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**Emotive meaning of the text (on the material of the Sholokhov’s novel “Quiet Don”)**

***Annotation:*** *The article deals with the**emotional meaning of the**text, which gives an idea about the events and personages in the novel “The Guiet Don” by Sholokhov.* *The special part of the emotional-expressive vocabulary is presented via interjections that reflect the real life of the Russians at the period of 1925-1940 and their national-cultural peculiarity. The Old Russian interjection “****Цыц****”is analyzed in three contexts, describing the heroes of the novel as emotional, hot-tempered, simple but interesting people.*

***Key words:*** *emotiveness, expressive,* *national-cultural,* *pragmatic, interjection, expression, customs, traditions, characteristic.*

**Эмоциональное значение текста (на материале Шолохова «Тихий Дон»)**

***Аннотация:*** *В статье раскрывается эмоциональный смысл текста, который дает представление о событиях и персонажах романа Шолохова «Тихий Дон». Особая часть эмоционально-выразительной лексики представлена междометиями, отражающими реальную жизнь россиян периода 1925-1940 годов и их национально-культурную специфику. Древнерусское междометие «****Цыц****» анализируется в трех контекстах, описывая героев романа как эмоциональных, вспыльчивых, простых, но интересных людей.*

***Ключевые слова:*** *эмоциональность, выразительность, национально-культурный, прагматический, междометие, экспрессия, обычаи, традиции, характеристика.*

Mikhail Sholokhov in his novel “Quiet Don” opens before us the complicated world of the heroes and their hard fates. This masterpiece could be considered as the philosophical, patriotic and at the same time emotional work. The novel contains some deep meaning which could not be understandable at first reading.

In the 20th the author had an idea to create the masterpiece about ordinary people, their opinion on life, about conflicts and about Soviet power [3, с. 34]. The image of Don in the novel is represented as the symbol of kazachestvo’s will and the generous soul. The author aimed to illustrate the life of people of Stanitsa before and after the revolution, their tragic life during the beginning of the 20th century.

As far as we know, the painter uses various colors to reflect the feelings, emotions and moreover, he searches to use more additional expressive means. So, in the Sholohov’s novel one could find different materials:linguistic phraseological means, stable comparative means, lexical means and others [5, 2019 ]. In the texts of Sholohov’s style we could notice not only the means of the language nomination, but also the national-cultural specific information about Kazachу people’s culture, language, traditions. In the text reflected not only conflicts, but also the author’s attitude towards the different situation and tragically events on Don. The main feature that attracts the readers is the dialectical and simple speech of the heroes. As the expressive mean the author used not only the communicative, but also dialectical units. Further, we would like to emphasize the emotional mean the interjections, which make the speech expressive and simple. Interjections and simple words are used not only to denote every day’s realias, but also the feelings in the speech of personages. The usage of such lexical means create the atmosphere of Kasach Hutor and give to the text the expressiveness. With the help of the linguistic analysis of the novel’s text we could reveal what kind of emotive dominants fulfill the novel. We would like first consider the most frequently used emotions: the joy, the anger, passion etc. If to speak about the language means, which Sholokhov used, it will become very interesting how he presented the peculiarities of the language characteristics. The analysis of the novel’s text is organized in the way, when simple denotations and words become not only the expressive means, but commit the definite functions in the text. The special part of the emotional-expressive vocabulary is presented via different means: epithets, metaphors and other rythorical figures to create definite characters. In the framework of the novel interjections and interjectional words play the specific role. From the position of the study of specific situations of the Sholokhov’s novel, it will be more logic to describe the pragmatic function [4, 2015].

In our case we will not speak about the portraits characteristics of the heroes, but the inner world of the characters, their sensitive condition. We would like to reveal the emotional reactions, which are described by the author in order to describe the personages of each hero in the given work. Among all the words and phrases the most emphatic mean which is considered to be the ordinary realias are ***the interjections and interjectional words***. In our opinion, they surely help to depict the emotional state of the personages. Being short, simple and foolish they seem at first as elementary and not important. But, especially interjections, may give the information about the person, his education, origin and state. From the dialogue taken from the novel “Quiet Don” between Gregory and his father Pantelei Prokofievich we would find the national spirit of the Russian, who lives on the Don. The strong character of the father to the son.

*-Пантелей Прокофьевич ссучил пальцы в узловатый кулак, - жмуря выпуклые глаза, глядел, как с лица сына сливала кровь.*

*- Наговоры, - глухо, как из воды, буркнул Григорий и прямо в синеватую переносицу поглядел отцу.*

*- Ты помалкивай.*

*- Мало что люди гутарют...*

*-* ***Цыц,*** *сукин сын![6]*

The context depicts the bossy position of the father in the Russian kazachi family; one could not first understand the real Gregory’s father’s character. As we understand from the novel his father is a real kazak, with the hot-tempered character, but at the same time fair father. In this context, the interjection ***Цыц*** is used and from this interjection we could guess the authoritarian position of the father in the family. With this word father ordered his son to shut up his mouth and not to say a word toward him. We could know that father is very strict and may become easily angry, because ***Цыц*** is mostly used imperatively toward the person spoken to. From this context we get to know that the Russian short interjection ***Цыц*** characterize Russian man as a man with the imperative character.

