GRAMMATICAL, COMPONENT, DISCOURSE, AND CONCEPTUAL ELLIPSIS ARE EXAMPLES OF COMMUNICATIVE GAPS

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INTRODUCTION

The "communicative gap" is seen as zero externalization in speech, which is correlated with a lack of knowledge of specific realities, ethnonyms or other specifics thus resulting in pauses, and then in cognitive dissonance. Gaps are opposed to non-equivalent vocabulary. A gap is a prototype of a zero element. In translation, gaps emerge while the unknown information transfers through the thesaurus of the personality – the personal AVN (the associative-verbal network). Gaps are fixed at the time of comparison and reconstruction of the foreign language and an unfamiliar culture. Making comparisons to other languages, we aim at finding lacunae in contrasting elements. Nonverbal gaps are eliminated both verbally and non-verbally over time, and have a protracted temporal way that can be measured in years.

Key words: *temporal, reconstruction, comparisons, verbally, emerge, dissonance, discourse, conceptual*

The ellipsis occur in speech and in writing. The planned ellipsis usually correspond to pauses and hesitation phenomena in speech forming syntactic or conceptual lacunae. There are many forms of ellipses researched in different manners. Mostly, the grammatical ellipsis was analyzed by grammar researchers, including The Generative Grammar School, as the "Ellipsis as grammatical indeterminacy" (Shopen, 1973: 65). The researchers were connected to the phonetical ellipsis, other studied graphical exteriorization of the silence effect (Anokhina, 2015: 9). There are some researchers of ellipses viewed under an interrogative category as dialogue markers. The need for conceptual ellipsis has been strongly emphasized by many researchers including Malcolm, Lehnert and McDonald (Malcolm, Wendy & McDonald, 2017: 5). The most vivid illustrations of semantic ellipsis can be given by postmodern writers' prose or semantic analysis of the reduced paragraphs, texts and meanings. There are some major ellipsis types below: functional, constituent, discourse and conceptual ellipses. The functional ellipses where constituents play the role of arguments without predicates to govern them can be demonstrated in the followig pattern: Hey Mike. What? Ann's coat. O.K.

The constituent ellipses where predicates are expressed without all their arguments are shown in the pattern: Hello Henry. What happened? Bobby refused.

What will we do now? The discourse ellipsis can be found in the discourse grammar has many elliptical utterances, e.g., "Yes, I do". This form of utterance requires some kind of linguistic context for intelligibility. These structures should be specifically marked to just this effect (Anokhina, 2015: 5).

The conceptual ellipsis can be illustrated in a simple story (as authors claim) and in précis of a story named COMSYS (Japanese Construction Company). The following simple story précis will demonstrate the general phenomenon of the conceptual ellipsis given parallel to the story in the table below, cf.: The analysis of this text in terms of plot units has "Competition" as a central unit in the graph (conceptual idea), which would make it a candidate basis for a summary of the story (Anokhina, 2015: 6). The following texts have realized the concept "Competition" in a précis model, preferences dictated by conceptual ellipsis aside. Discourse fluency effects are also treated as verb phrase deletion or pronominalization and can be regarded as the process or fact of using a pronoun instead of another sentence constituent, such as a noun or noun phrase. The a, b, c choices vary according to how much of the content of the Competition unit they explicitly express.

An ellipsis (or lacuna in speech) is conveyed as the reader feels that there is something lacking. Though the key events are described the lacuna exists. Some enigma is hidden for the reader to derive later on. In other words, some information that the audience can infer on their own is intentionally left out (the conceptual ellipsis). Conceptual ellipses usually occur when a story ends open, for instance as in "City of Glass" by Paul Auster where the presupposed detective genre is a postmodern story with an open end (Auster, 1986: 131). The change of genre is seen as genre ellipsis and must be collaging in the eclectic postmodern. In texts, some presupposed parts (such as the end of the story) of text are excluded which can cause indeterminacy. The core eleme nts may not have been preserved, or lost (the main hero lost in the postmodern story) in the story and concepts are changed (The CONCEPT – SOLVE A RIDDLE of a detective genre changed to the CONCEPT – WHO AM I? in the post modern interpretation). The conceptual lacunae in cognition and textual ellipses are waiting for their interpretation and transfer.

The ellipsis, either planned or spontaneous, should be duly comprehended in order to be transferred into a secondary unit of translation by means of the functional ellipsis, the constituent ellipsis, the discourse ellipsis, or by the conceptual ellipsis in compressed translations, such as annotations or resumes. As we understand by lacunae in spontaneous speech pauses, the research of planned ellipses is highly desired to discuss and illustrate syntactic lacunae and conceptual lacunae differences.

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