17, 2020. –P. 104-107. <http://www.jcreview.com/index.php>.

<sup>2</sup> Rasulov Z.I. Information forming tools (factors) in the structure of discourse // VI. ULUSLARARASI TÜRKLERİN

DÜNYASI SOSYAL BİLİMLER SEMPOZYUMU. 13-15 Mayıs 2022. Komrat-Gagauz Yeri (Moldova). ISBN: 978-605-73314-1-0. -Ankara, 2022. –P. 877-893. <http://www.weltdertuerken.org/assets/images/sempozyum/62fd3dd53cc84603.pdf>



3) so'zlovchining oldingi gap ta'sirida qo'rquvga tushganini ifodalash uchun:

- *"I want you to see Wegler."*

*The colour drained from Berthe's face.*

- **"See him?"** (R.Aldington. Death of a Hero).

- **To'g'risini!**

- **To'g'risini** indallo so'zlasam, — dedi va qiynalib to'xtadi, — har bir gulning isi o'z yo'lig'a. (A.Qodiriy. O'tkan kunlar).

*Ibrohimbek miyig'ida jilmaydi.*

- *Uni a'lo hazrat jo'natgan bo'lsa-chi?*

- **A'lo hazrat?** - To'g'aysari baqrayib qoldi. (Sh.Xolmirzayev. Qil ko'prik).

4) so'zlovchining hayratini ifodalash uchun:

- **Elliot** Templation speaking.

- **Elliot?** I thought you were in Paris (S.Maugham. The Razor's Edge).

- *Kalvak o'g'limning aqlini o'g'irlab, pulini yemakchilar.*

- **Pulini yemakchilar?** - deb kuldi Hasanali. - Marg'ilonlik qudalaringizning davlati oldida biznikini yo'q, desa bo'ladir. (A.Qodiriy. O'tkan kunlar).

5) hamsuhbatning replikasiga kinoyali munosabat bildirish maqsadida:

- *I guess, I wasn't listening.*

- **I guess, you weren't.** (M.Wilson. The Lovers).

- Men **bilmayman.**

- **Bilmaysan. Bilmaysan.** Hech bilmagansan. (Sh.Xolmirzayev. O'n sakkizga kirmagan kim bor?).

6) suhbat istagiga qarshi chiqish, norozilik bildirish uchun:

- *You can't have a dry Martini in the middle of the meal.*

- **Can't I?** You wait and see. (S.Maugham. Christmas Holiday).

- *Mirsalim bugun hech qayoqqa bormaydi.*

- **Mirsalimmi?** Nega endi? (Shuhrat. Oltin zanglamas)

7) tinglovchida paydo bo'lgan nafratli hissiyotni ifodalash uchun:

- *"You won't go and have a baby?" Elizabeth laughed scornfully. - "Have a*

*baby?* Of course, not" (R.Aldington. Death of a Hero).

- *Xafa bo'ldingizmi?*

*Shoira qo'lini siltab tortib oldi.*

- **Xafa bo'ldimmi?** Keting, - dedi u hiqillab. Sherzod uning ko'zlarida yosh aralash nafrat olovini sezdi. (O'.Hoshimov. Nur borki, soya bor).

8) so'zlovchining oldin sodir bo'lgan voqea haqida xayol surishi, o'ylanib qolishidan xabar berish maqsadida:

- *Now tell me what you are going to say about the Simple Lifers?*

- **The Simple Lifers?** Oh, yes, I remember. (R.Aldington. Death of a Hero).

— *Bir necha marta telefon qildim. Yo'g'akansan. Keyin bir o'ris seni bu yerdan ketdi, deb aytdi.*

- **O'ris?** Ha, shunaqaroq. (U.Hamdham. Muvozanat)

9) elliptik tuzilma nutqiy harakatning emotsional bo'yog'ini kuchaytirish uchun ham qo'llaniladi:

- *They were ladies. Ladies. And they took off your hat before you dare speak to them* (S.Maugham. Cakes and Ale.)

- *O'zbekistonni necha o'nlab mamlakatlar tan oldi. Necha o'nlab Yusuf, ishon, bizga Mirazimboydek puldoru, - Said endi Mirazimning yelkasiga qoqib qo'ydi, - senga o'xshagan fidoyi kishilar judayam zarur.* (U.Hamdham. Muvozanat)

10) oldingi replikada eslatilgan narsa-predmet va holatning ma'lum xususiyatlarini ta'kidlash uchun xizmat qiladi va bunda biriktiruvchi tuzilma o'rnida kelayotgan elliptik gap emotsional mazmunni hosil qiladi:

*"There is nobody upon earth who cares whether I live or die and I am glad of it. To be alone, icily alone.* (R.Aldington. Death of a Hero).

*Qurbon cho'chib ketdi-yu, o'zini darrov ho'lga oldi» «Sinayaptimi?—deb o'yladi.— Ayyor ekan, tulkidek ayyor! Iljayishi yomon... Nima desam ekan?»* (Sh.Xolmirzayev. Qil ko'prik)





11) nutqiy harakatning befarqligini va muloqotning rasmiy ruh olishini ifodalash uchun:

- *I want to know that's behind this business of Wegler's ...*

- **“Do my best”**, said Loder with a laugh (S. Maugham. Christmas Holiday).

- *Nima gunoh qildik, hamkasaba! – dedi u ichkari kirishi bilan yarim hazil, yarim piching qilib.*

- **Ko‘ramiz-da.** – Qilich Valiyev Sirojiddinga imo qildi. (O‘. Hoshimov. Nur borki, soya bor).

Ravshanki, voqelikni idrok etayotgan shaxs ma‘lum darajada atrofdagi narsa-hodisalarga munosabat bildiradi. Mazkur munosabat sub'ektiv, xususiy xarakterga ega bo‘lib, emotsiya, his-hayajon zamirida voqelanadi.

