

Semantic and Stylistic Properties of Verbal Vocabulary in the Poetic Text of O. O. Suleimenov

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ABSTRACT

This article is devoted to the semantic and stylistic aspect of verbal vocabulary in the poetry of the Kazakh poet O. O. Suleimenov. Using the poetry of O. O. Suleimenov as an example, the semantic and stylistic features of verbal vocabulary are analyzed.

The purpose of the scientific article is to identify and describe the semantic and stylistic features of lexical units and their functioning in the modern Russian language. The theoretical provisions of the article can be used in lexicography, in practical and lecture courses on lexicology.

Keywords: Verbal vocabulary, semantics, stylistics, lexical component.

INTRODUCTION

Verbs in the Russian language are in continuous semantic-stylistic coherence and the ability to be grouped into various lexical-semantic paradigms (genus-specific correlation, synonymy, lexical-semantic proximity, antonymy and intra-word coherence), "... there is a certain dependence of the frequency of lexemes, the set of semantic groups on the author's concept and the subject of the works" [5, p. 137]. Semantically, a verb denotes an action in relation to a person or an object. In a sentence, a verb acts as a predicate. Typical verb forms are used

only as a predicate, although verb forms that are close to other parts of speech can also be other parts of a sentence: subject, object, circumstance.

Lexical components in verbal meanings are closely related to each other and regularly interact with grammatical and lexical-grammatical components. For example, for verbs of motion, in addition to oppositions by the basic grammatical meanings of the categories of aspect, voice, mood, person and tense, oppositions by semes of definite/indefinite direction (go – go) and unidirectionality/multidirectionality of movement (go to the city – go to the city) are characteristic. Aspect forms of a verb can differ not only in the methods of action, but also in their lexical meanings [3, pp. 34-35].

O. Suleimenov uses the semantic and stylistic features of verbal vocabulary in his works superbly, thanks to them he creates entertaining plots, changes colors, gives life to speech, sound and makes you feel the mood of his lyrical hero. Verbs give his poetic text dynamism and development. Without the presence of the verb it would be impossible to depict nature in motion, to revive inanimate objects, to show the transition from the past to the present and future. Let us give an example from the poem "Razliv" (the poem is given in an abbreviated version):

По азимуту кочевых родов,
по карте, предначертанной историей,
по серым венам
древних городов
я протекаю
бурой каплей донора.
Здесь долг я понял
глянуть на года,
возвысить степь, не унижая горы,
схватить ладонь твою и нагадать
тебе дорогу дальнюю, о город.
Жарища ...» [10, с 158].

The author put a deep meaning into the poem, using the verb, he reflected national self-awareness, spiritual connection with ancestors, with ancient cities: "I flow / as a brown drop of a

donor." And how beautifully he described the love for his native steppe and mountains! "... to elevate the steppe, without humiliating the mountains ...". This expression speaks of the poet's respect and admiration for his homeland and all the people. Here, the fusion of the spiritual world of man with the world of beautiful nature occurs. The expressiveness of verbs in the poet's poetic text is associated with semantic, grammatical and syntactic features. Semantic features create the dynamics of the image, determine subject-object relations. The presence of personal forms of the verb allows us to display a picture of the world in a specific emotional coloring: "If you are a man, create a name for yourself, ... / I immerse my milk in you ..." [10, p. 183]. In addition, verbs denote not only temporal but also spatial meaning. This means that verbs are directly related to the depiction of the internal state of the lyrical hero. Linguists approach aspects of verb expressiveness differently. For example, L. G. Barlas considers aspectual and tense forms of the verb to be morphological sources of speech or textual expressiveness [2, p. 31]. I. V. Arnold notes that implications related to aspectual and tense forms of the verb are of particular interest [1, p. 79]. E. V. Skvoretzkaya believes that verb expressiveness is primarily related to the presence in its semantics of components reflecting the qualitative and quantitative characteristics of the action [9, p. 86].

MATERIALS AND METHODS

The above statements allow us to consider the ability of verb forms to express multifaceted and subtextual meaning as a supporting point. That is, a verb can be the basis for both speech and linguistic expressiveness of a text. Thus, O. O. Suleimenov uses a large number of verbs in a variety of meanings in his poetry. For example:

Он подмигнул, и выдул пиалу,
И вдруг затрясся, засучил ногами,
Пил носом, и губами и лицом,
Глазами, всхлипывал, пил хорошо,

Как надо пить, как надо жить – зубами!
Потом вскочил не пересилив радость.... [10, с. 163]

In this poem, paradigmatic relations in lexemes are observed between words: blew out, rolled up, drank, sobbed, drink, live, etc. All words are united by one LSG of verbs of action. All the given examples of lexemes are used in a figurative sense: blew out a bowl, drank with his nose, live with his teeth, etc. Verbal vocabulary in the poetry of O. O. Suleimenov is represented by various forms of the infinitive, personal forms of verbs, participles and adverbial participles. Let's consider another example:

Ну что же, облака,
Стоят над городами,
Нет выхода, пока,
Иду над облаками.
... Там женщина меня,
Рванув платок, встречала,
И напоив коня,
Поила гостя чаем... [10, с. 217]

In this example, the verbs of motion are used: idu, rnuv, напоив, встречала. Verbs of motion form the core of Russian verbal vocabulary. They are the most commonly used vocabulary of the language, as they are characterized by the complex nature of grammatical forms and meanings, which "characterize the action from different sides and indicate deep connections of the verb with other parts of speech" [11, p. 13].

Verbal vocabulary allowed O.O. Suleimenov to display all the beauty of feelings, experiences, sensations, and the emotional state of the lyrical hero. The presented verbal units with the semantics of feeling, emotional state, movement, and displacement in space constitute a holistic semantic space in his poetic text.

