



DIALECTAL FORMS IN SYNONYMOUS AND ANTONYMOUS CONSTRUCTIONS IN YESENIN'S POEMS

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Abstract

Yesenin is a Russian artistic idea, the most widely read poet in Russia and at the same time not at all accessible to the public. The dialectal forms in synonymous and antonymous constructions in his poems still seem mysterious even to such sophisticated connoisseurs as professional writers and linguists. He came from the depths of Russia, from where, as Gogol wrote, from time immemorial, "in the breast of the people" a native folklore spring was beating. Yesenin deeply knew the life of peasant Russia, was closely connected with the life of the Russian peasantry - all this contributed to the fact that he was able to become a truly popular, national poet and in vivid works say his truthful poetic word about the main events of his era. The problem of the topic under study is that, despite the increased interest of linguistic researchers and critics in Yesenin's works, there remain many questions, controversial issues and unclear situations that we will encounter in this thesis and which will be clarified.

Keywords: artistic words, combination, compatibility, observation, figurative mastery, reality.

Introduction

Dialectisms, native Ryazan speech, organically merged into the general flow of Yesenin's poetic word, allow him to "sing in his own way", originally, make his poetry "the best expression of wide sunsets beyond the Oka and twilight in damp meadows, when either fog or bluish smoke from forest fires falls on them" [1].

Synonyms in Yesenin's poetic speech are numerous and varied, often extraordinary. For example, the synonym chain for the noun sky includes the bookish sky Part of cultural consciousness is linguistic consciousness, and if we want to revive culture, to promote its flourishing, then we must begin with language [2]. "There is no clearly defined boundary between the self-awareness of language elements and other elements of culture... in historical turning points, the native language becomes a symbol of national self-awareness," writes Moscow linguist Nikitina S.E., who has studied the folk picture of the world. In recent decades, research institutes of the





Russian Academy of Sciences and many universities in Russia have been collecting and describing dialects; they have created various dialect dictionaries [3].

Such collecting activities, in which students also participate, are important not only for linguistics, but also for studying the culture and history of the people and, undoubtedly, for educating the youth. It is not without reason that N.V. Gogol notes in "Dead Souls" [4]: "And every people... has distinguished itself in its own unique word, which... reflects part of its own character." Thus, the significance of dialects and their problem reaches enormous proportions. There is no shadow of doubt that the topic under study is relevant and important.

Dialectal forms can be included in the composition of synonymous constructions [5]. Original, unusually constructed synonymous series are one of the most expressive signs of the language of any master of artistic words. The combination of commonly used, neutral and stylistically limited, occasional in structure and compatibility, metaphorically filled, highlighted in the text synonyms is inherent in Yesenin's poems. Synonyms in Yesenin's poetic speech are numerous and varied, often extraordinary. For example, the synonym chain for the noun sky includes the bookish sky (The light dawns on the river backwaters // And blushes the grid of the sky.) [6] and contextual-situational synonyms built on the basis of comparison: heavenly roof - blue water - blue dust - blue grass - heavenly sand - heavenly grass - and the unexpected combination of blue belly [7]:

So that the grains under the heavenly roof
Create, like bees, the darkness.

It is good under the autumn freshness
To shake the apple-tree soul with the wind
And watch how the sun's plough cuts
The blue water over the river.

("It is good under the autumn freshness...");
Behind the dark strand of the woods,
In the unshakable blue [8],

A curly lamb - the moon
Walks in the blue grass.

("Behind the dark strand of the forest...");
Oh my God, my God, this is the depth -
Your blue belly.

The golden sun, like a navel,
Looks into the Caspian mouth.

("Oh my God, my God, this is the depth...").





In the "Dictionary of Synonyms of the Russian Language" [8] edited by A.P. Evgenyeva, in the dictionary entry for blizzard, the words blizzard, snowstorm, snowstorm and their interpretations are given. All these nouns are in Yesenin's poems. But here is how he describes a blizzard (according to the dictionary - "a snowstorm, snowfall, accompanied by a strong wind..."): The blizzard squeals, // As if a wild boar, // Which they were going to slaughter... ("The Blizzard"); The blizzard roared. Under the window // As if the dead were dancing... ("My Path"); The snowstorm cries like a gypsy violin... ("The snowstorm cries like a gypsy violin..."); as well as the snowstorm howl, snowstorm sobs, the screeching of the snowstorm, etc.

Apparently, the same typo is the spelling of the club in "Bogatyrsky Posvist": the content of the poem does not allow for mentioning the club - an ancient weapon in the form of a heavy club with a thickened end. We are talking about the police - part of the plough: "an iron shovel ... serves to dump the earth" (V. I. Dahl) [9].

Dialectal word-formation models also serve as convenient "building material" for Yesenin's poems. The stylistic marking of such forms as opposed to the literary norm is usually not emphasized by the poet. Let us give just a few examples: in the evening, in the evening, color ("flower"), apple (Tanya walks in the evening by the ravine behind the fences; The river laughed after me; I will kiss you drunk, I will crush you like a flower; Gray hair, like an apple blossom) and many others. etc.

The fact of S.A. Yesenin's use of various synonymous constructions can be regarded as a manifestation of a creative artistic approach to the organization of the compositional and speech structure of the text [12]. This approach shows the author's orientation toward the selection of means of the national language, the attitude toward the people as the bearer of the spiritual values of Russian culture, who have consolidated in the language centuries-old experience, observation, and figurative mastery of reality [10]. Dialectisms, native Ryazan speech, organically merged into the general flow of Yesenin's poetic word, allow him to "sing in his own way", originally, make his poetry "the best expression of wide sunsets beyond the Oka and twilight in damp meadows, when either fog or bluish smoke from forest fires falls on them" (K.G. Paustovsky).

He is the only poet among the great Russian lyricists in whose work it is impossible to single out poems about the Motherland in a special section, because everything written by him is dictated, permeated with a "feeling of the Motherland". This is not Tyutchev's "faith", not Lermontov's "strange love", not Blok's passion-hatred [11]. This is the "feeling of the Motherland" itself. As a result of the conducted analysis of the use of dialect vocabulary in the works of S.A. Yesenin, we came to the following conclusions. Dialect vocabulary is the most common means of creating a national or - already - local flavor in the traditions of Russian literature. The singer of the "country





of birch chintz", who knew the vernacular well, often used it in both poetry and prose, since it is the local, dialect vocabulary that in a number of cases is capable of conveying the most heartfelt intonations, including the "sad tenderness of the Russian soul". The fact of S.A. Yesenin's use of dialect vocabulary is also evident. Yesenin's use of this layer of vocabulary can be considered as a manifestation of a creative artistic approach to the organization of the compositional and speech structure of the text. This approach shows the author's orientation toward the selection of means of the national language, the attitude toward the people as the bearer of the spiritual values of Russian culture, who have consolidated centuries-old experience, observation, and figurative mastery of reality in the language. Thus, using the example of S.A. Yesenin's works, the diversity of the use of dialect vocabulary in fiction was shown. A number of dialectisms were interpreted, and some "dark spots" in the lyrics were clarified. The work reveals the role of dialectisms specifically in Yesenin's work and in artistic speech in general. The tasks facing us at the beginning of the work have been accomplished. The study of this topic has once again shown how deep, inexhaustible and rich the Russian language is and how skillfully and skillfully the great writers and poets of Russian literature used it.

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