

Typology Of Detached Constructions In English

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Abstract: This article discusses the typology of detached constructions in English. Detached constructions are a stylistic phenomenon indicating the lateness of the speaker's speech. When studying detached constructions in English, attention is paid to their formal and semantic features. An important principle of the article is the study of the important features of this phenomenon in the typology of English-language detached constructions and their interpretation with the identification and generalization of features based on their comparison. Detached constructions are also studied by comparing the device with other linguistic phenomena. The article describes exactly the same events in detail.

Key words: Detached construction, typology, semantic feature, formal feature, parcellation.

A number of changes occurring in linguistics do not affect linguistic phenomena. Because linguistic phenomena is a unit that has its place in the expression of oral and written communication. If other language sections are needed when studying the phenomena of linguistics, then it is permissible to study this section first. Therefore, this article describes the role of typology and its influence on the stylistic phenomenon. Typology is a branch of linguistics that deals with elucidating the most general patterns of different languages that are not necessarily related to each other by common origin or mutual influence. Typology seeks to identify the most likely phenomena in different languages. If a certain phenomenon is identified in a representative group of languages, it can be considered a typological pattern applicable to the language as such. Typological analysis can be carried out at the level of sound (phonetic and phonological typology), at the level of words (morphological typology), sentences (syntactic typology) and above syntactic structures (typology of text or discourse).

Detached construction is a linguistic phenomenon integrated into communicative syntax. The detached construction or elements that are an integral part of the detached construction despite the long history of its study, it is still perfect and comprehensive. This shows that it has not been studied.

A special form of connection between sentences is such a connection, which is called connecting. The academic grammar of the modern Russian language calls detached construction such "a connection between two sentences as part of a complex sentence, in which the content of the second sentence is an additional message caused by the content of the first sentence or arising in connection with it"

The detached construction of sentences can be expressed in various ways: intonation and pause, conjunctions and other means.

This definition does not fully reveal the variety of forms of detachment typical of the English literary language. We will call, following Acad. Vinogradov, detached constructions are those that unite sentences that are distant in meaning, but when unexpectedly brought together they form a single complex concept and are usually used to describe a character, an event, a "piece of reality." For example: *She and that fellow ought to be the sufferers and they were in Italy (J. Galsworthy.)*

In this sentence, the part joined by the conjunction and seems unmotivated, as if logically broken. But this is only an external impression. It doesn't take much effort to make up for what's missing: «*ме, кто должен был страдать, наслаждаются отдыхом в Италии*».

Consequently, detached construction is a form of concatenation of sentences where some part of the statement between two concatenated sentences is felt to be omitted. Here it would be appropriate to recall an interesting statement by Ludwig Feuerbach, cited by V.I. Lenin in his philosophical notebooks with the remark in the margins "aptly"... "A witty manner of writing consists, among other things, in the fact that it presupposes intelligence also in the reader, that it does not express everything, that it leaves the reader to say for himself about the relations, conditions and restrictions under which the expressed phrase alone is valid and may be conceivable." The detached construction technique is typical for oral speech, since, as mentioned above, the conditions of communication easily allow such omissions. For connecting

constructions in modern English, the presence of a conjunction connection is typical. Joining is usually done with the conjunctions *and* and *but*. A non-union connection is not typical for the language of literary prose in modern English, since a non-union connection is generally feasible only if there is a certain semantic connection that replaces the presence of a formal-grammatical, conjunction connection. Non-union accession is a contradiction, since the very method of accession presupposes some kind of rupture in the “semantic fabric”, forms an “unexpected semantic leap”, and this gap is, as it were, removed by the presence of a connecting particle. Most often this is the conjunction *and*; According to its functions, it is most suitable for implementing connection. The possibility of restoring what was omitted depends on the nature of the connection between the two components of the semantic whole. So in a sentence: *It was an afternoon to dream. And she took out Jon's letters (J. Galsworthy.)* the connection is so close that it is hardly necessary to explain what is omitted. With a more thorough analysis of such a connecting construction, we can come to the conclusion that we are dealing with a special stylistic use of the conjunction *and*, where this conjunction acts in its main function of connection, but an unmotivated connection that does not follow from the content of the connected parts. As can be seen from the above examples, detached construction is a special form of sentence concatenation. This is not an essay or submission.

Academician Vinogradov describes the stylistic effect of connecting constructions in the following way: “While maintaining its syntactic coherence, such a phrase, where the unexpected addition of some member causes a feeling of semantic inconsistency or contrast, still appears to be dual and contradictory.”