Ma‘lumki, his-hayajon kishi ongiga va uning nutqiy xatti-harakatlariga ta‘sir ko‘rsatadigan hodisadir. O‘zaro muloqotga kirishayotgan shaxslar buni his-hayajonsiz bajarishlari qiyin<sup>3</sup>. Nutqiy muloqotda samaraga erishish, xursandchilik va xafachilik kabi holatlarni izhor qilish emotsiyasiz kechmaydi. Shu bois tilshunoslar emotsiyani muloqot mazmuni markaziga joylashtirish harakatidadirlar.<sup>4</sup>

V.I. Shaxovskiyning ta‘rificha, emotsiya tilning kognitiv asosida turadi va shunga binoan lisoniy faoliyat ratsional, oqilona bo‘lish bilan bir qatorda emotsionallikka moyil.<sup>5</sup> Zotan, ratsionallik, emotsionallik, obrazlilik va bahoni konsept tarkibida bir-biridan ajratish qiyin va bularning barchasi

yagona konseptual maydondan o‘rin olib kommunikativ qiymatga ega bo‘ladi.<sup>6</sup> Shunday qilib, his-hayajon inson faoliyatida yetakchi o‘rinda turadi, uni u yoki bu turdagi harakatga undaydi. Demak, inson va uning his-tuyg‘ulari “ob’ektiv borliqning alohida qismi, ya’ni dunyo manzarasini aks ettiradi, boshqa tomondan ular olamning lisoniy manzarasini shakllanishiga ishtirok etadi. Bunda emotsiya voqelikni tasvirlashning muhim shakli sifatida namoyon bo‘ladi”.<sup>7</sup>

His-hayajonli holatda beriladigan baho umumiy tajribaga asoslanadi va shu tufayli ma‘lum bir guruhdagi shaxslar uchun qiymatga ega. Inson faoliyati uning qiziqishi, ehtiyojiga qay darajaga mos kelishiga nisbatan emotsiya jarayonlari ijobiy va salbiy baholanishi mumkin. Ushbu turdagi munosabatlar zamirida hissiyot tug‘iladi. Hissiyot bitta ijtimoiy guruhga oid shaxslarda mos kelib, umumiy xususiyatlarga ega bo‘ladi hamda lisoniy birliklar vositasida voqelanadi. Insonning bilish faoliyati natijasi bo‘lgan emotsiya nutqiy tuzilmalarning mazmunidan joy oladi. Bunday tuzilmalar emotsional baho darajasiga qarab, bir-biridan farqlanadi. Emotsionallik aslida nutqiy tuzilmaning xususiy ma‘nosi sifatida shakllansa-da, ma‘lum sharoitlarda boshqa ma‘no bo‘laklaridan ustunlik qiladi va oqibatda u yoki bu nutqiy tuzilmada emotsionallik asosiy xususiyatga aylanadi. Shu jumladan, elliptik gaplarda ham emotsionallik asosiy ma‘no bo‘lagi bo‘lishi tez-tez kuzatiladi.

<sup>3</sup> Rasulov Z.I. Implicit Expression of Information Components in the Elliptical Constructions // IJIE | International Journal on Integrated Education. Vol. 5 No. 9 (2022). – P. 53-58. <https://journals.researchparks.org/index.php/IJIE/article/view/3466>

<sup>4</sup> Wiezsbizcka A. Emotions across Languages and Cultures: Diversity and Universals. –Cambridge: CUP, 1999.; Филимонова О.Е. Язык и эмоции в английском тексте. Когнитивный и коммуникативный аспекты. –СПб.– Изд-во СПб.

государственного педагогического университета, 2001.

<sup>5</sup> Шаховский В.И. Эмоции – мотивационная система человеческого сознания // Языковое бытие человека и этноса. Вып.6. –Москва-Барнаул, 2003. –С.215-222. –С.134.

<sup>6</sup> Степанов Ю.С. Константы. Словарь русской культуры. –М.: Языки славянской культуры, 1996.

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### **Расулов З. Стилистика эллиптических предложений статус.**

Эмоциональные процессы по отношению к тому, насколько деятельность человека соответствует его интересам, потребностям, можно оценивать как положительно, так и отрицательно. В основе таких отношений лежит эмоция. В статье рассматриваются эллиптические предложения как вербализация стилистического положения. Эмоция у лиц, относящихся к одной социальной группе, будет соответствовать, иметь общие черты и реализовываться посредством языковых единиц. Эмоция, являющаяся результатом познавательной деятельности человека, занимает место в содержании речевых структур. Такие структуры отличаются друг от друга в зависимости от уровня эмоциональной оценки. Хотя эмоциональность фактически формируется как частное значение речевой структуры, в определенных условиях она преобладает над другими фрагментами смысла, и в результате в той или иной речевой структуре эмоциональность становится основным свойством. В том числе, в эллиптических предложениях часто наблюдается, что эмоциональность является основным смысловым фрагментом.

**Rasulov Z. Stylistic of elliptic propositions status.** Emotional processes in relation to how much a person's activity corresponds to his interests and needs can be assessed both positively and negatively. Emotion is at the heart of such a relationship. The article discusses elliptical sentences as a verbalization of a stylistic position. The emotion of people belonging to the same social group will correspond, have common features and be realized through linguistic units. Emotion, which is the result of human cognitive activity, occupies a place in the content of speech structures. Such structures differ from each other depending on the level of emotional assessment. Although emotionality is actually formed as a particular meaning of a speech structure, under certain conditions it prevails over other fragments of meaning, and as a result, emotionality becomes the main property in a particular speech structure. In particular, in elliptical sentences it is often observed that emotionality is the main semantic fragment.



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