

Expressiveness and ways of its realization in V. Rasputin's fiction: phonetic, lexical, morphological and word-forming levels

Nechay Yuri Petrovich

Doctor of Philology, Professor, Head of the Department of German Philology

Kuban State University

Babak Oleg Valentinovich

Candidate of Pedagogical Sciences, Associate Professor

Kuban State University

Abstract. The object of study of the article is the semantic features of expressive means belonging to phonetic, lexical and morphological-word-formation levels. The purpose of the article is to conduct a differentiated analysis of the functional potential of these tools in the texts of V. Rasputin's fiction. When considering texts, a complex methodology is used, including component, contextual and comparative types of analysis. It turns out that the expressiveness of the language of his works of art is created as a result of an unusual stylistic use of language means. The scientific and practical significance of the work is due to the fact that this phenomenon is extremely multifaceted and requires further study and coverage. The paper concludes that expressive means in the language have a systematic nature, which is represented by units of different levels. The basis of the general language system of expressiveness is determined by the lexical means that express this category as much as possible, and the syntactic means are considered as peripheral.

Keywords: vocabulary, semantic shades, expressive, feelings, emotions, artistic text.

Introduction

The work of the Russian writer Valentin Rasputin is unique in nature and many linguists, critics and philosophers will turn to his works more than once.

The vocabulary of the modern Russian language has significant potential for transforming the subtlest semantic shades, and the writer's language itself absorbed the deep meaning and vivid imagery of the popular language of the masses and, in a concentrated form, appeared on the pages of his works and stories.

Presenting in his works a description of significant and everyday events, social upheavals, the characters and actions of his positive and negative heroes, his own feelings and experiences, the Russian writer V. Rasputin very accurately selects the required rhythm of the

narrative, immersing the reader with the first phrase into an exciting atmosphere from which it is impossible to escape until the end of the story. In the entire manner of his writing, strict, laconic and at the same time lyrical, we note the presence of a very wide range of linguistic means.

The basis of the writer's communicative competence is knowledge and skills that allow him to build correct and expressive speech, which is characterized not only by such emotional states of the subject as approval, reverence, respect, affection, but also disapproval, disdain, contempt, irony, ridicule, condescension, etc. In his prose, expressiveness acts as a means of creating an artistic image, revealing the character's inner world, showing his feelings and emotions, covering all spheres of human activity.

The feelings and emotions of his heroes are presented in literary texts in a reflected form, which is created by the imagination of the writer himself, combines fiction and reality, forming the artistic canvas of a work or story, behind which the reader sees both the world of objects, phenomena and events, and the world of ideas, feelings and emotions. The problem of expressiveness has always been, as you know, in the center of attention of many linguists, since it is associated with the expression of the speaker's subjective attitude to the subject of speech. However, this phenomenon is so multifaceted that it cannot be exhausted by already existing research works and requires further study and coverage.

The leading place among the means of expressiveness is given to just vocabulary, which, according to V.V. Vinogradov, is the brightest and most differentiated not only by shades of meanings, but also by expressive qualities [1]. And, of course, there is nothing surprising here, since this category has a close connection with the semantics of the word, with its figurative rethinking and application in unusual conditions.

Purpose of the study

The purpose of the study is to reveal and conduct a differentiated analysis of the features of expressive means belonging to different linguistic levels in the texts of the writer's fiction.

Materials and methods

In the article, based on the material of fictional prose of the Russian writer V. Rasputin, a complex methodology is used that provides for component, contextual and comparative types of analysis.

Results and discussion

Examples of phonetic means of expressiveness are, first of all, *sound-symbolic words*. It should be noted right away that sound-symbolism is of two types: primary, based on the synesthetic connection of sound and meaning, and secondary - on the contextual one. It includes sounding in the occasional phonosemantic structure of the text.

Unusual sound can be not only a sign of a sound symbol, but also an independent means of expressiveness, and it is achieved in different ways, for example, by onomatopoeia.

According to N.D. Lyubimova [3], onomatopoeia (*бле-блеять, буль-булькать, кря-крякать, хрю-хрюкать, хехекать*) is one of the most elementary types of contextual sound symbolism, for example:

С того случая мальчишки нашли новую забаву: всех пойманных змей доставляли Богодулу, а он, сидя на валуне возле своего барака и руками приподняв ногу, дразнил их, хехекая, как от щекотки, когда змея в мгновенном прыжке пыталась проколоть его твердь, и блаженно приговаривал [Farewell to Matera].

