

IMPLEMENTATION OF THE CATEGORY OF DIMINUTIVITY IN RUSSIAN MODIFICATION WORD FORMATION (ON THE MATERIAL OF EARLY WORKS OF F.M. DOSTOEVSKY)

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ABSTRACT

The article discusses modification formations in the idiostyle of F.M. Dostoevsky on the example of the novel "Poor People". A description of the modification word-formation types of adjectives is given with examples based on a literary text.

Keywords: idiostyle, linguistic picture of the world, modification, word-formation type, emotive meaning, evaluativeness, key pictorial and expressive means, characterization of characters, connotation, expressiveness.

АННОТАЦИЯ

В статье рассматриваются модификационные образования в идиостиле Ф.М. Достоевского на примере романа «Бедные люди». Дается описание модификационных словообразовательных типов имён прилагательных с примерами на основе художественного текста.

Ключевые слова: идиостиль, языковая картина мира, модификация, словообразовательный тип, эмотивный смысл, оценочность, ключевые изобразительно-выразительные средства, характеристика персонажей, коннотация, экспрессивность.

INTRODUCTION

The promising areas of Russian linguistics at the present stage include the study of the ideological aspect of Russian word formation as a special level of the language system, reflecting the specifics of the linguistic picture of the works of Russian literature. This is due to the growing attention paid to the issues of individual linguistic creativity.

The study of the word-formation structure of a word gives an idea of the relationship between synchronous and diachronic processes that determine the dynamics of word production and the peculiarities of the perception of the motivation of words by native speakers. Knowledge of the laws of derivational derivation opens up the prospect of studying the creative possibilities of speakers in realizing the potential of the system.

A comprehensive analysis of the grammatical, logical-semantic and stylistic aspects of the lexical meanings of evaluative words and individual grammatical categories of evaluation is presented in the works of N.D. Arutyunova, G.A. Zolotova, A.A. Ivina, E.S. Kubryakova, P.A. Lekanta, T.V. Markelova, V.N. Telia, V.I. Shakhovsky, N.Yu. Shvedova, etc.

It is also obvious that with the course of historical time, the cultural and artistic significance of describing linguistic assessments of the image of a person, one of the main elements of any national culture, increases.

Therefore, the sphere of figurative names of a person is gradually acquiring a high status, which has a special "field" of activity, including at the intersection of the category of assessment and the category of personality, and is realized in very diverse ways in the polyphonic contexts of F.M. Dostoevsky, defining the originality of his idiostyle.

The significance of the analysis of the lexical meanings of evaluative words is associated with the peculiarities of the evaluation category, which acts as a kind of reference point in the life of society.

Interest in the work of the great Russian thinker is due to the lack of a holistic and systematic description of Dostoevsky's "linguistic portrait", the phenomenon of which is revealed in the opposition of author's assessments and character assessments, including auto-characterization - "the hero's word about himself" [1, 100].

The study of the writer's idiostyle shows the prospects for the analysis of linguistic phenomena in connection with consciousness, thinking, human spiritual life, national psychology, and culture.

The evaluative fragment of the linguistic "picture of the world" of the artist of the word is especially significant in the field of axiological characterization of the face, since "Dostoevsky makes a number of discoveries about human nature. Human nature is polar, antinomic and irrational" [2, 35].

Back at the beginning of the 19th century, W. von Humboldt noted that language as a human activity is permeated with feelings. In the light of this concept, linguistic comprehension of systemic emotive means is quite feasible.

At all times people have experienced, are experiencing and will experience the same feelings: joy, grief, love, sadness. A huge emotional experience has been accumulated. In this regard, psychologists talk about the universality of emotions, the list of which itself reflects the common human experience of understanding human mental activity.

Emotional processes are studied in various sciences: philosophy, physiology, psychology, linguistics. Any study of emotions, including the study of their linguistic expression, requires an integrated approach. So, in recent decades, in all socio-cultural spheres of modern life, there has been a significant increase in attention to the emotional sphere of a person, the linguistic implementation of which has not yet been fully investigated both in communication theory and in text theory.

