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POETIC SYNTAX OF INCOMPLETE SENTENCES

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ABOUT ARTICLE

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Abstract: This article discusses the poetic possibilities in artistic speech of incomplete sentences, which arise as a result of the phenomenon of ellipsis—a manifestation of the principle of economy in language use.

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Introduction. Sentences according to their structure are divided into complete and incomplete sentences. In complete sentences, all necessary structural components of the sentence are fully expressed. In incomplete sentences, some sentence elements are not fully expressed, i.e., they are “omitted.”

For example:

Bolalar gullarni olib kelishdi. This is a complete sentence consisting of the subject, predicate, and object.

Nimani olib kelishdi? In this sentence, the subject is omitted; it is an incomplete sentence, but the missing element is understood from the context, the situation in which the speech is taking place.

Gullarni. This is also an incomplete sentence in which the subject and predicate are omitted. Since the subject and predicate are understood from the previous sentence, they are not repeated. In this context, the utterance still functions as a sentence because it has both semantic completeness and intonational completeness. Thus, even incomplete sentences have normal syntactic completeness. Incompleteness is simply their formal characteristic.

Such shortened forms of sentences are common in spoken language and dialogues. When dialogues are in the form of question–answer exchanges, the response often takes the form of an incomplete sentence, where the most important element—the information required to answer the question—is expressed. One reason for the frequent use of incomplete sentences in spoken language is that the situation, context, facial expressions, and gestures make it possible to express meaning concisely. For example:

Ketdi. In this example from A. Qahhor’s “Munofiq,” Nurmatov, who had been under severe criticism for two days, listening attentively with his hand near his ear, nods to indicate that meaningful and thoughtful words are being spoken.

Mavlon: Fikri yoding nimada o‘zi?

Qo‘ziyev: Taxtada. (A. Qahhor)

Methodology. Incomplete sentences are a compensation for unexpressed or omitted elements. For example, in *olib keldi* (what was brought, or who brought it is known to the speaker and listener), *chalindi* (in a school context: the bell rang), *pishdi* (in a kitchen context: the food is ready). In general, in spoken language, omitting everything that is not essential for expressing meaning is very common.

As can be seen from the examples above, the omitted or unspoken elements are understood from the context. Therefore, such sentences are grammatically incomplete. However, semantically they are complete because they still express a certain idea, and the missing element is understood. It can be said that incomplete sentences are a linguopoetic device used to express meaning and communicative intention.

Incomplete sentences used in dialogues usually consist of one or two sentence elements. It is necessary to highlight the element that carries the main communicative load. If an incomplete sentence is expanded into a complete one, it becomes grammatically perfect, but the intended meaning and subtle shades of expression may be lost, resulting in both stylistic and semantic distortion. Therefore, an incomplete sentence is not merely a defective form with missing elements, but a special type of simple sentence and a stylistic device used to express specific meanings.

Results and Discussion. Every sentence is normally realized in speech, and in this process its meaning becomes even clearer. At the same time, speech allows for the non-repetition of certain sentence elements, making the expression more concise while still ensuring that the meaning is understood. The completeness of such sentence types is also achieved through intonation.

At this point, it is necessary to address another issue, namely the concepts of elliptical sentences and incomplete sentences. It is often attempted to distinguish elliptical sentences from incomplete sentences. In such cases, elliptical sentences are sometimes considered a special type of incomplete sentence without a predicate. However, such a view cannot be accepted, because every incomplete sentence arises as a result of ellipsis. Therefore, every incomplete sentence is also an elliptical sentence. The essential identity of elliptical and incomplete sentences as the same syntactic phenomenon has also been noted by several linguists. For example, the well-known general linguist J. Lyons, while discussing the distinction between contextual and grammatical completeness in syntactic structure, uses the terms “elliptical” and “incomplete” as synonyms.

In Uzbek linguistics, N.M. Mahmudov and F. Ibragimova have conducted research on this topic. In her dissertation, F. Ibragimova reviews previous studies on this issue in Uzbek linguistics. Summarizing general linguistic definitions of ellipsis and her own observations, she writes: “Ellipsis is a syntactic, linguostylistic, and linguopoetic phenomenon that functions in the syntactic level of language as a result of the principle of economy. Ellipsis in literary text can be defined as the deliberate omission of sentence components by the speaker or writer for a specific stylistic-linguopoetic purpose.” In Uzbek linguistics, N. Mahmudov, in his candidate dissertation titled “Ellipsis in the Uzbek Language,” studied ellipsis as both a speech and linguistic phenomenon and revealed its specific features.