Nevertheless, it can be carried out with the help of sound repetition - imitation, for example, *прокукарекать, гавкать, хрумкать, улюлюкать, хихихать, хохотать, шушукаться* and etc., for example:

– *Разбирайся, разбирайся, Иннокентий Иванович, – как всегда в последнее время настырничая с ним, не давая ему спуска, ответила Настена. – А я покуда шепну, что ребенок-то, однако, на тебя будет походить.*

– *Тьфу, язва! – сплюнул он и пригрозил, отходя: – Нич-че, выясним, на кого он будет походить [Live and remember]*

As you can see from the above example, with the help of lexemes, there is a kind of copying of different ways of pronouncing. Words of this kind may well serve as examples of the expression of speech expressiveness.

The next phonetic means of explication of expressiveness, but not associated with sound symbolism, is the phonetic singularity of the word itself (*гуднуть, мараковать, гигнутья, болбочить*), for example:

– *Дядя Митяй, вам, наверно, три рубля надо. Я могу дать, у меня есть.*

Митяй, всматриваясь в Саню возрождающимся взглядом, пуце прежнего поморщился и отвечивал:

– *Ты корову теткой не зовешь?*

– *Зачем?*

– *То-то и оно... зачем?.. Митяй – кличка, как у быка. Кто ж кличку дядькает? Зови, как все, Митяй, чего там... Не подавлюсь [Live a century - love a century].*

The change in the duration of sounds also adds expressiveness, for example:

– *Иди-иди, голубушка, тут все узнаешь.*

– *Я больше не **бу-у-ду**.*

– *Иди, тебе говорят, пока я тебе не всыпал. /.../*

– *Тебе сколько можно говорить, чтоб ты место знала? Ноги у тебя отвалятся, если ты добежишь куда надо?*

– *Я больше не **бу-у-ду** [Last date].*

In V. Rasputin's fictional prose, there is also such a phonetic phenomenon as sound deformation of a word, for example:

– *Укрываться надо лучше, — со знанием дела посоветовала Варвара.*

– ***Куды ишо** укрываться, когда Надя на меня и так все тряпки **постаскиват**, пошевелиться нельзя. Тяжесть лежит, а ноги **дрогнут**. Вот я и кричу Надю или Нинку за ей пошлю. Она придет, нагреет воды — будто легче. А без Нади я давно бы уж пропала — **че тут говорить**. Он трезвый-то — человек, рази **уркнет** когда, а как пьяный напьется — ой, никакого **жизья** нету. И ко мне вяжется, и к **ей**. Хошь на край света убегай от **его** [Last date].*

Phonetic means of expressiveness are used, according to our observations, as characterizing means participating in the creation of the character's image, mainly in direct speech and in comments to it.

Linguistic analysis of the writer's literary texts indicates that the most productive and frequent are the means that can be found at the lexical level. First of all, it should be noted the expressive words that characterize the intellectual properties of a person from the side of the speaker: *болван, дурак, дуралей, идиот, простофиля* and etc.. Note right away that the lexeme *болван* –rude, stupid person (marked as *curse word*).

A touch of affection, playfulness is inherent in the expressive lexeme *дуралей* (aw. *дурашка*). *Идиот* – a person suffering from dementia, however, this word can be used as a curse word. *Простофиля* – stupid, poorly intelligent person, and in explanatory dictionaries this noun is labeled "*прост*", for example:

Дарья с удовольствием подхватила:

– *Поезжай, поезжай. Погляди, чьи избы лутче горят /.../ Че это он чужие избы жжет, ежели свои ишо не все погорели. Ох, Катерина, пошто мы с тобой такие **простофили**? Жили, жили и нисколь ума не нажили [Farewell to Matera].*

A significant corpus in the writer's literary texts is also represented by expressive words that characterize a person from the opposite point of view, positive: *голова / золотая голова* – so they say about a man of great mind.

Based on the data of the explanatory dictionaries of the Russian language, we can conclude that the groups of expressive words noted above can explicate their real stylistic shades due to the presence of additional means of expressive coloring, for example:

Потом вернулся Михаил и подсел к ней на кровать.

– *Ничего, мать, – после долгого молчания сказал он и вздохнул. /.../ – Ты не сердись на меня. Я, конечно, дурак. Ой, какой я дурак, – простонал он и поднялся. – Лежи, мать, лежи и ни о чем не думай. Не сердись на меня сильно. Дурак я* [Last date].

In the presented context, the noun *дурак* has a meaning - just a *stupid person*, at the same time it can imply an abusive connotation. With the help of this lexism, the writer strives to evoke in the reader a negative attitude towards Mikhail - one of the main characters of the story.

