FUNCTIONS OF SYNTACTICAL STYLISTIC DEVICES OF ELLIPSIS

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Abstract: *This paper explores the functions of syntactical stylistic devices, specifically ellipsis, in both literary and everyday language. Ellipsis, defined as the omission of one or more words that are understood in the context, plays a crucial role in enhancing communication efficiency, creating emphasis, and contributing to the aesthetic quality of texts. The study examines various forms of ellipsis across different genres, including poetry, prose, and conversational discourse, highlighting how it can streamline expressions while simultaneously inviting reader engagement and interpretation.*

Key words: *gradation, syntactic, stylistic devices, ellipsis, inversion, parallelism.*

Ellipsis saves the speaker from needless effort, spares his time, reduces redundancy of speech. Elliptical structures may also reveal such speakers' emotions as excitement, impatience, delight, etc. As a stylistic device, ellipsis is an effective means of protagonists' portrayal.

Stylistics is positioned as a branch of general linguistics. General linguistics is the study of language as a universal phenomenon, while stylistics narrows its focus to examine language use for expressive and aesthetic purposes. Stylistic analyzes language means across all levels, including phonological, morphological, syntactic, and semantic aspects. The emphasis is on understanding how these language elements contribute to expressiveness, emotiveness, imagery, and evaluation. These terms highlight the key dimensions of language that stylistics examines. Expressiveness refers to the ability of language to convey emotions and attitudes. Emotiveness relates to the emotional impact of language. Imagery involves the creation of mental images through language, and evaluation pertains to the subjective judgments and opinions expressed in the message. Stylistics is concerned with studying the impact of a message on the reader or listener. This involves understanding how specific language choices contribute to the overall effect and interpretation of a text. Stylistics investigates the nature, functions, and structure of stylistic devices. These devices are linguistic tools and techniques deliberately used to achieve specific stylistic effects. Examples include metaphors, similes, hyperbole, and other figures of speech. The subject of stylistics also includes the study of language styles or functional styles. This involves examining the specific purposes, structures, and characteristic features of different styles of

language use, such as formal, informal, technical, poetic, etc. Stylistics explores the aim, structure, and distinctive features of various language styles. This includes understanding how different styles serve different communicative purposes and how they shape the overall tone and character of a message. Lexical Stylistic Devices involve the manipulation of lexical (word-level) meanings to achieve specific stylistic effects. This can occur within a single word or a combination of words. The essence of these devices lies in the interplay between the primary, dictionary meaning of a word and a meaning imposed by the micro-context in which the word is used. This micro-context could be a specific phrase, sentence, or paragraph. One approach involves the author identifying two objects that, in reality, have nothing in common [1;24].

Ellipsis is an omission of a portion of speech in literary writing. The term ellipsis refers to an incomplete sentence. The ellipse is based on important aspects of speaking. When the speaker is in a state of intense excitement, some parts of the sentence are skipped spontaneously; however, this does not violate the logical connection, which means that any omission in the sentence is not considered a stylistic method. An ellipse is a common form of colloquial speech, but when used in writing it includes new features. An ellipse as a stylistic method adds an extra function to an expression in addition to merging and generalizing. When counting is used as a stylistic tool, the sentence uses things, actions and adjectives. Sometimes these things or actions are similar or close to each other, one in a pair of the other. This method is widely used mainly in the artistic style and serves to express speech. In gradation each specific phrase in a sentence becomes stronger and more effective than its predecessor (in terms of efficiency and logic). Such a definition is subjective because we do not have a linguistic definition to compare it. Synonyms are often used in gradations. The reuse of these synonyms helps to discern the effect. In short, syntactic stylistic devices include inversion, indivisible structures, parallel devices, chiasm, repetition, ellipse, accent, counting, gradation, antithesis, and each of them performs a specific function.

The norm is the application of phonetic, morphological, syntactic, stylistic rules of speech in different historical periods of development of a particular language. If any changes in the syntactic structure do not affect the content, the changes can be regarded as a kind of norm, therefore, based on the above considerations, we can draw the following conclusions: The constituent elements define the existing content. The constituent elements have independent meanings, which are called grammatical and structural meanings. Structural meanings can affect lexical and textual meanings [2;54].

