



STRUCTURAL-SEMANTIC TYPES OF ADDRESSES IN VERSES BY A. AHMATOVA

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ANNOTATION

Addresses as a separate intonational and grammatically independent component of the text attracted the interest of scientists for a long time. Recently, the pragmatic and methodological aspects of address have been investigated. As you know, in many works of art, address is of great importance, since it serves to reveal the inner world of both the characters and the author himself. This article discusses the structural-semantic types of addresses in the works of Anna Akhmatova.

KEYWORDS: *address, noun, adjective, syntax, function, role, repetition, construction.*

СТРУКТУРНО-СЕМАНТИЧЕСКИЕ ВИДЫ ОБРАЩЕНИЙ В СТИХОТВОРЕНИЯХ А. АХМАТОВОЙ

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Аннотация. Обращения как обособленный интонационно и грамматически самостоятельный компонент текста давно вызывает к себе интерес ученых. В последнее время исследуются прагматический и методический аспекты обращений. Как известно, во многих художественных произведениях обращение имеет большую значимость, поскольку служит раскрытию внутреннего мира как персонажей, так и самого автора. В данной статье рассматриваются структурно-семантические виды обращений в произведениях Анны Ахматовой.

Ключевые слова: обращение, существительное, прилагательное, синтаксис, функция, роль, повтор, осложненный, неосложненный, конструкция.

A. AHMATOVA SHERLARIDA MUROJAATNING TARKIBIY- SEMANTIK TURLARI

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Izoh. Murojaat matnning alohida intonatsion va grammatik jihatdan mustaqil tarkibiy qismi sifatida uzoq vaqt olimlarning qiziqishini uyg'otdi. Yaqinda murojaatlarning pragmatik va metodologik jihatlari o'rganildi. Ma'lumki, ko'plab san'at asarlarida murojaat katta ahamiyatga ega, chunki u qahramonlarning ham, muallifning ham ichki dunyosini ochishga xizmat qiladi. Ushbu maqolada Anna Axmatova asarlarida murojaatning tarkibiy-semantik turlari ko'rib chiqiladi.

Kalit so'zlar: murojaat, ot, sifat, sintaksis, funktsiya, rol, takrorlash, qurilma.



The syntactic category of address has long attracted the attention of Russian linguists, who note its property not to enter into grammatical connections with other words in a sentence and its special intonation design, which is reflected in punctuation marks in writing. Appeal is a separate intonational and grammatically independent component of a sentence or a complex syntactic whole, which serves to designate a person or object that is the addressee of speech. The call is usually not classified as a member of the sentence and is not included in the syntax tree of dependencies or constituents. Examples:

*Приду, приду я вновь, мой милый домосед,
С тобою вспоминать беседы прежних лет* (Пушкин) [8].

The term "conversion" is already known in the ancient theories of language and style (Quintilian, Cicero, D. Halicarnassus) and is considered as a figure of speech used for greater persuasiveness and embellishment of speech [2, p. 3-6].

In the works of M.V. Lomonosov [5], A.Kh. Vostokov [4] describes the vocative case, which in the Old Russian language was a morphological means of expressing the syntactic function of the dominant word of that member of the sentence ("vocative, showing the name of the object to which speech refers" [4, p. 21]. The vocative case in F. I. Buslaev received the name "conversion." [3] It should be noted that the term "conversion" appears for the first time in the work of F.I. word ", then" word name ", then" inserted members of the sentence "[3].

In Russian linguistics, since the 19th century, address is traditionally considered in the syntax section as "a grammatically independent and intonationally isolated component of a sentence or a more complex syntactic whole, denoting a person or object to which speech is addressed" [6, p. 340-341].

The attention of researchers is attracted by such problems as syntactic status and functions of address, its semantic and structural types, i.e. ways of expression, as well as the degree of semantic loading, types of intonation when addressing, the position of the address in the structure of the sentence, connections with the rest of the sentence.

The appeal has been studied sufficiently, however, due to the complexity and inconsistency of the linguistic nature of the object itself, many issues, including those related to the definition of constitutive signs of appeals, remain unresolved or are solved by scientists in different ways. In particular, N.Yu. Shvedova rightly notes that the appeal, being a syntactically independent component of the sentence, is connected with the rest of the sentence not only semantically ("materially"), but

also syntactically [7]. Appeals in pragmatic and stylistic aspects have not been studied sufficiently.

Let's consider the structural and semantic types of references in the works of A. Akhmatova.

A. Akhmatova is a poet-lyricist, since in all her works there is a pronounced lyrical flavor. A significant part of her work is a dialogue in which A. Akhmatova uses addresses in all the diversity of its structural and semantic types.

Among the appeals, A. Akhmatova most often uses the forms of uncommon appeals, expressed by nouns denoting concrete or abstract concepts.

