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STYLISTIC AND POETIC FUNCTIONS OF ELLIPSIS AND ANTI- ELLIPSIS IN LITERARY TEXTS

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Abstract. The article examines ellipsis and anti-ellipsis as two opposite but complementary syntactic-stylistic devices in literary texts. Ellipsis is viewed as the purposeful omission of structurally predictable sentence elements, while anti-ellipsis is treated as the deliberate restoration or repetition of elements that could normally be left out. Drawing on examples from English and Uzbek fiction and poetry, the study shows that both devices perform a range of stylistic and poetic functions: characterisation of speech, creation of dynamism and tension, emotional intensification, rhythmic organisation and emphasis. The findings suggest that the choice between omission and redundancy is a meaningful authorial decision that shapes the reader's perception of the text.

Keywords: ellipsis, anti-ellipsis, linguopoetics, stylistic device, literary text, redundancy, repetition, expressiveness.

Introduction. In modern linguistics, the literary text is studied not only as a work of art but also as a system of language units chosen and arranged for a special aesthetic purpose. Linguopoetics, which studies how language means create artistic effect, pays special attention to syntax, because the structure of a sentence directly influences rhythm, tone and the reader's emotional response. Among syntactic expressive means, ellipsis and anti-ellipsis hold a special place.

They represent two opposite tendencies of speech: the tendency toward economy and the tendency toward redundancy. A writer may leave out words to make the text compact, fast and suggestive, or may repeat and restore them to make the text solemn, emphatic and emotionally rich. Both choices are deviations from the neutral norm, and for this reason both carry stylistic meaning.

The relevance of the study lies in the fact that ellipsis has been widely described in



grammar, while its opposite, anti-ellipsis, has received much less attention, and the two have rarely been analysed together in literary texts.

The aim of the article is to identify and describe the stylistic and poetic functions of ellipsis and anti-ellipsis in literary texts. To achieve this aim, the following tasks were set:

1. to clarify the definitions of ellipsis and anti-ellipsis in linguistic and stylistic literature;
2. to identify their main structural types in literary texts;
3. to describe their stylistic and poetic functions on the basis of examples;
4. to show how the two devices interact in creating artistic effect.

Materials and Methods. The material of the research consists of excerpts from English and Uzbek fiction and poetry, including works by C. Dickens, A. Tennyson and W. Shakespeare, as well as examples from Uzbek classical and modern literature. The study uses the following methods:

- descriptive method – to describe the structure of elliptical and anti-elliptical constructions;
- contextual analysis – to reveal the function of each device within its wider context;
- stylistic analysis – to determine the expressive effect of omission and repetition;
- comparative method – to compare the use of the devices in English and Uzbek texts.

Theoretical background. The term ellipsis (Greek *élleipsis* – "omission") traditionally denotes the omission of one or more sentence elements that can be recovered from the context or situation. In grammar, R. Quirk and his co-authors describe ellipsis as grammatical omission in which the missing words are understood. M.A.K. Halliday and R. Hasan treat ellipsis as one of the main means of cohesion in text, alongside reference, substitution and conjunction.

In stylistics, the focus moves from grammatical recoverability to expressive effect. I.R. Galperin regards ellipsis as a typical feature of conversational speech which, when used in written literary text, becomes a stylistic device imitating live speech. I.V. Arnold and Yu.M. Skrebnev connect it with the economy of expression and with the idea that what is left unsaid



can be more powerful than what is said. In Uzbek linguopoetics, M. Yo'ldoshev emphasises that every language unit in a literary text, including syntactic structures, must be studied in terms of its aesthetic function.

The term anti-ellipsis is used for the opposite phenomenon: the deliberate presence of elements that could normally be omitted. Anti-ellipsis covers several related forms:

- full repetition of words or phrases that could be dropped (of the people, by the people, for the people);
- restoration of a subject or auxiliary that is usually omitted in coordinated clauses;
- polysyndeton – repetition of conjunctions (and... and... and);
- pleonasm and tautology used for emphasis.

Thus, ellipsis and anti-ellipsis form a binary opposition on the axis "economy – redundancy". The neutral sentence lies between these two poles, and any movement toward either pole creates a stylistic effect.

Stylistic and poetic functions of ellipsis. The analysis of the material shows that ellipsis performs at least five main functions in literary texts.

1. Speech characterisation. Ellipsis is one of the most effective means of creating a character's individual manner of speaking. A classic example is Mr. Jingle in C. Dickens's *The Pickwick Papers*, whose speech consists almost entirely of fragments:

"Terrible place – dangerous work – other day – five children – mother – tall lady, eating sandwiches – forgot the arch – crash – knock – children look round – mother's head off..."