The texts of V. Rasputin's fiction are intensely saturated with expressive words that characterize the personal properties of a person: *talkativeness* (*тrepач, советчик, тrepло* and etc.); *meanness* (*гад, гадюка, мерзавец* and etc.); *arrogance, rudeness* (*грубиян, мужлан, нахал* and etc.); *irresponsibility* (*головотяп, халтурщик, алкоголик* and etc.); tendency to quarrel, intrigue (*скандалист, склочник* and etc.); living at someone else's expense (*нахлебник, паразит* and etc.); insignificance (*мелюзга, шушера* and etc.), for example:

– *Денис Агаповский, пусть ему на том свете отрыгнется, прихватил вашего Миньку в колхозном горохе и пустил ему в спину заряд соли. Помнишь, Денис, этот зверюга, тогда горох караулил – герой!* [Last date]

Expressive words also take place. (*собственник, аристократ, богатей, бюрократ, кулак* and etc.), which characterize the social position of a person, for example:

Галька закричала:

...подскочила Степанида.

– *Не видала и не считала, а знаю, что есть. Ты бы давно уж удавилась, если бы у тебя их не было. Ты бы их украла. Ты кулак, хуже кулака, тебя раскулачивать надо!* [Money for Mary]

An insignificant number are somatisms, the role of which is to characterize a person's appearance. (*морда, глотка, брюхо, рожса, рыло, харя* and etc.), the basic component of which is the idea of such a part of the human body as a *face* – *морда, рожса, рыло, харя*. It

should be noted that they all have neutral synonyms in the literary language (*морда, рожа, рыло, харя* – *лицо; пасть* – *рот*), nevertheless, they all have a distinctive stylistic coloration. Lexemes *морда, рыло* and *харя* are rude vernacular. *Рожа* can be used as a swear word, and the lexeme *харя* has a vulgar connotation, for example:

Я отродясь не воровала, а тут хуже воровства вышло.

– *Без стыда, старуня, рожу не износишь. Хватит тебе об этом трантить – нашла об чем говорить.* (Last date)

Zoomorphisms - are a kind of metaphor formed on the basis of the direct name of the animal. Their specific feature is the integrity of the images they create, the ability not only to record the presence or absence of any property in a particular person, but also to qualify this personality type as a whole, expressing many different properties and qualities [4]. The presence of this category of words in the texts contributes to a significant "revitalization" of the author's speech and giving it special expressiveness, and comparisons of heroes with any animal give the reader scope for the imagination. Therefore, the metaphor "animal-man" plays the role of one of the most expressive means in the language of his literary texts. For the most part, such names-characteristics are aimed at discrediting, a sharp decrease in the subject of speech and have a bright pejorative coloration [3], for example:

Кузьма торопливо сказал:

– *Наверно, в кино собралась, а на билет нету. Ухажера еще не заимела, чтоб на свои водил.*

– *Да ее, кобылу, все киномеханики бесплатно пускают. У ей вся деревня ухажеры* [Money for Mary].

The fact of the presence in the language of his prose of a whole series of expressive lexemes that characterize objects and phenomena surrounding a person deserves attention. In this case, nouns can be noted, the meaning of which is based on the assessment of something ridiculous, meaningless: *бред, галиматья, дребедень, ерунда, муть, сущие пустяки, чепуха, брехня*etc. It is impossible not to notice that expressive words *галиматья, дребедень, ерунда* and *чепуха* can be attributed to stylistic synonyms, since their general meaning in explanatory dictionaries is interpreted as "absurdity, nonsense", for example:

Я вот сам деревенский, а в город, когда приезжаю, завсегда себе бабу найду. Говорят, деньги им надо давать, то, другое – ерунда это, это, может, до революции и было. Теперь у них сознательность [Money for Mary].

Not the last place is occupied by phraseological combinations, which can also be attributed to expressive lexical means: *лезть не в свои сани, корчить из себя барыню,*

знает каждая собака, в три горла жрать, подвести под монастырь, and etc., for example:

*С таким образованием только получку считать, а не казенные деньги. Я ей сколько раз говорил: **не лезь не в свои сани** [Money for Mary].*

As the above examples testify, emotions in literary texts of a writer are expressed by a combination of a wide variety of means.

The widespread use of expressive word-formation elements and models, which allow, on the basis of neutral linguistic units, to create new expressive words should also be noted: *блокнот – блокнотик, дом – домик, вода – водичка, спина – спинушка* and etc. There is also the creation of expressive words based on a ready-made expressive unit (*обжора – обжорочка*).

In V. Rasputin's fictional prose, there is also a significant number of nouns with suffixes of subjective assessment, implying such meanings as: *diminutive, petting, petting-derogatory, dismissive and magnifying*.