If to address to the etymology of the above mentioned interjection, it is primary simple one which came from the Polish language- цы́кать. суt – in V. Pototski means “silent”. Gilyarovski V. Gives the explanation of “speaking with threat”. [V. Gilarovski, Moscow, December 1934]. Ephremov denotes the meaning of Цыц as “to shout with anger” [Т.Ф. Ефремова Новый словарь русского языка. Толково-словообразовательный словарь, 2000]. Summarizing above found information, ***«Цыц»*** is an Old Russian word which is not used nowadays; maybe it is in use in far villages, but very rare. The novel “The Quiet Don” was written in 1925-1940th; so customs, traditions of that time are reflected in the language. Moreover, we could learn the dialect and jargons of Kazachi people, the real life of rural people of Russia; especially the relations in the family among parents and children. From the novel’s extract, we could formulate that Pantelei Prokophievich belongs to the type of the parent with the severe nature, considering upbringing to be strong and a bit severe. We think that village men in the novel are represented as strong personalities, leading the family and possessing brevity. If in the context from the novel the interjection ***«Цыц»*** denotes imperative command of the father to the son to shout the mouth. So in the following extract the same interjection is used by the mother to the child:

*Григорий пришел с игрищ после первых кочетов. Из сенцев пахнуло на него запахом перекисших хмелин и пряной сухменью богородицыной травки. На цыпочках прошел в горницу, разделся, бережно повесил праздничные, с*

*лампасами, шаровары, перекрестился, лег. На полу - перерезанная крестом*

*оконного переплета золотая дрема лунного света. В углу под расшитыми*

*полотенцами тусклый глянец серебреных икон, над кроватью на подвеске*

*тягучий гуд потревоженных мух.*

*Задремал было, но в кухне заплакал братнин ребенок.*

*Немазаной арбой заскрипела люлька. Дарья сонным голосом бормотнула:*

*-* ***Цыц****, ты, поганое дите! Ни сну тебе, ни покою, - запела тихонько:*

*- Колода-дуда,*

*Иде ж ты была?....[6]*

This context is really full of Russian spirit given with the help of words like: *сенцев, сухменью, шаровары, тягучий, братнин, бормотнула, поганое дите, Иде* etc. They are mostly colloquial and out of use in the Modern Russian language. We would emphasize the interjection **“*Цыц”***, as it is given in the dictionaries, this interjection denotes the command to be silent. Here it is also means the order to be quiet, but in another meaning. A mother is rocking to sleep her small baby, at the time when baby awake she became a bit angry and said ***Цыц.*** Without any arguments, her command was not so severe like Pantelei Prokophievich’s command, but loving expression, because afterwards she sang a baby’s song. So, we may say that this interjection is polysemantic, expressing love and anger simultaneously; in the first context it was said by the father to the elder son, in the second context it was said by mother to the baby. Both of words are used in the same function, but with different hues. Thus, the interjection is simple, polysemantic, primary. Let’s see the next extract:

*Старуха страшными глазами глядела на ластившуюся у ног ее кошку.*

*- Дунька! Го-о-ни ты ее, прок... царица небесная, прости меня,*

*грешницу. Дунька, кошку выкинь на баз. Брысь ты, нечистая сила! Чтоб ты...Григорий, уронив комол бредня, трясся в беззвучном хохоте.*

*- Ну, чего вы вскагакались?* ***Цыцте!*** *- прикрикнул Пантелей Прокофьевич. -*

*Бабы, живо зашивайте! Надысь ишо говорил: оглядите бредень.[6]*

The interjection ***Цыцте*** is used in the plural, addressing to a number of people, though it couldn’t be used in plural. In this context it is denoting again the command not to be afraid and make the net for fish. In the Old Russian there were some words, which were used in plural via the flexion –***те***-, for example *наденьте, отведайте, пожалуйте, испейте* and others. Generally, interjections do not possess the morphological features; especially the word formation or word change. But in the given context, it is just the sign of the dialectical variant and is the formation of illiterate rural people. It has the features of the verb, though it is not the last one. As we mention in the beginning of the article, dialectical and simple speech of the heroes characterize the style of life of village people of the 30th, their illiterate speech, but rich and emotional inner world.

To sum up the article, studying the language of the Sholohov’s novel, we understand that the author used various means of art expressiveness. They allow the author to achieve the intensification of the image description and make the novel genius. The analysis of the emotive means in the text shows the effectiveness of all the means of different levels of the language system.

In addition, we would like to underline that the emotiveness of the novel “The Quiet Don” is given on the high level due to the emotional expressions. Among emotional expressions are the interjections and interjectional words, they depict the real world of the rural Russian people of the past, their emotive nature and sincere relations. We are on the side of the scholars who think that interjections are not the main member of the parts of speech, but they could mainly emphasize the personages’ emotional state and feelings. Impressive words open the way for understanding the people’s affections to each other, their passion and spiritual wealth.

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