Sometimes the connecting structure is used for contrast purposes. For example: *Darkness came down on the field and city and Amelia was praying for George who was lying on his face dead, with a bullet through his heart. (W. M. Thackeray, Vanity Fair)*

Here, the connecting construction starting with the conjunction *and* does not create such a sharp break with the first sentence, thanks to the words *field and city*, which seem to connect the entire statement into a single whole. In other words, the *field* is associated with *George who was dead*; *city* is associated with *Amelia who was praying for George*. The very concept of “connecting structure” is a stylistic concept. This is a certain stylistic device, used mainly as a means of stylistic connection between individual parts of the statement and for certain purposes of the statement. If in lively colloquial speech, with the conjunctions *and*, *but*, etc., an unexpectedly arisen thought is added, which can be torn off from the previous statement, then in a literary work of art, such an accession is not an addition that arises by chance, but is deliberately developed. The very nature of the connection takes on a connotation of being deliberately close, that is, pursuing certain goals. Connecting structures have a very wide variety of stylistic functions. Most of them are revealed mainly in connection with that part of the statement that is implied. In general, it is necessary to emphasize that in connecting constructions there is no omitted sentence or part of a statement, but only what is implied, completely unexpressed. From this implication one can deduce the nature of the stylistic functions of the accession. In the example from *In Chancery* above, the stylistic function of the connecting construction is to evoke a feeling, an emotion of outrage. This is also facilitated by the exclamatory nature of the connecting structure. In the sentence from “*Vanity Fair*,” the function of the connecting construction is to strengthen the contradiction created by lexical means (a prayer for the life of a person who is already dead). Connective constructions are often used to express the state of excitement characteristic of the hero.

As mentioned above, detached construction is a special form of connection between sentences, based on the features of spoken language. In oral conversational speech, especially in dialogue, individual parts of an utterance often seem unmotivatedly connected. This connection is made in Russian by the conjunction *a*. In the article Assoc. Kryuchkov indicates that already in the 19th century. “K. S. Aksakov quite accurately described the connecting shades in the meaning of the conjunction *a*: and in oral broadcasting it expresses precisely the addition, the speech as if unexpected, unexpected, suddenly came to mind, which corresponds to the nature of colloquial speech.” This remark by Aksakov is important for understanding the nature of the connecting structure.

Nowhere are conjunctions so overgrown with additional expressive shades as in connecting structures. This is, for example, the use of the conjunction *and*: *The Forsytes were resentful of something, not individually, but as a family; this resentment expressed itself in an added perfection of raiment, an exuberance of family cordiality, an exaggeration of family importance, and — the sniff. (J. Galsworthy.)*

Joining and - the sniff is motivated to some extent. Its connection with the previous statement, an exaggeration of family importance, remains obvious. However, the word sniff is so diverse in semantic shades that it turns out to be logically unrelated to the listed series of descriptions of the characteristic features of the Forsyte family. Connecting constructions are usually separated from the main statement by all sorts of graphic signs: dashes, ellipses, which suggest a certain intonation emphasis of the words and expressions being attached. In some cases, a dash follows the conjunction, sometimes a do. If a dash follows the conjunction and, the word or construction being added usually appears to be the least logically connected. For example: and - the sniff in the example given.

Or: *She says nothing, but it is clear that she is harping on this engagement, and — goodness knows what.* (J. Galsworthy.)

If the dash (and therefore the pause) is located before the conjunction and, then the semantic motivation of the connection increases. For example:

It is also interesting to note the linguistic oxymoron technique used by the author in this example. Highly literary words raiment, exuberance, cordiality, exaggeration, etc. are forcibly brought closer to the living colloquial sniff. *Soames felt in excellent spirits when he arrived home, and confided to Irene at dinner that he had had a good talk with Bosinney, who really seemed a sensible fellow; they had had a capital walk too, which had done his liver good — he had been short of exercise for a long time — and altogether a very satisfactory day.* (J. Galsworthy.)

The adversative conjunction but, by its nature, justifies the unmotivated bringing together of parts of a statement much more than the connecting conjunction and. In Abrahams's novel "The Path of Thunder" we find the following example of a conjunctive construction that begins after the conjunction but: It was not, Capetown, where people only frowned when they saw a black boy and a white girl. But here. . . And he loved her. The accession and he loved her turns out to be quite closely related to but here. The implication here becomes quite tangible. In the example from Galsworthy's novel given above, . . . and they were in Italy, the author himself has to point out the gap in the logical structure of Soames's thoughts. Connective constructions, being by their nature related to the characteristic phenomenon of oral speech, are most often found in improperly direct speech. It would not be an exaggeration to note that one of the main techniques creating improperly direct speech is detached construction. Connecting constructions are used as a technique for introducing improperly direct speech. They can introduce a statement that is an assessment of facts and events stated earlier. Connective constructions can express a consequence arising from what was stated earlier and carry out an unexpected convergence of symbolically generalized objects or concepts. In all these functions of connecting structures, there is always a surprise of convergence. Even the consequence, which usually follows from the reason stated earlier, in the case of using the connecting structure, becomes not so obvious. In contrast to the exact logical division of the statement, the addition is intended to arouse those in the reader. The concept and term "parceling" are often used in the literature devoted to the syntactical and stylistic aspects of speech. However, the term itself is interpreted differently. In a number of studies, it is used as a synonym for the word "division" and, therefore, serves as a designation for various ways of segmenting the speech stream into syntagmatic units (words and their complex equivalents, sentences and superphrasal unities). At the same time, many researchers understand parcellation as a separate, special syntactic phenomenon. It lies in the fact that positional and intonation separation of the word form occurs, which acquires syntactic independence.

In conclusion, we note that the phenomenon of connecting constructions is also present in the English language, and more attention is paid to its formal nature. The parcellation event also depends on the connecting structure.

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