



SENTENCES COMPLICATED BY PARENTHETICAL AND INSERTED CONSTRUCTIONS

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Abstract: *The article discusses parenthetical and inserted constructions that complicate the structures of a simple sentence.*

Keywords: *Complicated sentence, parenthetical constructions, inserted constructions, parenthetical constructions with modal meaning, parenthetical constructions indicating techniques and means of expressing thoughts, expressive character, structure and functions of parenthetical and inserted constructions.*

In linguistic literature, there exists a large number of publications devoted to the analysis of the problem of the complicated sentence; however, linguists still do not have a clear and unified position on this issue.

A strict definition of a complicated sentence has not yet been developed in syntactic theory; however, there exists a tradition of using the corresponding term.

“The core of complicated sentences,” writes V.V. Babaytseva, “is occupied by sentences with detached parts; on the periphery of complicated sentences are those with parenthetical and inserted constructions and forms of address” [3,142].

The aim of this article is to examine the complication of sentences by means of parenthetical and inserted constructions, based on the material of L.N. Tolstoy's novel War and Peace.

In scholarly literature, along with sentences that contain statements, inducements, or questions, there are constructions in speech that are not independent sentences and do not enter into the structure of the sentence. Their distinctive feature is their clear and sharp intonational separation from the components that make up the syntactic chain. Sentences with components that are not included in the syntactic structure of the sentence are called complicated.

Such constructions serve to express additional shades of meaning, remarks, the speaker's attitude toward the utterance, an appeal to the interlocutor, and so on. In terms of meaning, form, and the nature of their relation to the sentence, these constructions fall into the following types:

1. parenthetical words, phrases, and sentences;
2. inserted constructions.

In linguistic literature, such constructions have not yet been sufficiently studied.

Some scholars [13] include them among complicated sentences and examine them alongside homogeneous and detached sentence parts, while others [9; 17] do not include them among complicated sentences.



The issue of parenthetical words, phrases, sentences, and inserted constructions belongs to the number of topics insufficiently covered in linguistic literature. M.V. Lomonosov was the first to take interest in this issue in his work *Russian Grammar* (1755) [10]. He noted that parenthetical words may be found in official documents, where living speech is reflected most of all. F.I. Buslaev, in his *Historical Grammar* [5], wrote about the role of parenthetical words and sentences. He pointed out that a parenthetical sentence is a special type of sentence that is not connected with the main one and can be omitted without violating its meaning. Inserted constructions in the works of 19th- and early 20th-century linguists were not distinguished from the category of parenthetical constructions. Only in the 1950s did a number of studies begin to identify insertions as a separate category. The problem of the existence of parenthetical and inserted constructions was studied at different times by A.Kh. Vostokov [7], V.A. Bogoroditsky [4], A.M. Peshkovsky [12], A.G. Rudnev [14], D.N. Ovsyaniko-Kulikovskiy [11], A.A. Shakhmatov [18], E.V. Krotevich [8], E.S. Skoblikova [15], N.S. Valgina [6], and others.

1. The Structure and Semantics of Parenthetical Words, Phrases, and Sentences in L.N. Tolstoy's Novel *War and Peace*

As a result of analyzing L. Tolstoy's texts, we extracted 1,320 sentences containing parenthetical and inserted constructions.

Parenthetical constructions in Tolstoy's novels are structurally represented by words, phrases, and sentences.

The parenthetical words and phrases encountered in L.N. Tolstoy's novels can be semantically differentiated into six groups.

1.1 A large group consists of parenthetical words and phrases with modal meaning, expressing the speaker's evaluation of the degree of reliability of what is being reported—certainty, supposition, doubt, uncertainty: of course, undoubtedly, unconditionally, indisputably, obviously, without any doubt, probably, in all probability, and others.

Example: Indeed, Pierre managed to start a conversation with the abbot about political equilibrium, and the abbot, apparently interested in the young man's simple-hearted enthusiasm, unfolded his favorite idea before him (1,19).

1.2 Parenthetical words and phrases expressing the speaker's feelings—joy, pleasure, regret, astonishment, indignation—convey emotional evaluation: fortunately, to my joy, to my pleasure, unfortunately, to my regret, to my surprise, to my dismay, etc.

Example: My hands, to my terrible annoyance, trembled slightly (2,206).

1.3 Parenthetical words and phrases indicating the connection of thoughts and sequence of presentation: first, second, on the one hand, finally, on the contrary, however, in general, in particular, etc.

Example: Julie, however, was not flattering her friend: indeed, Princess Mary's eyes—large, deep, and radiant (as if rays of warm light sometimes streamed out of



them)—were so beautiful that very often, despite the unattractiveness of her whole face, those eyes became more captivating than beauty itself (1,117).

1.4 Many parenthetical words and phrases indicate techniques and means of expressing thoughts, as well as the expressive character of the utterance: in a word, briefly speaking, generally speaking, so to speak, in other words, etc.

Example: After his meeting with Pierre in Moscow, Prince Andrei went to St. Petersburg on business, as he told his relatives, but, in fact, in order to meet Prince Anatole Kuragin there (1,19).

1.5 A number of parenthetical words and phrases indicate the source of information: according to, in someone's opinion, by report, by hearsay, in my opinion, in your opinion, etc.

Example: Because of one scoundrel, disgrace the whole regiment? Is that, in your opinion, how it should be? In our opinion, it is not so (1,174).

1.6 A special group is made up of parenthetical words and phrases addressed to the interlocutor or reader, in order to attract attention to what is being reported or to instill a certain attitude toward the facts being presented: you see, do you understand, imagine, excuse me, etc.

Example: I, you can imagine, did not recognize you at first (1,70).

2. The Structure and Functions of Parenthetical and Inserted Constructions in L.N. Tolstoy's Novel *War and Peace*

Inserted constructions introduce additional information into the main sentence—incidental remarks, clarifications, explanations, or corrections. In L. Tolstoy's works, they are represented:

By a word: Something in human—death—was breaking in through the door, and it had to be stopped (4,487).

By a phrase: Despite the non-Russian locality and surroundings (fruit gardens, stone fences, tiled roofs, mountains visible in the distance, the non-Russian people curiously observing the soldiers), the regiment looked exactly the same as any Russian regiment preparing for inspection somewhere in the middle of Russia (1,45).

By a simple non-extended sentence: His face was at once tender (he was moved) and mocking (1,139).

By a simple extended sentence: You know, between us (her face assumed a sad expression), they spoke of your younger son at Her Majesty's, and they pity you... (1,9).

By a complex sentence of various types: "But how is it that the doctor has not yet arrived from Moscow?" said the princess. (At the request of Liza and Prince Andrei, a midwife had been sent for in Moscow, and she was expected at any moment.) (2,414).

Inserted constructions in L.N. Tolstoy's novels, above all, supplement and clarify the content of the main sentence. In such cases, they include remarks referring us to the previous context, explain the reasons for the characters' states, or describe encounters that conditioned subsequent events and actions—all that seems to have "remained behind the scenes."



Example: And, without replying further to Princess Mary, he now began thinking of that joyful, angry moment when he would meet Kuragin, who (he knew) was with the army (3,42).

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