The omission of verbs, articles and connectors makes his speech hurried, nervous and comic. The reader immediately sees a talkative, superficial and restless person. Here ellipsis is not a gap in grammar but a portrait of character.

2. Dynamism and tension. In narrative passages, elliptical and nominative sentences speed up the action. A chain of short fragments works like a series of film shots, and the reader experiences events almost directly, without the narrator's explanations. The opening of Dickens's *Bleak House* ("Fog everywhere. Fog up the river... Fog down the river...") shows



how verbless sentences create a static yet oppressive picture that fills the reader's whole field of vision.

3. Emotional intensity. In moments of strong emotion – fear, grief, anger, joy – a person rarely speaks in complete sentences. Writers use this natural feature: broken, incomplete phrases signal that the character is overwhelmed. In Uzbek prose, elliptical exclamations and one-member sentences are often used in dialogues of farewell and loss, where the unsaid word carries more feeling than a full statement.

4. Implication and suggestiveness. The omitted element invites the reader to complete the thought. This co-creation makes the reader an active participant and deepens the subtext. Aposiopesis – a sudden break in speech marked by dots – is a special type of ellipsis that leaves the main meaning hanging and forces the reader to guess it.

5. Compression in poetry. In verse, ellipsis helps fit meaning into the strict frame of metre and rhyme. It also creates the concentrated, "dense" quality typical of lyric poetry, where every remaining word becomes more significant.

Stylistic and poetic functions of anti-ellipsis. Anti-ellipsis works in the opposite direction: it slows the text down, draws attention to form and gives words additional weight. Its main functions are the following.

1. Emphasis and logical highlighting. Repeating an element that could be omitted puts it in focus. When a writer says "I will go, and I will stay, and I will not return" instead of "I will go, stay and not return", the repeated subject and auxiliary stress the speaker's determination. Each clause becomes a separate, firm statement.

2. Rhythm and musicality. Anti-ellipsis is closely connected with the rhythmic organisation of poetry and rhythmic prose. In A. Tennyson's *The Charge of the Light Brigade*, the line "Half a league, half a league, / Half a league onward" restores what grammar would allow to shorten. The repetition imitates the steady gallop of the horses and builds a march-like rhythm.

3. Solemnity and elevated tone. Full, unshortened constructions are typical of oratory,



sacred texts and epic narration. The well-known formula "of the people, by the people, for the people" repeats the noun three times, though one mention would be enough grammatically. This makes the phrase memorable and solemn. In Uzbek folk epics (dostons) and classical poetry, parallel constructions with repeated elements serve the same purpose.

4. Emotional intensification. Repetition can express strong feelings – despair, obsession, excitement. Hamlet's famous answer "Words, words, words" shows irony and inner tiredness through simple repetition. Polysyndeton (and... and... and...) creates a sense of endless accumulation and is often used to show overwhelming emotion or chaos.

5. Characterisation of speech. Just as ellipsis can portray a hurried speaker, anti-ellipsis can portray a pedantic, careful, bureaucratic or very formal person who always speaks in full sentences and never leaves anything out. Such speech often produces a comic or ironic effect in fiction.

Discussion and conclusion. The analysis shows that ellipsis and anti-ellipsis are not merely grammatical phenomena but powerful linguopoetic devices. They work as two poles of one scale: ellipsis creates speed, tension, naturalness and implication, while anti-ellipsis creates emphasis, rhythm, solemnity and emotional pressure.

Function	Ellipsis	Anti-ellipsis
Speech characterisation	hurried, emotional, informal speaker	pedantic, formal, solemn speaker
Tempo of narration	speeds up	slows down
Emotional effect	shock, excitement, broken feeling	insistence, despair, accumulation
Rhythm	compressed, abrupt	regular, musical
Role of the reader	completes the missing meaning	focuses on the repeated meaning

The two devices often appear side by side in the same text. A writer may alternate short elliptical fragments with long repetitive periods, and this contrast itself becomes a source of rhythm and expressiveness.



The main conclusions of the study are as follows:

1. Ellipsis and anti-ellipsis are opposite manifestations of one principle – the deliberate deviation from the neutral syntactic norm.
2. Ellipsis in literary texts mainly serves speech characterisation, dynamism, emotional intensity, implication and poetic compression.
3. Anti-ellipsis mainly serves emphasis, rhythm, solemnity, emotional intensification and characterisation.
4. The interaction of omission and redundancy is an important part of the author's individual style and should be considered in the linguopoetic analysis of any literary text.

Further research may focus on a detailed comparative study of these devices in English and Uzbek literature and on their translation, since the possibilities of omission and repetition differ in the two languages.

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