NOMINATIVE SENTENCES AS STYLISTIC DEVICES IN LITERARY DISCOURSE: COHESION, RHYTHM AND EXPRESSIVENESS

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Abstract

This article investigates the role of nominative sentences in literary discourse, focusing on their stylistic, semantic and text-forming functions. Nominative sentences, as one-member nominal constructions, are widely used in fiction and poetry to present objects, phenomena, time, place and emotional states in a concise yet expressive form. The study examines how nominative sentences contribute to the creation of imagery, textual cohesion and rhythmic organization in literary texts. Special attention is paid to nominative chains, deictic constructions and the alternation of short nominal sentences with extended verbal structures. The analysis shows that nominative sentences are not merely grammatical units but powerful artistic devices that help writers create vivid descriptions, emotional tension, dynamic narration and strong aesthetic impact. The article concludes that nominative sentences play an important role in shaping the structure, rhythm and expressiveness of literary discourse.

Key words

nominative sentences, literary discourse, one-member sentences, stylistic devices, textual cohesion, rhythm, nominative chains, expressive syntax, imagery, literary text,

nominal constructions, artistic function.

Nominative (nominal) sentences are one-member sentences that contain only one main member – the subject. They convey that some phenomenon or object exists in the present. They affirm the presence of objects or phenomena: “Winter. Here is the snow. What a strong frost!”

Nominative sentences are very brief (laconic). They are pronounced with the intonation of a message that some object or phenomenon exists in the present. By naming objects, indicating place or time, nominative sentences immediately immerse the reader in the setting of the action:

1. Forest. Tent. River sand. Waves. (A. Yashin)
2. Here comes winter – but the sledges no longer delight. (N. Nekrasov)

The form of the main member in nominative sentences resembles the subject: “The king! – the major-domo pronounced solemnly.”

The main member of nominative sentences is expressed by a noun in the nominative case or by a word combination that includes the nominative case. In principle, the use of a pronoun is also possible, usually in conversational speech: “Here I am!” – said Ariel, floating into the living room. The use of the independent nominative case is possible in these sentences because their meaning is a message about being, presence, or existence of an object or phenomenon. Consequently, only one grammatical tense is assumed – the present. The absence of a verb is comparable to a zero copula in the predicate. In the absence of a verb, nominative one-member sentences do not have grammatical markers of reality values, but their correlation with the present tense presupposes the reality of what is described.

In connection with what has been said earlier, we note that the absence of a verb in a sentence does not automatically make it nominative. For example, consider the sentence: “That evening there was a storm under water, and on land – rain.” The first part is a two-member sentence in which the action takes place in the past tense. This means that the second part must also be in the past tense, and the absence of a verb in it is an incompleteness of the part. The omission of the predicate in this part is also indicated by the presence of a secondary member – an adverbial modifier that depends precisely on the predicate in the sentence. By analysing each presented sentence in this way, we will draw correct conclusions about its structure.

Some sentences with the main member being the subject can be considered in two ways – both as one-member sentences and as incomplete two-member sentences: “Soon the wedding, and under water a storm!” – Ariel said sadly. We would consider both parts as incomplete (the verbs “will take place” and “is raging” are omitted), the omission of which, as in the example analysed above, is indicated by the adverbial modifiers.

To specify the meaning of a nominative one-member sentence, particles may be included in it; an exclamatory character of the nominative sentence is also possible. The following meanings are usually distinguished:

1. Immediate perception – Fire! Yong’in
2. Indication – Here is the forest. There is the river. Mana o’rmon. Ana ariq.
3. Achievement – And now silence. Jimlik
4. Emotional evaluation – What a house! What a forest! What feathers! Qanday uy! Qanday o’rmon! Qanday partlar!

Syntax occupies a central place in the grammatical system of the language. The sphere

of syntax includes those language units that directly serve for human communication and correlate what is communicated with real reality, including both the external and the internal intellectual and emotional spheres of life. Syntax as a science that studies the structure of connected speech makes it possible to show the system of syntactic units, the connections and relations between them, what they are composed of and by what means the components (elements) are joined into syntactic units.

The Russian language, according to writers, scholars and public figures, is one of the richest languages in the world. The expressiveness of the Russian language is determined not only by the treasures of vocabulary and phraseology, but also by the diversity of syntactic units, in particular the types of simple sentences. The simple sentence occupies a central place in the system of syntax. The system of types of simple sentences includes two-member, one-member and indivisible sentences. Two-member sentences have two main members.

Two-member sentences are the main type of simple sentence in the Russian language. They are often extended; thought is expressed most accurately and fully in them. One-member sentences have only one main member: the predicate or the subject.

Люблю тебя, булатный мой кинжал…(М.Ю.Лермонтов); Мороз. В лесу звенят сосульки. I love you, my damask dagger… (M.Yu. Lermontov); Frost. In the forest the icicles are ringing. (A.T. Tvardovsky).

In indivisible sentences, as their name indicates, sentence members are not distinguished. Indivisible sentences are often expressed by a single word: a particle or an interjection, and are therefore called word-sentences.

Ты любишь зиму? - Да. (Нет.) Do you love winter? – Yes. (No.) Indivisible sentences

consisting of interjections express various feelings: admiration (Wow!), fright (Oh!), regret (Alas!) and so on.

Nominative sentences are nominal one-member sentences with the general meaning of the existence of the object of speech.

2. Nominative sentences are often used in fiction.
3. They are brief but semantically expressive. By naming objects and phenomena, stating their presence, indicating place, time, the hero's state, etc., nominative sentences immediately introduce the reader into the setting of the action and contribute to the rapid development of the plot.
4. Having analysed the poems, we came to the conclusion that nominative sentences play the main role in the structure and semantics of the text.
5. Imagery, brightness, expressiveness, brevity and precision with minimal use of language means – this is the main artistic purpose of nominative sentences.

In our project the goal was set: to reveal the artistic purpose of nominative sentences by analysing the works of A.A. Fet "Whispers, timid breathing…", D. Samoilov "Even or odd", A.A. Akhmatova "The twenty-first. Night. Monday", A.V. Zhigulin "Black raven, white snow", and this goal was achieved, the tasks were completed.

Having studied the theoretical material on this topic, we came to the conclusion that nominative sentences contain great pictorial possibilities. By naming objects and colouring them with attributes, writers paint pictures of nature, settings, describe the hero's state, and give an evaluation of the surrounding world.

The rapid change of static pictures created by nominative sentences gives the text surprising dynamism and lightness.

Some poetic texts consist entirely of nominative sentences, which elevates their stylistic use to a principle.

The rich expressive possibilities of nominative sentences are used in the work of many writers.

> It seems interesting to us to continue research in this direction and to clarify the functions and artistic purpose of other types of one-member sentences: definite-personal, indefinite-personal, generalised-personal, infinitive, and vocative.
> Of course, this work does not claim to be a complete study and requires further development.

We have traced in several works the path of the author's thought from factual material to a plot work and have come to the following conclusions:

1. In literature, with the help of nominative sentences, poets convey their feelings, sometimes consciously, sometimes intuitively;
2. There are no thoughts or feelings that cannot be conveyed by a sentence, but the shortest and most capacious of all syntactic constructions is the nominative sentence.

The purpose of my work was to analyse the essence of nominative sentences, to determine their role in fiction and to consider the fusion of poetic word and painting. As a result of the research, I believe that the goal has been achieved.

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