Despite the fact that linguistics turned to the study of the emotional sphere later than other sciences, significant results have already been obtained: for example, within the framework of the new humanistic paradigm, a special emotological direction has appeared, in which the problem of "emotion in language" is being actively developed. Currently, one of the priority areas in emotology is the study of texts that express the "world of emotions".

Some scholars consider the category of assessment so important for linguistic consciousness that, along with the linguistic picture of the world, they separately highlight the value one, i.e.

the meanings that are most essential for a given culture, their totality, and forms a certain type of culture, which is supported and preserved in the language.

This category is one of the most popular in the speaker's linguistic picture of the world, because its semantics carries the value system of the surrounding world and the value of a person in it, determined in linguistic units.

These units include the adjective, which is inherently inherent in a characteristic (attitude, including value) as the basis of quality, and its typology is based on the differences between the carriers of the characteristic, the objects of assessment. It indicates a certain state, quality, feature, inherent or attributed to an object [7, 294].

The purpose of this article is to consider adjectives with emotive-evaluative meaning as the most vivid means of linguistic expression of the expressiveness of a feature in the novel by F.M. Dostoevsky's *Poor People*.

Fyodor Mikhailovich Dostoevsky is one of the most decisive innovators in the history of Russian prose. His artistic language was built on the basis of a daring transformation of the usual norms. A qualitatively new type of verbal and aesthetic harmony was created by the writer from the motley chaos of street vernacular, clerical turns, newspaper jargon, parody games, all kinds of speech errors, lapses and slips of the tongue.

In Dostoevsky's novels there is always a heap of events that end with scenes of the highest tension. They are strange, chaotic, irrational, spontaneous. Heroes act contrary to reason, not realizing themselves, having lost control of events; subterranean currents in the soul attract to actions.

In the end, it is not the people themselves who act, but the hidden elemental forces unknown to them.

The dreamer-Dostoevsky, romantically striving from reality to the mysteriously fantastic, discovered the "fantasticness" of reality itself, about which he would later say: "We will never exhaust the entire phenomenon, never reach the end and beginning of it. , and even then only by glance, but the ends and the beginnings are still fantastic for humanity "; and elsewhere: "... what the majority calls almost fantastic and exceptional, for me sometimes constitutes the very essence of reality ..." [7, 47].

The story of the miserable St. Petersburg official Makar Devushkin appeared in Russian literature. The story of a half-impoorished St. Petersburg official is a typical Gogol story. After "The Overcoat", "Notes of a Madman" and the whole mass literature of a narrative and essay nature generated by them, this topic could even be called hackneyed. Framing the main plot with a number of details, executed in the spirit of a kind of documentary, echoes the tradition of a physiological sketch.

The life of the capital is revealed in front of the reader's eyes in its everyday, most prosaic details. The images of the main characters are surrounded by a whole gallery of "doubles" (Gorshkov, father and son Pokrovsky, cousin Varenka, etc.), the mutual projection of which sets off, makes the description of their fate more ambitious.

The variety of types – from street beggar to "his excellency" – gives aptly captured details a social sound.

However, most critics have escaped the “Copernicus coup” produced by the author of *Poor People*, carried out from within the art school that he had completely mastered. Dostoevsky, as it were, blows up its foundations, while laying the foundations of his own system. The artistic and psychological features of *Poor People*, which were neglected, were in fact the seed of Dostoevsky's originality, which gave grandiose shoots in his mature work.

The main character of *Poor People*, Makar Devushkin, at the cost of incredible hardships and extreme dedication, is trying to achieve the cherished goal and, suffering a complete and irrevocable collapse, falls into mortal despair. The asceticism of Dostoevsky's hero turns into a sublime and touching affection for Varenka Dobrosyolova, he comes to life, humanizes (the very surname Devushkin is “human”).