It can be seen from the foregoing that types of speech play an important role in the formation of thinking. It is well known that the English language has a strict word order: possessive + participle + complement and so on. This change in word order leads

to a change in the meaning of the sentence. A student learning English should be aware of the additional message in this sentence: - Away fly the sentences… - Affection was what she craved. In the first sentence, as a result of a change in the order of words appeared a lyrical, romantic feeling. The second sentence creates an additional message to the word "affection" by changing the order of words. In other words, the mood of the person who spoke these words is expressed. The second sentence can be interpreted as follows: the sentence, which is the main character of the work, can be interpreted as follows: the woman, who is the main character of the work, has everything, but she needs "love, affection, attention". If the sentence matches the traditional word order the stylistic expression will disappear. Due to the fact that the main semantic parts of the sentence are at the beginning and end of the sentence, the emphasis is formed. Speaking of syntax, it is necessary to emphasize the importance of tone in the organization of speech. In writing, authors use linguistic and non-linguistic paralinguistic tools to express the tone of thought. The means of syntactic stylistic influence are by their very nature close to the features of oral speech. The excitement of the speaker can also be an important factor in the development of sensitivity. In such cases, he omitted parts of the proposal. As a result, an ellipse is used, sometimes the same word is repeated. You can change the order of words in a sentence without changing the main content of the idea expressed by the speaker. Sometimes the tuner lists and describes the causes and consequences of the event for someone using counting and gradation. Rhetorical interrogative sentences, conflicting words, etc. are often used in oral speech. As a result of changes in the structure of such proposals, additional meaning appears. Another syntactic stylistic method is polysynthetic. Several compounds are also widely used as visual aids. All this create emphasis, emotionality and sensitivity in oral speech. However, all these means of syntactic influence are generalized, combined, perform a certain function and take the form of a stylistic environment, mainly in the style of prose. Thus, all syntactic tools can be divided into 3 groups: 1. Syntactic stylistic techniques based on the characteristics of the oral form of speech. 2. Syntactic stylistic devices based on the use of unions. 3. Syntactic stylistic techniques based on the interaction of structural values. The first group includes inversion, indivisible structures, parallel devices, chiasm, repetition, ellipse, counting, gradation, and antithesis [3;53].

Syntactic stylistic techniques based on the characteristics of the oral form of speech. Stylistic inversion i.e. sentences that have become a picture for modern English are often not a syntactic stylistic tool, according to the author sometimes you can change the position of words in sentences. As a result, this syntactic device expresses emphasis and takes on a good mood. It is known that the main task of the appeal is to add additional information to the information in the proposal. The syntax of the artistic

style is characterized by a wide range of reverse (subjective) order in word order. Inversion does not violate the norms of the literary language, is a practical expression of the capabilities of the language and is subject to certain rules for using the language. The stylistic inversion in English is manifested in the following structures: 1. when the placeholder comes at the beginning of the sentence; 2. the identifier arrives after detection; 3. the arrival of horse-riding in front of the owner. If the horse is standing in front of the boat, and both in front of the owner; 4. precedes possessive in a sentence; if the cut comes in front of the owner; 6. addition comes at the beginning of the sentence; in the following compound sentences, stress is formed at the beginning of the next sentence [4;14].

The following inversions are common in the journalism method: when the reduction comes first in the sentence: - Says Cambridge University`s Martin Rees "Einstein is the only scientist who has become a cult figure…" - Explains University of Texas Physical John Wheeler… . Verbs "speak" and "explain" appear at the beginning of the sentence. This is not at all typical of English grammar. Any change in the order of words in a sentence also changes the syntactic relations in it and affects the content of the sentence. However, the following sentences use semantic inversion rather than syntactic inversion: - When a man wants to kill a tiger, he calls it sport, when a tiger wants to kill a man it is ferocity. Sometimes changes in syntactic relations affect to the grammatical meaning: "Had I known it?" As a result of the change in the order of words, an interrogative sentence appeared (inversion in grammar). Inversion types can be found in many poetic works. For example: - Bliss was it in that dawn to be alive, But to be young was very heavy [5,12].

Another type of syntactic change is the appearance of expressive content in a sentence. In modern English, inversion is a logical part of speech. In some cases, inversion is used to indicate speed, agility, performance. Separated structures are formed by separating the secondary parts of speech. This separation is indicated by an accent or a comma. From a grammatical point of view, the secondary parts of speech are associated with the main part. Thus, there is a conflict between the structural meaning of the sentence and the general content. Under the influence of these devices, the secondary parts of speech are separated from the main parts in terms of ordinary syntactic relationships.

In conclusion, the syntactical stylistic device of ellipsis serves as a powerful tool in both written and spoken language, allowing for brevity and efficiency in communication. By omitting elements that are understood from context, ellipsis not only streamlines expression but also encourages reader or listener engagement, prompting them to fill in the gaps and actively participate in the meaning-making process. Ellipsis functions on multiple levels: it can create a sense of urgency, enhance

the rhythm of a sentence, and convey subtleties of emotion or tone. In dialogue, it often reflects natural speech patterns, contributing to character development and authenticity. Additionally, ellipsis can introduce ambiguity or open-endedness, inviting interpretation and deeper reflection from the audience.

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