In the works of A. Akhmatova, there are uncommon appeals expressed by adjectives, while they are put out by the author in a separate sentence with an exclamation, and, most often, with a repetition, which makes the addressee the object of the narrative, which is the center of the events. Such appeals not only name the addressee, which can be both a person and an object, but also contain a subjective modality, and also show the intonation with which the author addresses the addressee:

*Я ответила: «Милый, милый!
И я тоже. Умру с тобой...»* [1].

Common appeals are a type of appeals that contains more information, as opposed to uncommon ones, and it is also actively used in the lyrics of A. Akhmatova.

The following example uses a common adjective + abstract noun reference:

*Слава тебе, безысходная боль!
Умер вчера сероглазый король.
Вечер осенний был душен и ал,
Муж мой, вернувшись, спокойно сказал:
«Знаешь, с охоты его принесли,
Тело у старого дуба нашли.
Жаль королеву. Такой молодой!..
За ночь одну она стала седой...»* [1].

The largest group of the total number of considered poems can be considered those works of A. Akhmatova, in which the widespread appeal, expressed by an adjective + noun, denotes a person directly:

*Меня покинул в новолуние
Мой друг любимый. Ну так что ж!
Шутил: «Канатная плясунья!
Как ты до мая доживешь?»* [1].

Often A. Akhmatova uses appeals in which the author's subjective assessment is expressed:

*Высоко в небе облачко серело,
Как беличья расстеленная икурка.
Он мне сказал: «Не жаль, что ваше тело
Растает в марте, хрупкая Снегурка!»* [1].

Attention should be paid to the frequency of addressing a friend, which is often found in the



poems of A. Akhmatova both in a complicated and uncomplicated form:

*И что память яростная мучит,
Пытка сильных – огненный недуг! —
И в ночи бездонной сердце учит
Спрашивать: о, где ушедший друг?* [1].

Quite a large part of the addresses of this group are nouns denoting a specific addressee: literary characters and characters invented by the author in the context of a poem, real personalities, gods:

*В ярком блеске Тююлеры,
Развеваются знамена.
— «Ты страдал! Теперь цари!
Здравствуй, сын Наполеона!»* [1].

Present in the lyrics of A. Akhmatova's treatment of the particle *o*, both included in the sentence and included in a separate sentence.

The most productive in the Russian language is such a form of widespread appeal as "noun + adjective in the position of a single definition": poems with addresses of this type make up a fairly large layer of A. Akhmatova's lyrics, while frequent references to objects and phenomena, which shows that the addressee speech for the author or lyric hero of the poem is of particular importance and significance, the very image of the lyric addressee is pleasant and dear to him.

This characteristic is even more clearly expressed in the combination of a dear friend as an address of the type "noun + adjective in the position of an agreed definition", which gives the poems a friendly tonality, frankness, the character of a personal, but at the same time, open, confidential conversation with the addressee. The use of this combination should be noted as characteristic of A. Akhmatova's poetic speech.

The widespread appeals "noun + pronoun in the position of a single definition" are used in the analyzed lyric works of A. Akhmatova, which makes it possible to define this technique as a characteristic feature of her work. It is noteworthy that in all cases the poetess uses the possessive pronoun *mine*, which not only emphasizes the special attitude to the addressee named by the author, the state of closeness to the poet, but also the involvement of the lyric hero in the situation described in the poem.

It should be noted that A. Akhmatova, when addressing the addressee, often uses "noun + adjective in the position of a single definition + pronoun in the position of a single definition", thereby strengthening the feelings conveyed by the address to the addressee, its special significance, in some cases reinforcing the pathos of complex treatment with a particle *O*:

*И ты, мой юный, мой печальный,
Уходишь прочь!
По тебе томится вечер,*

Черноокая моя!

*Я буду здесь. Мы все горим:
Весь город мой, река, и я...
Крести крещеньем огненным,
О, милая моя!* [1].

It should be noted that A. Akhmatova's use of addresses of the types under consideration in a homogeneous series makes it possible to more fully characterize the addressee, to show the level of her relationship with him, to characterize the connection existing between them.

In the process of analyzing the types of references used by A. Akhmatova in lyric works, a large number of examples of the use of large common constructions were revealed. So, there are examples of using a noun with a participle or a noun expressed with a participle as a reference. Unlike appeals with adjectives, such constructions have greater emotionality and expressiveness, speech acquires a different character, becoming in some cases higher, in other cases - more solemn, in others - more desperate. Such appeals, in comparison with appeals expressed by simpler common constructions, sound much brighter and are able to exaggerate the author's feelings towards the addressee:

*Косноязычно славивший меня
Еще топтался на краю эстрады* [1].

Thus, the use of non-widespread and widespread appeals of the type "substantivized adjective + pronoun in the position of a single definition" should be considered productive in A. Akhmatova's work, while exclusively the possessive pronoun *mine* is used. Summing up the analysis of A. Akhmatova's use of various structural and semantic types of references in her poetic works, it should be emphasized that most often and predominantly nouns and substantive adjectives are used in the constructions of common and non-widespread types. Often, nouns are spread by adjectives and the pronoun *mine*.

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