

**FROM THE HISTORY OF THE ZEUGMATIC CONSTRUCTIONS.**

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**ABSTRACT**

The analysis and comparison of the studies, the authors of which deal with the problems of linguistic status and functioning of zeugmatic constructions built by means of syntactic equalization of semantically heterogeneous sentence members, are presented in the article.

The first information about zeugma can be found in ancient rhetoric. Anaximenes defines zeugma as a conjugation in the rhetorical recommendations "To the one who wishes to speak briefly" and advises orators to use such conjugations in their speeches more often [Antique Theories of Language and Style, 1996, p.172]. Quintilian attributes zeugma to figures of short and original, and notes that in zeugma "several members of a sentence refer to one word, and in each of them, taken separately, the absence of this word would be felt" [Antique Theories of Language and Style, 1996, p.268]. It seems advisable to rely on the ancient tradition. This will help to avoid mistakes and inaccuracies in identifying the essence and features of the linguistic phenomenon called zeugma, as this phenomenon was first noted, described and named by ancient rhetors. From the point of view of the ancient rhetors, zeugma should be understood as conjugation, and one of the important properties of zeugma is "attributing to one word several members of a sentence". Note that in Greek zeugma means "connection," "articulation." The modern definitions of zeugma are similar in the sense that the basis for determining the linguistic status of this phenomenon is the connection, conjunction, connection of elements and attribution of these elements to one, unifying word. This word is referred to by researchers in different ways (the main word, the supporting word, the nuclear word).

In rhetoric and stylistics, zeugma is currently understood as two different linguistic phenomena:

"1. A zeugma is a syntactic method of economy of linguistic means, which consists in the fact that a word forming the same type of combinations with several different words appears only once in a statement - at the beginning (protoseugma), in the middle (mesoseugma) or at the end (hyposeugma): "One scoops with a bucket, another with a hat, the third with handfuls".

2. A zeugma is a figure of speech, which creates a humorous effect due to the grammatical or semantic dissimilarity or incompatibility of combinations, formed by combining linguistic units: "He drank tea with his wife, with lemon and with pleasure" [Akhmanova O.S., 1966, p.158].

A. Kviatkovsky considers zeugma as the absence of repetition, i.e. in the first meaning, grammatical [Kviatkovsky A.P., 1998, p.20]. T.G. Khazagerov stops his attention on the grammatical aspect, giving a definition of zeugma, and calls the unification of two or more members, designed as homogeneous, but distinguished grammatically and syntactically, in the statement [Khazagerov T.G., Shirina L.S., 1999, p.267]. Most researchers, based on the ancient tradition, consider zeugma as an expressive linguistic unit, the effect of which is based on the association of semantically incompatible components as homogeneous [Beregovskaya E. M., 1984; Lukyanov S. A., 1991; Skrebnev Y. M., 1975; Skovorodnikov A. P., 2003].

Since zeugma in its first meaning duplicates the term ellipsis, when considering it as a stylistic phenomenon, it is advisable to abandon the first (grammatical) understanding.

More often than not, zeugma becomes a subject of research in those cases where the techniques and means of creating a comic effect are analyzed. So, V. V. Vinogradov, analyzing the language of Russian writers,

mentioned "the comically sharpened technique of unexpected adjectival coupling of words of different grammatical-semantic categories". [V. V. Vinogradov, 1981], but V. V. Vinogradov did not use the term "zeugma". L. A. Bulakhovsky among the humorous techniques of N. Gogol singled out "an unexpected, contrary to logic, combination of absolutely unrelated notions by their nature, outwardly given as parallel, related" [Bulakhovsky L.A., 1954]. V.A. Solovian notes that zeugma creates a comic effect [Solovian V.A., 1959]. S. A. Lukyanov considers zeugma as a phenomenon focused on wordplay when creating a comic effect [Lukyanov S. A., 1991, p.48] and illustrates his statement with the following example: "She was forced to get up from her bed in indignation and papilotes" (F. M. Dostoevsky).

M. P. Brandes, considering figures of inequality, defines zeugma as "a figure of linguistic comicism", which is the syntactic union of two semantically incompatible sentence members [Brandes M. P., 1971].

However, zeugma and other zeugmatic constructions function in texts not only as figures involved in creating a comic effect. In lyrical, dramatic, and tragic works, their use dramatizes or tragedies the narrative.

Describing the peculiarities of the structural organization of zeugmas, S. A. Lukyanov notes that in their construction "one word constructions are connected with two (or several) words grammatically, but in sense they refer to only one of them or refer to them in different senses, for example, in the abstract and concrete." The author considers the stylistic figures studied by us as constructions "with non-uniform links of subordinate elements with a common subordinating word, thus creating a comic effect <...> zeugma has a distinctly pronounced pun character, zeugmatic units can be qualified as constructions of pun nature <...>" [Lukyanov S.A., 1994].