The presence of lexemes with diminutive suffixes is justified by the need for an expressive representation of the sizes, volumes of an object or phenomenon:

-ек, -ок, -к: *бородка, книжка, кулачок, рыбка, ножка, облачко, чудок, кобылка, сынки* and etc., for example:

*Она стала считать деньги, быстро-быстро перебирая бумажки, и все-таки считала долго: деньги были только **трепиками** и рублями, и она потом их еще раз пересчитывала. Кузьма стоял, без интереса и без волнения смотрел, как мелькают **бумажки** в руках Полины, ждал [Money for Mary].*

-ик, -чик: *солдатик, кончик, обидчик, стаканчик, разговорчик, рублик, дворик, касатик, шатерик, кустик* and etc., for example:

*Она же сама, без подсказки догадавшись, что **солдатик** не знает, куда себя пристроить, подтолкнула его наутро к немолодой уже, но чистенькой, гладенькой немой женщине по имени Таня [Live and remember].*

-ек, -ок / -к: *глазки, старичок, сынок, язычок, кобылка, лесочек, папироска, ветерок, речка, тучка* and etc., for example:

Он понял это по-своему и заторопился, засуетился, как мальчишка, — тогда она осторожно, чтобы не обидеть, удержала его:

*– Тише, Андрей, не гони, не надо. Любовь-то моя сколько без корма, как худая **кобылка**, жила. Не надорви ее, не понуждай [Live and remember].*

-ечк, -ичк, -очк: минуточка, бутылочка, шуточка, полечка, книжечка, пиеничка and etc., for example:

Он протягивает ей деньги.

– **Бутылочку** коньяку, если вы ничего не имеете против. Вы там человек свой, вам дадут [Money for Mary].

-ушк, -ишк: деревушка, солнышко, камешки, матушка, дедушка, вдовушка, старушка, головушка, жёнушка and etc., for example:

*Не надо бы мне ни перед кем тут показываться, да одному не перезимовать. **Хлебушком** ты меня заманила [Live and remember].*

-енк, -еньк: песенка, работенка, бабенка, дяденька and etc., for example:

*Жук спокойно и как будто даже привычно ждал, когда утихомятятся. Вид у него был замотанный, усталый, черное цыганское лицо посерело. Видать, **работенка** эта доставалась непросто, если представить еще, что объясняться таким образом ему приходилось с местным населением не впервые [Farewell to Matera].*

As an expressive characteristic of characters, objects and the environment, the writer also uses nouns with a magnifying suffix **-ишк:** бородачица, ручища, позорище and etc., for example:

*Прячась, Гуськов пошел в камни, которые громоздились посреди острова, как громадный могильник, и неожиданно наткнулся за расщелиной на глубокую, уходящую далеко вбок выбоину, напоминающую пещеру, со следами старого **кострица** [Live and remember].*

A quantitative analysis of the use of special formants allows us to note the use of a significantly smaller number of expressive words with derogatory and dismissive ones, however, the degree of their expressiveness is much higher, since it is common for a person to express negative emotions more strongly than positive ones. In this case, we have highlighted nouns with suffixes:

-ишк, -яшк: ворюшка, городишко, делишки, домишко, людишки, мыслишка and etc., for example:

*На выходные и на праздники Роза уезжала к себе в район и не показывалась по три дня, а потом привезет с собой какую-нибудь **мелочишку** и говорит, что получала товар – попробуй докажи, что она гуляла. (Money for Mary)*

-ец, -иц, -ц: братец, девица, дельце, книжица, пальтецо and etc., for example:

*Хочу я спросить его, на что он такое надеется. А? Не говорил он тебе? У нас в родове всякие бывали, но чтоб до такого дойти... От **стервец** дак **стервец**. Доигрался... [Live and remember].*

-уг, -ыг, -юг, -яг: ворюга, делега, пьянчуга and etc., for example:

*– Помнишь, Данила-мельник пил, дак его за человека не считали. Ну. **Пьянчуга**, и все. Так и звали: Данила-**пьянчуга**. Он ить один так пил, боле никто [Last date].*

Conclusion

Thus, the expressiveness of the language of V. Rasputin's works of art arises as a result of the unusual stylistic use of certain linguistic means, the intensification of the quantitative or qualitative aspects of what is designated, the use of associative images that cause a positive or negative emotional assessment. Despite the fact that the phonetic type of expressiveness in the Russian language is represented by a low frequency, that is why it is characterized by a high degree of expression. The use of phonetic expressions as characterizing means participating in the creation of the character's image is mainly observed in direct speech and in comments to it. At the lexical level, expressiveness is expressed either directly by the lexical meaning of a word, or it can be associated with the figurative use of linguistic units. Consideration of vocabulary with objective meaning revealed the active use of morphological and derivational means, primarily the suffixes of subjective assessment.

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