Responding to his critics, who saw in *Poor People* a verbosity, talkativeness, allegedly stemming from the inexperience of the author, Dostoevsky noted in a letter to his brother dated February 1, 1846: “They do not understand how it is possible to write in such a syllable. In everything they are accustomed to seeing the face of the writer; I didn't show mine. And they have no idea what Devushkin says, not me, and that Devushkin cannot speak otherwise” [2, 85].

Dostoevsky chose the genre of the epistolary novel for his work. Thus, the heroes of *Poor People*, Makar Devushkin and Varenka Dobrosyolova, were given – through their correspondence – the freedom to reveal and fully express their inner world.

In other words, the subject of Dostoevsky's depiction is the self-awareness of the heroes, the history of their spiritual life.

The author's speech and the speech of various characters in Dostoevsky are similar both in lexical composition and in rhythmic-syntactic organization. But the absence of a worldly plausible speech individualization in this case is not a weakness, but a conscious and fruitful creative attitude. Only such a system can provide free dialogical contact between the author and the heroes and the heroes with each other.

Dostoevsky abandoned the “language barrier” in order to in-depth study of the most complex shades of human relations. At the same time, the speech of the heroes is marked by a subtle emotional individualization – the imprint of human uniqueness. And the speech of the narrator – with all variants of the structure – creates the image of the author as an integral and multifaceted personality, capable of unlimited understanding of other people's thoughts and feelings.

Dostoevsky's language sounds very modern today, more and more revealing its deep naturalness, due to the correspondence of the writer's innovative experiments to the inner spirit of the Russian language.

The characteristic of linguistic means, in one way or another, aimed at expressing lexical meaning, is one of the most important tasks of modern linguistics, without which it is impossible to fully describe the language, identify the person's knowledge of the world reflected in the language, and study psychic reality.

It seems that the difficulties in studying the lexical meaning are caused by the following factors: the lack of specialized means of expression, the focus on the transmission of pragmatic information of units of different levels of language, close interaction in the field of pragmatics of language and speech.

The special means serving the semantic sphere of the language include expressive lexical units, modification word formation and syntactic constructions.

These means often appear together in utterances that carry out the expressive function of language.

Given the presence of a group of leading universal emotions in the emotional experience of mankind, one can assume the existence of universal emotive meanings in lexical semantics, since the experience of mankind in cognizing emotions is fixed in linguistic units.

Adjectives realize their functional orientation in a communicative situation of a special – evaluative type.

And thus, adjectives with an evaluative meaning have the ability to fill an utterance with various communicative-semantic content, depending on the speaker's intentions and the properties of emotionality.

A variety of means for expressing emotional-figurative stylistic shades provides the speaker with word formation. The Russian language is distinguished by an exceptional richness of word-formation resources with a bright stylistic coloring.

This is due not only to the developed system of Russian word formation and the functional and stylistic fixation of some word-formation models, but also to the productivity of modification, emotional and evaluative suffixes, which give words a variety of expressive shades.

The importance of modification suffixes lies in the fact that they help the writer to reveal the attitude of the hero to a particular phenomenon, event or to a certain person, as is the case in the works of F.M. Dostoevsky.

Modifying word-formative meaning is some additional (modifying, modifying) component of the meaning that is present in the motivated word and absent in the motivating one. Motivating and motivated words always belong to the same part of speech.

The main functional purpose of modern modification word formation is the expression of evaluative and emotive meanings.

Modification values are expressed in prefix and suffix methods, less often – in prefix-suffix methods.

Among the modification meanings of adjectives, the following stand out:

- the meaning of negation or opposition,
- gradation values (reflecting the degree of manifestation of a sign),
- endearing expressive meaning,
- stylistic modification.

The meaning of the negation or the opposite of a feature called a motivating word is expressed by the prefixes не- (нечестный), in F.M. Dostoevsky: невыгодный, нездоровый, незнакомый, неприятный, неясный; без- (беззастенчивый, бесчеловечный), а- (асинхронный), анти- (антигуманный), против- (противоестественный), ир-/им- (ирреальный, имматериальный).