In accordance with the structure of thought, syntactic constructions are always formed through a process of selection, during which linguistic resources are economized. As a rule, the main meaningful components of a sentence are preserved, while less important ones are omitted. The formation of abbreviated constructions depends on the internal nature of language and the asymmetry of linguistic signs. This opposition is explained by the fact that semantic units are more numerous than other types of linguistic units.

“Ellipsis is information that is omitted according to the speaker’s communicative intention but can be restored; in other words, it is present in meaning but not materially expressed. According to stylistic purpose, omitted elements may be restored when necessary. Ellipsis reduces the participation of non-essential components in the expression of thought. The omission of one or another component occurs in any text, because the progressive increase of new information from sentence to sentence would otherwise lead to excessive verbosity, which is inappropriate in communicative or especially artistic speech. Strict adherence to theme–rheme structure often causes thematic components to become overloaded. In such cases, the step-by-step topicalization of the rheme is lost, and the text ends up with more thematic than

rhematic components. Two or more messages may be compressed into one, and a logically extended structure becomes condensed, preserving only those components that carry new information.”

In incomplete sentences, the omitted element is understood from the general context, previous or following sentences, or the situation itself. Incomplete sentences can be classified as follows:

1. incomplete sentences in dialogic speech;
2. independently used incomplete sentences;
3. incomplete sentences in the form of phraseological units.

The distinctive feature of incomplete sentences in dialogic speech is that only the sentence element necessary to express a specific communicative purpose and continue the conversation is realized, while other elements from the interlocutor’s speech are omitted and not repeated if unnecessary. For example:

Mavlon: Qancha odam kelibdi?

Saltanat: Ko’pchilik. (A. Qahhor)

In dialogues, context—that is, the utterances of speech participants—plays a crucial role. Based on this, elements that are not considered essential by the speaker are omitted. “Contextual ellipsis serves to emphasize the thematic component by omitting the element that expresses it from the perspective of actual sentence division.”

In independently used incomplete sentences, all sentence elements may be entirely omitted, and even words that have no grammatical connection with sentence elements may themselves form an incomplete sentence. For example:

Rahimjon: Zovurlarni bugun tozalabdi chog’i?

Odilov: Albatta. (A. Qahhor)

Another example:

Bahor! Daladagi lolalarni aytmaysizmi?! Biran chiroyli! Chigitlar ekilgan. Yaqinda unib chiqadi.

Kun o’tdi, hafta o’tdi nihoyat, amaldor shiftga qarab yotgancha bir-ikki iyak qoqdi-yu jon berdi. Berdi! (A. Qahhor, Pora)

Incomplete sentences in the form of phraseological combinations. Phraseological units can also be used in dialogues in the form of incomplete sentences. They are usually shortened in speech to avoid repetition.

According to Ibragimova, “In the Uzbek language, in some cases contextual ellipsis also occurs through the omission of certain parts of phraseological expressions.”

For example:

- Zanjabil ham esdan chiqmasin, hoy Shamsiddinxon aka!
- Chiqmaydi, chiqmaydi, – deydi Shamsiddin qo'llarini ko'krigiga qovushtirib.

(E. A'zam, Farishta)

In this example, the phrase “esdan chiqmoq” (to forget) is used in the first utterance, while in the second, the word “esdan” is omitted through contextual ellipsis. The remaining core element “chiqmaydi” forms an elliptical sentence and is repeated twice, which strengthens emphasis.

Incomplete sentences serve as a means of expressing the overall idea of a literary work. Such sentences function both in dialogic and monologic speech and help express emotional meaning. They convey the following emotional nuances:

1. Anger toward the interlocutor's words:
 - Look, your younger brother is reading a book, he said.
 - My brother... Tilov whispered and ran toward the gate. (Sh. Xolmirzayev)
2. Depressive state:
 - Where is my mother? My mother? (T. Malik)
3. Fear:
 - Tell the truth!
 - If I tell the truth honestly... (A. Qodiriy)
4. Surprise:
 - They are stealing my son's mind and eating his money.
 - Eating his money? (A. Qodiriy)
5. Irony:
 - I don't know.
 - You don't know. You don't know. You have never known. (Sh. Xolmirzayev)
6. Disagreement:
 - Mirsalim is not going anywhere today.
 - Mirsalim? Why? (Shuhrat)
7. Hatred:
 - Are you offended?
 - Offended? Go away! (O'. Hoshimov)
8. Thinking, hesitation:
 - I called you several times. You weren't there.
 - A Russian said you had left.