As a technique used in humorous and satirical works, zeugma is considered in the dissertation of T. A. Buinitskaya "Linguistic and stylistic means of humor and satire in the journalism of E. E. Kish". Considering the features of zeugma, T. A. Buinitskaya notes that "<...> equating distant and even contrasting in meaning words and expressions creates a comical impression, but behind the external absurdity there is a deep inner meaning, so this technique is willingly used by many writers and poets" [Buinitskaya T. A., 1967, p.87].

Y.M. Skrebnev, referring zeugma to figures of inequality, emphasizes: "<...> in a zeugma there is always an unexpected, logically unjustified switch to a new object, to a new object of speech <...>" [Skrebnev Y. M., 1975, p. 154].

B. P. Kovalev qualifies zeugma as "<...> a technique consisting in the fact that words, semantically diverse, not usually joined in language, and observed primarily in artistic speech, are combined into a number of syntactically homogeneous sentence members". Giving the definition of the described technique, the author calls it an occasional composition [Kovalev V. P., 1981, p.149].

B. Z. Sannikov, considering zeugma as a kind of language game with the use of composition constructions, emphasizes that in the "lexeme, subordinating the composition chain", different meanings are combined and gives the following example:

"Instead of him I got a gold medal and an umbrella on the neck from his mother at the graduation party" (F. Iskander, by [Pokhodnya, 1989]) [Sannikov V. Z., 1999, p. 129]. It should be noted that different meanings are not always actualized in the "lexeme, subordinating the coherent chain". Even if only nuances of meanings or a single meaning are actualized in a given lexeme, we may qualify constructions as zeugmatic if semantic heterogeneity is observed in the chain of homogeneous members. S. A. Lukyanov also stops his attention on this fact. Lukyanov, noting that a single meaning can be actualized in a zeugma in the nuclear (reference) word [Lukyanov S.A., 1991, p.71]. The connection of semantically heterogeneous sentence members

is the basis of influence when using zeugmatic constructions, due to which, in some cases, different meanings can be actualized in the reference word.

E. Klyuev notes that "zeugma <...> represents one of the most "dumbfounding" speech techniques: it puts conflicting concepts "face to face", in the closest context, actually colliding their meanings" [Klyuev E. V., 1999, p. 206]. However, one cannot agree with the opinion of E. V. Klyuev that he attributes zeugma to tropes, without taking into account its figurative features. A zeugma has a certain structure, a scheme of construction (one of the main features of a figure): a reference word + a chain of semantically heterogeneous sentence members or a chain of semantically heterogeneous sentence members. It is not quite correct to consider zeugma as a trope. This stylistic phenomenon should be qualified as a semantic stylistic figure, because the impact of zeugma is due both syntactically (the presence of a certain scheme of construction) and semantically (violation of semantic combinability). In this connection, it should be noted that Y. M. Skrebnev, considering zeugma in a number of figures of inequality and describing its structural features, notes: "<...> zeugma is formed by the joint occurrence and formal identity of the connection of two or more semantic elements (words, phrases) with the same adjacent element under the obvious, conspicuous dissimilarity of this connection, since the parallel combined elements either form unequal types of combinations with the adjacent element (phraseological and free, circumstantial and with a propositional complement, different types of circumstances, etc. etc.), or express concepts belonging to semantic spheres distant from each other" [Skrebnev Y.M., 1975, c. 153]. "Any example of zeugma (no matter how we interpret the scope of this concept <...>) represents a violation of semantic prohibitions," emphasizes Y. M. Skrebnev.

"The use of a word (or a combination of words) in a figurative sense" used to "strengthen the representativeness and expressiveness of speech" ["Linguistic Encyclopedic Dictionary", 1990, p. 520], which is inherent in zeugma, points to its semantic nature.

Let us note that zeugma can be qualified as a figure with tropic features, because during the construction of zeugma a change of the word's own meaning occurs: the reference word can act simultaneously in two or several meanings. Quintilian pointed out the fact that a trope is characterized by a change in a word's own meaning: "A trope is such a change of a word's own meaning or a verbal turnover into another, at which an enrichment of meaning is obtained" [Quoted from: Linguistic Encyclopedic Dictionary, 1990, p. 520]. The encyclopedic reference dictionary "Culture of Russian speech" defines a trope as "a stylistic device, which consists in the use of a word (word combination, sentence) not in direct, but in figurative meaning". [Culture of Russian speech: Encyclopedic dictionary. Moscow, 2003, p.718]. In zeugma the word can be used in direct and figurative meanings simultaneously.