Gradation values:

a) the meaning of the weak degree of manifestation of the trait is expressed by the suffix -оват- (беловатый); F.M. Dostoevsky: мешковатый, плоховатый;

b) the value of the moderate degree of manifestation of the sign – with the prefix небез- (небезызвестный); prefix по- in formations from comparative forms (посильнее); suffixes -енек/-онек- (in short forms: долгонек, коротек); -ав-/ощав- (моложавый, худощавый);

c) the meaning of a high (amplifying), highest or excessive degree of manifestation of a trait is expressed by the suffixes -ейш-/айш- (сильнейший, крепчайший), in F.M. Dostoevsky: важнейший, вернейший, добрейший, достойнейший, любезнейший, малейший, покорнейший, страшнейший, ужаснейший, отборнейший, необходимейший;

-ущ- and -енн- (большущий, здоровенный);

prefixes наи- (наилучший, окказ.: наиотважный); F.M. Dostoevsky: наипреданнейший;

пре- (премилый); F.M. Dostoevsky: пребедственный, прегадкий, прекомический, препонятливая, прескучное, престранный, прехорошенький;

раз- (развесёлый), in F.M. Dostoevsky: раззадорный; распрекрасный;

пере- (чиненый-перечиненный); архи- (архиглупый);

сверх- (сверхдальний, сверхпрочный), F.M. Dostoevsky: сверхштатный;

супер- (суперсовременный); ультра- (ультрамодный);

the first components of additions are много- и все- (многоопытный, всеильный), in F.M. Dostoevsky: всевозможный, вседневный, всеобщий, всеобщий.

the affectionate expressive meaning is expressed by the suffix -еньк- (беленький), in F.M. Dostoevsky: бедненький, бледненький, веселенький, добрененький, желтенький, миленький, новенький, простенький, свеженький, смирененький, тоненький, худенький, чахленький, and in combination with an amplifying meaning – suffixes -охоньк-/ошеньк- (белёхонький, белёшенький) and усеньк- (малюсенький).

The function of stylistic modification is performed only by the suffixes -ецк- (простецкий, неважнецкий) and -|а|щ- (немудрящий).

Word-formation synonyms are possible among adjectives with modification meanings of negation or opposition of a feature called a motivating word, and gradational meanings: асимметричный – несимметричный, неосновательный – безосновательный, аморальный – антиморальный, антихудожественный – противохудожественный, милый – милейший, архиглупый – преглупый – глупейший, разлюбезный – прелюбезный – любезнейший, архиреволюционный – сверхреволюционный – ультрареволюционный, суперсовременный – сверхсовременный – ультрасовременный, длиннейший – длиннющий, здоровущий – здоровенный.

In the novel by F.M. Dostoevsky's "Poor people", modification formations are frequent, expressed by the affixes of adjectives, with the meaning of negation or opposition of a feature called a motivating word, a weak degree of manifestation of a feature, a moderate degree of manifestation of a feature, high (amplifying), higher or excessive degree of manifestation of a feature and an affectionate expressive meaning.

However, in the work there are no derivatives with the meaning of negation or opposition of the feature called the motivating word, expressed by the prefixes а-, противо-, анти-, ир-, им-; with the meaning of a high (amplifying), highest or excessive degree of manifestation of the trait, expressed by the prefixes супер-, ультра-; and also skimmed on derivative words in which affixes perform the function of stylistic modification.

This is due to the fact that the vast majority of these formants are borrowed. These prefixes do not play a noticeable role among morphemes of the modern Russian language, but at the same time prefixes of foreign language origin are very productive.

The stylistic resources of the Russian modification suffixation are rich enough to express the emotional-figurative characteristics of a character or phenomenon of a work of art. And despite the fact that the literary language of that time did not have the stylistic possibilities that exist today, nevertheless the great masters of artistic imagery, which is for world literature F.M. Dostoevsky, with the help of suffixes with an emotional connotation, showed all the richness of shades of the Russian word.

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