– A Russian? Yes, something like that. (U. Hamdam)

9. Emotional intensification:

Uzbekistan has been recognized by dozens of countries. Dozens! (U. Hamdam)

10. Emphasis:

Qurbon was startled and quickly composed himself. “Is he testing me?” he thought.
“Cunning one, as sly as a fox!” (Sh. Xolmirzayev)

11. Formal indifference through politeness:

– What have we done wrong, colleague?

– We’ll see. (O’. Hoshimov)

12. Anxiety and dissatisfaction:

Haydar ota sensed Aronqul’s irritation and asked:

– What kind of boy is he?

– My student. (A. Qahhor)

It is evident that the speaker expresses their attitude toward reality. This attitude is subjective and individual, and it is conveyed through emotion and emotional arousal. Emotionality, in turn, affects human consciousness and speech behavior. This influence clearly manifests emotional states in interpersonal communication. In speech interaction, subjective attitude cannot emerge without emotionality; situations such as joy or sadness are especially rich in emotional expression.

According to V. I. Shakhovsky, emotion lies at the cognitive basis of language, and therefore linguistic activity, while being rational, is also inclined toward emotionality. Indeed, rationality, emotionality, imagery, and evaluation are difficult to separate within a concept, as all of them belong to a single conceptual field and possess communicative value. Thus, emotion plays a leading role in human activity, motivating individuals toward various types of actions. Consequently, human emotions and feelings represent a specific part of objective reality, reflecting the worldview; on the other hand, they participate in shaping the linguistic picture of the world. In this sense, emotion functions as an important form of representing reality.

Subjective evaluation expressed in an emotional state is based on a person’s experience and therefore acquires communicative value in interaction. Such evaluation is closely connected to thinking, and emotional processes may be assessed both positively and negatively.

Positive and negative attitudes give rise to feelings, and these feelings, shared by members of the same social group, acquire common characteristics. These shared features are realized through linguistic units. As a result of cognitive activity, emotion is integrated into speech situations. This emotionality becomes a specific meaning within a communicative

context and may dominate over other semantic shades. Consequently, emotionality may become the primary feature in a given speech situation, and in such cases it can also serve as the main meaning component in incomplete sentences. For example:

Musobaqaga bordim. Lekin kech yetib bordim.

In this example, the indirect object (musobaqaga) has been omitted. The speech situation expresses feelings of regret and guilt, reflecting a negative attitude toward the event.

In speech, there are situations where emphasis is strengthened by pronouncing the subject more strongly while omitting the predicate. For example:

Shuncha ishni qilibdi. Nima foyda?

As can be seen, this is an interrogative sentence in terms of communicative purpose, but to increase its expressiveness, the predicate (a third-person verb) has been omitted. The speaker's subjective attitude toward the event is clearly expressed.

In dialogic speech, when answers are given to questions, only the element that directly answers what is asked is retained, while other elements are omitted for ease and speed of communication. For example:

– O'rtog'ing bilan qayerga bording?

– Kinoga.

In the second sentence, since the question is specifically about the destination, the respondent answers only with the word kinoga, while the predicate and other related elements are omitted.

Linguists classify ellipsis into two types:

1. semantic ellipsis;
2. contextual ellipsis.

F. E. Ibragimova states: "Semantic ellipsis is connected to the semantics of certain words in a sentence, where sentence elements are omitted. In other words, the meaning of the omitted word is reflected in the meaning of another word that remains in speech. The possibility of semantic ellipsis depends on the semantics of the given word."

N. Mahmudov identifies the following factors that cause semantic ellipsis:

1. Logical stress on a specific part of the sentence.
2. The desire to create expressive coloring.
3. Avoidance of tautology.