The figurative-tropic essence of zeugma is noted in one way or another by researchers covering the problems of expressive syntax: "The zeugma, together with the katagreza and the oxymoron, which are conditioned very strongly semantically, morphologically and structurally, forms a kind of intermediate group between tropes and figures. The stylistic effect of the zeugma depends precisely on its triple conditionality. If one destroys this unity, the stylistic effect will disappear" [Beregovskaya E. M., 1984, p. 90-91].

T.L. Vetvinskaya, when studying the device of enumeration, considers a group of comic descriptions, the effect of which is based on the semantic inequality of similar members: "In <...> cases of semantic inequality of similar members of the sentence, their semantic dissociation is emphasized by grammatical homogeneity, which creates a comic effect" [Vetvinskaya T.L., 1987, p.232]. "The semantic dissimilarity of the

combination members, - writes T.L. Vetvinskaya in her dissertation, - can be emphasized by the use with them of a generalizing word, which gathers together diverse concepts <...>" [Vetvinskaya T.L.,1987, p. 208].

E. Analyzing language means of creating comicality in modern French prose, E. V. Maksimenko writes: "The ability to join words, semantics of which refers to semantic spheres, far from each other, and sometimes enters into unexpected contrasts, makes zeugma a syntactic device, especially favorable for creating comic stylistic expression" [Maksimenko E. V., 1983, p. 116].

I.M. Baibakova, considering irony as a means of realization of the speech attitude on the material of English-language literature, says that "the connection of dissimilar concepts in the enumeration generates an ironic effect" [Baibakova I. M., 1987, p. 63].

A. Shashurina A.Y., revealing the peculiarities of wordplay in French, refers the violation of the laws of word combination (false composition) to witticism, and witticism is considered as one of the ways of creating a comic effect [Shashurina A.Y., 1988, p.17].

E. A. Garanina points out "the prevalence of zeugma as a stylistic method of creating comic" and analyzes the functioning of zeugma, along with other means of creating a comic effect, in children's literature [Garanina E.A., 1998, p.150].

Often linguists, considering constructions in which semantic unity is violated in one way or another, do not give them a specific name, but point to the mechanism of creating a stylistic effect when using constructions of this kind. Thus, E. M. Kaganovskaya and N. A. Mostovaya, analyzing the ironic means used by M. Eme and M. Pagnol in creating characterizations of characters, note: "Consideration of a separate type of irony (affecting the level of cause-effect relations) in the plays of M. Emet and M. Pagnol allows us to come to the conclusion that the ironic characterization of characters is created primarily by using a multidirectional and multilevel vocabulary <...>" [Kaganovskaya E.M., Mostovaya N.A., 2001, p.32].

Not only linguists, but also psychologists pay attention to the special role of zeugmatic constructions in creating a comic effect. So, Z. Freud in his work "Wit and its relation to the unconscious" [Freud Z., 1999], studying the mechanisms of wit creation and peculiarities of influence of wit on consciousness and subconscious of addressee, mentions the "technical method of joining" and calls the described method "witty enumeration", thus giving the following example: "In general, the residents of Göttingen are divided into students, professors, philistines and cattle <...> The image by means of the opposite serves the work of wit", adds Z. Freud in this regard" [Freud Z., 1999, p.76-77].

There is no doubt that in most cases the use of zeugmatic constructions causes a comic effect. However, in a certain context, for example, in lyrical poetry, zeugmatic constructions can become a means of conveying various emotional states and create both dramatic and tragic effects. V. P. Kovalev wrote about this in a study devoted to an analysis of the language and expressive means of Russian fiction: "It is generally believed that occasional composition serves only, or almost exclusively, to create a comic effect. However, this is not entirely true. In the works of many writers, it really is used with the aim of making people laugh: "<...> the project of transforming Russia, based on turning churches into schools and arshins into meters" (Hertz. The Doctor), "Ignatov noted with good-natured laughter that not only does she not like poetry, she does not like sugar" (Turgenev. The Quietude). But more often the occasionalism of homogeneous members expresses a variety of non-comic connotations: "It was strange to see such reasoning people, soaked in vodka and malice, irony and filth" (Gork., "The Former")" [Kovalev V.P., 1981, p.150].

E. M. Beregovskaya, defining the stylistic role of zeugma, also notes that zeugma is capable of creating not only a comic effect: "When it comes to the stylistic role of zeugma, the first thing that comes to mind is the vast field of the comic, one of the verbal means of which zeugma is. But the well-known position that zeugma is capable of creating a comic effect needs to be clarified <...>" [Beregovskaya E.M., 1984, p. 79].

The analysis and comparison of studies, the authors of which deal with the problems of the linguistic status and functioning of constructions constructed by means of syntactic equalization of semantically heterogeneous sentence members, the analysis of factual material allowed us to identify the main properties of zeugmatic constructions, determine the mechanisms by which stylistic effect is created, determine the features of such constructions construction and allocate their types.

## LITERATURE

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