

## RESEARCH OF NOMINATIVE SENTENCES BASED ON LITERARY MATERIAL

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**Annotation:** The article examines the peculiarities of the functioning of nominative sentences in a literary text. Based on the literary material, the functions of nominative sentences as a means of expressive syntax are identified and analyzed.

**Key words:** nominative sentences, syntax, means of expressive syntax, functions of nominative sentences., artistic text.

Recently, the syntax of the modern English language has increasingly shown a tendency to analyticism, manifested, as G. N. Akimova notes, in "dissection of statements, weakening of syntactic connections, compression and simplification of syntactic constructions" [1, p. 13]. It is motivated by three factors: the influence of journalism, pretexts and oral colloquial speech. It follows that the modern text has such features as high informativeness in conditions of strict spatial and temporal limits, an enhanced role of the communicative function of a living language in written speech, dissection of the grammatical composition of a sentence in order to actualize the most significant components of the sentence in the semantic aspect. The latter is related to the influence of live spoken language and its use for stylistic purposes in a literary text. Nominative sentences and their chains participate in the expressive dissection of the text. Nominative sentences combine "the function of naming an object and the idea of its existence" [2, p. 174]. In a literary text, nominative sentences often form nominative chains, or rows, which serve as a means of conveying the subjectivity of a description in a syntactically incomplete, fragmentary, dashed form. Being in the text, they allow the author to interrupt the smooth development of the narrative in order to put logical accents, to focus the reader's attention on details, the correct understanding of which contributes to a more perfect and comprehensive perception of the text and comprehension of the ideological and semantic component of the work. When using chains of nominative sentences in the text, the usual syntactic connections are "broken", the reception of actualization is enhanced against the background of other sentences that make up the immediate contextual environment. Possessing such a property as figurativeness, they help to vividly present a picture of disparate elements, reveal images in their entirety, and "create" the world of an artistic work. The creation of a literary work with expressive syntax techniques, including nominative chains, occupies a special place in the work of the Russian writer Sergei Dovlatov. For him, "it is very important to have an observer, since the created picture is almost always presented from someone's point of view, thereby confirming a subjective vision of the world" [3]. Thus, the subjective position is clearly seen in the nominative chains of the text of the story "Zone" when depicting the interior:

"Alikhanov's eyes got used to the darkness. The world around him was familiar and disgusting. *Hanging dark blankets. Rows of boots wrapped in footcloths. Slogans and posters on the walls.*"

The surrounding reality is perceived through the eyes of the hero in fragments, figuratively, his gaze stops at the most remarkable, bright and at the same time heterogeneous objects: blankets, rows of boots, slogans and posters. Due to the context (the world is "familiar and

disgusting"), these images acquire a negative connotation. By the same principle, nominative series are widely used to describe the landscape:

"The police prison on Alexanderplatz. The prisoners call her familiarly Alex. *A dim light bulb. A green, iron-studded door. A sleepless police official*" ("You and I speak different languages").

The sentence "Prisoners call her familiarly" is inserted between nominative sentences and is of a commenting nature.

In the following example, a series of nominative sentences focuses the reader's attention on the hero's memories:

"Alikhanov's memories have become even less distinct. Finally, some spots flashed. Bright glowing dots appeared. *Stolen silver coins from my father... trampled glasses after a fight on the corner of Liteyny and Kirochnaya... And a brooch, a dazzling yellow brooch in a rough, anodized case.*"

The nominative chain is interrupted by an unconnected compound sentence, the type of parts of which is difficult to determine. V. V. Babaytseva refers to the proper-named type of sentence—the names of the song, since they are an independent syntactic unit [4, p. 106]. At the same time, the form of the nominative case does not always imply the meaning of being, as indicated by N. S. Valgina, therefore, such constructions cannot be attributed to nominative sentences, they are "allocated to a special group united by the dominant meaning of the name" [6, p. 180].

A nominative chain can begin with a word with a generalizing meaning, which is revealed by subsequent members of the series. The analogy with generalizing words with homogeneous terms is emphasized by the appropriate punctuation (a colon after the generalizing word). In S. Dovlatov, the members of the chain can be separated by various punctuation marks: dots (as in this example), commas, ellipsis.

The presence of a large number of nominative rows in a short piece of text is also of interest. Dovlatov himself calls this method of presentation "dotted", which is vividly demonstrated in the story "Craft":

"Fat shy boy... poverty... Mother self-critically quit the theater and works as a proofreader..."

The first nominative chain, consisting of two components, describes the childhood of the hero, namely, the appearance and financial condition of the family. In addition, the second component can be defined as the nominative of the topic, assuming that the sentence "Mother self-critically left the theater and works as a proofreader" reveals it.

Most often, plug-in constructions are twice interspersed in the nominative series, having, in the first case, an explanatory character (expressed with the help of an explanatory particle "that is") and, in the second case, a commenting character. Through the use of chains of nominative sentences, along with other syntactic units, the details of the hero's biography are reported briefly and characterize his life and his personality from different sides.

Thus, nominative sentences create "dynamism" [5, p. 351], snatch the main strokes and fragments from the depicted picture, possessing such features as conciseness and brevity, allow the author to focus on the most important details of the interior, landscape, portrait, psychological characteristics, and also affect the reader's perception of the world of the work of art.

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