In literary texts, these factors play a leading role and interact with each other in the formation of incomplete sentences as linguopoetic devices. According to N. Mahmudov, a shift

in logical stress leads to changes in word order. The word carrying logical stress often moves before the predicate or sometimes even takes on predicative function, resulting in ellipsis.

In semantic ellipsis, the speaker's psychological state and attitude toward the addressee depend on contextual actualizers, and depending on their semantic nature, various forms of emotionality are manifested.

For example:

"Gapirma-gapirma," – said O'zbek oyim, – "boshqa shu mag'ilonliq balosiga o'zing sababchi bo'lg'anmisan, hali ham o'shaning tomonini olib so'zlaysan! Sandek soqoli uzun, aqli qisqadan kengash so'rab o'lturg'an men ham ahmoq!"

Hasanali's confusion and surprise were due to his good knowledge of O'zbek oyim's character. She possessed a rather peculiar nature that did not accept a truth that contradicted her wishes.

"O'zingiz to'g'risini so'zlatib, tag'in nega mendan xafa bo'lasiz, oyi," he tried to respond, but O'zbek oyim burst out again: "Bo'ldi-bo'ldi... tuzingni ichib, tuzlig'ingga tupurganni xudoy ko'tarsin," she said.

(A. Qodiriy, O'tgan kunlar)

In the given text, various forms of emotionality are expressed through semantic ellipsis. Hasanali's actions are met with disapproval, and this meaning is intensified in O'zbek oyim's speech through expressions containing semantic ellipsis that convey insult and contempt, such as soqoli uzun, aqli qisqadan kengash so'rab o'lturg'an men ham ahmoq, tuzingni ichib, tuzlig'ingga tupurganni xudoy ko'tarsin. O'zbek oyim's negative attitude toward Hasanali is further strengthened by the modified use of a phrase traditionally applied to women (sochi uzun, aqli qisqa), adapted here for expressive effect.

Sh. Bally distinguished between contextual and situational ellipsis. In contextual ellipsis, the omitted element is not expressed, but its meaning is determined from the context.

According to F. Ibragimova and N. Mahmudov, context and situation are the main factors in the emergence of ellipsis; they help convey information to the listener. Therefore, ellipsis is divided into two types: situational and contextual ellipsis. Context refers to the set of linguistic environments, while situation is an extralinguistic factor. Contextual ellipsis mainly occurs in dialogues, although it is not limited to them; it can also appear in monologic speech and has diverse linguopoetic possibilities in literary texts. For example:

"...Zamonali buning sababini sezdi: 'Kasalini hech unutmadi-da'."

– Unutdim degan edingiz-ku, Cho'lponoy?

– Boshqa narsani unutmayman.

- Nimani?
 - Menga qilgan shuncha yaxshiligingiz ham yetadi.
- (P. Qodirov, Qora ko'zlar)

In this example, the words referring to illness are deliberately omitted in Zamonali's speech. The context, especially the preceding sentence, allows for this omission.

Situation is considered a compensation for unexpressed meaning. In such cases, both speaker and listener understand what is being referred to. Naturally, any component of a sentence structure may undergo situational ellipsis.

"In situational ellipsis, the omitted element does not carry the primary conceptual meaning. For example, the expression Bering! can be considered an instance of situational ellipsis, whose meaning can be restored through facial expressions and gestures."

"It is observed that linguistic-poetic emphasis created through situational ellipsis of sentence components is significantly stronger than in other cases."

For example:

- Ajab qilaman, said Kumush, gently tapping her husband's face with her palm.
- Bu yoqqa ham...
- U yoqqa Zaynab ursin. (A. Qodiriy, O'tgan kunlar)

In this example, the psychological and emotional state formed under situational influence is further intensified through ellipsis.

As can be seen, incomplete sentences used under situational influence intensify emotionality and emphasize meaning.

Conclusion. Incomplete sentences resulting from ellipsis as a manifestation of the principle of economy are widely used in literary speech. In both general and Uzbek linguistics, ellipsis and incomplete sentences are generally considered the same phenomenon.

In semantic ellipsis, there is almost no change in the syntactic structure of the sentence. In contextual ellipsis, attention is drawn to the important part of the message, achieving logical emphasis and reproducing the intonation of spoken language. In situational elliptical sentences, either the idea or its key part receives logical emphasis.

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