Semantic analysis of verbal vocabulary in a poetic text has its own characteristic features, which is important for the perception of the linguistic picture of the world of an artistic text. This is

explained by the mobility of the semantics of the word, when lexical units outside the context of the poetic text lose their lexical meaning. "... Words and expressions in their aesthetic function (in a figurative, figurative sense, i.e. as the implementation of secondary semantic functions; as elements of the "verbal fabric" of a work, an artistic whole) are, as it were, "built on" above the usual use of linguistic units, forming the second "tier" of the system and, together with the first, a kind of aesthetic "bilingualism" ("bilingualism") in its nature ... The semantics of linguistic units in their poetic function, in an artistic text is often characterized not by constant, but by mobile, "fluctuating" features that give a certain fused group "meaning" [7, p. 131].

"Fluctuating" feature of the semantics of a word, we can consider in the following example: "Grey ayran / fell asleep in colored cups..." [10, p. 102]. From the context we understand that it is meant that ayran "fell asleep" froze. In semantic terms, the members of this phrase are inseparable from each other, since when analyzing the concept of ayran, it is impossible to discover the meaning of "sleep" in it. The concept of fell asleep, in this phrase, is expressed in the meaning of the cessation of any sounds, activities. And here the second "tier" is revealed - poetic. "... Each tier of language has properties that are absent or expressed differently in another language" [4; 6, p. 124]. The fluctuation of meanings occurs when a word enters the text and then in combination with the semantics of neighboring words.

RESULT AND DISCUSSION

Verbal vocabulary in poetry is ready for the most unusual interpretations, namely, it carries out an aesthetic impact on the reader, acquires a figurative meaning - which is one of the central functions of poetic language - aesthetic. The aesthetic or poetic function in close connection with other functions determines the main content of poetic speech.

In a poetic text there are words that have the same etymological origin, but in designation have different concepts. In this case, it is necessary to identify the changes that have

occurred in the semantics of the word over a certain historical period.

The semantic process of expansion is most clearly expressed in onomatopoeic verbs, which in their development have one common characteristic feature - the maximum disclosure of semantics, as well as the discovery of new meanings based on the original onomatopoeic words. Let us give some examples: "I lay in the sand and convinced myself / that I was in the river. / I was not a man - / a mirage. / He winked, / and blew out the cup, / and suddenly began to shake, roll up / his legs, / drank with his nose, and lips, and face, eyes, sobbed, ... / I laughed with happiness, bustled about, ... / and he grumbled ... / in the sands, where rams howl at the moon ..." [10, pp. 163-164]. In this example, the following sound-descriptive verbs are presented: *vskhlipyval*, *khokhotal*, *fussed*, *murmured*, *voit*. Which in this case, they denote not so much the speech process as they express the emotional state of the lyrical hero, and which are most often used in colloquial vocabulary. The verb, *vskhlipyval*, is formed from the onomatopoeic noun "vskhlip", emitted when crying, the meaning of the verb: "To sob, crying, sigh convulsively" [8, p. 96]. The verb *khokhotal*, is formed from the onomatopoeic "khokhot", which means "Laughter, loud laughter", the meaning of the verb "To laugh, to laugh loudly..." [8, p. 772]. The verb *khopotal*, belongs to one group of related words: to fuss, clap, clap. What does "Cotton, 1. Clap of hands, 2. Generally - a abrupt, sharp sound" mean [8, p. 768]. The next verb *murmured*, in the poetic text expresses a negative connotation. The word is formed from the onomatopoeic "murmur", which means "Murmur, discontent expressed, in quiet speech, in an unclear form", the meaning of the verb: "To grumble, to express discontent, resentment with a murmur" [8, p. 609]. The verb *voyutis* formed from the onomatopoeic "vyt", which means "To howl, to emit a howl ..." [8, p. 110]. In the poetic space of the lyrical text, a system of contrasting speech elements is implemented, belonging to different levels of text organization: I laughed with happiness, bustled about,... / and he murmured, where rams howl at the moon. The adversative conjunction *a*, emphasizes rhythmic dissonance and everyday speech. Folk

vocabulary, suffixal colloquial form, emotional-colloquial syntactic constructions give the poetic text a trusting attitude on the part of the reading public.

CONCLUSION

In the poetic text of O. O. Suleimenov, many parts of speech with different grammatical forms and meanings are used, since he uses not only the vocabulary of the Russian language, but also the vocabulary of the Kazakh language. He introduces the Russian reader to foreign words, phraseological units, word combinations, and concepts. Verbs add dynamism to the poetic text, reveal the hero's state of mind, and reflect the temporal and spatial meaning. For example, in some poems, words expressing the meaning of movement and activity dominate. For example: ... He winked and blew out the cup, / And suddenly he began to shake, rolling his legs, / He drank with his nose, and lips, and face, / With his eyes, sobbed, drank well, / How one should drink, how one should live – with his teeth! / Then he jumped up, unable to overcome his joy....

Thus, semantics and stylistics are closely related to each other. Semantics, for example, occupies a central place in the circle of linguistic disciplines, since human language in its main function is a means of communication, a means of encoding and decoding certain information. And on the basis of modern scientific theory, the basic concepts, units and categories of semantics were more precisely defined, the apparatus of semantic analysis was developed, the prospects for the development of the science of the semantic structure of language were outlined, which allows us to approach the study of semantics as a circle of such "exact" linguistic disciplines as phonology. Stylistics is expressed not only in individual linguistic units outside the context, but also in the use of language in various spheres of communication. It is an independent branch of linguistics.

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