

M.K. Zhunusova^{1*}, Z.Z. Ordabaeva¹, A.K. Alpysbaeva², G.E. Ospanova²

¹Karaganda University named after E.A. Buketov. Karaganda, Kazakhstan

^{3,4}Non-profit joint stock company "Medical University of Karaganda", Karaganda, Kazakhstan

(e-mail: ZhunusovaMK@mail.ru, ordabaevazz@mail.ru, jarasai160515@mail.ru,

ulbaxram.ospanova@bk.ru)

Semantic-stylistic features of the initial and final sentences of the text (on the example of the genre of the story)

The article provides that the initial and final sentences have a special function in the content of the text, are of particular importance in increasing the attention, interest, and passion of the reader's attention to the content of the text. The novelty of the article is to identify the linguostylistic integrity of the most basic elements in the text formation of the narrative genre, forming a single thought, which is in the study of the text formation. The purpose of the study is to analyze in the direction of disassembling and reconstructing the whole (in the service of the initial, final sentences), as a result of which, in practice, these elements form the law of integrity of the text as a whole. When conducting linguistic analysis of the text, the authors showed by analyzing specific examples that various patterns of holistic thought ultimately find solutions in the final sentences of the main thoughts, ideas, and conclusions of the narrative genre, and not just from their beginnings. It is clarified that emotionally expressive sentences are structures that are unique to initial sentences. It has been proven that such a structure, which immediately attracts the attention of the reader, can immediately cause a positive or negative reaction, is also distinguished by the function of creating a figurative image. It is established that the beautification techniques used in figuratively-expressively constructed initial and final sentences, borrowed from the realities of life, have a special function in figuratively conveying to the reader various situations related to man and society, environmental and natural phenomena, and the psychological state of a person.

Keywords: text, linguistic integrity, initial and final sentences, text elements, figurative and expressive means.

Introduction

This issue is considered in the works of I. Arnold and L. Lisovitskaya. I. Arnold's initial functions of the text are: 1) to engage the reader, to draw attention to the work ("intriguing" functions, the functions of attracting the reader); 2) modeling, coordination of the introductory function (modeling of the input function); 3) signaling or demarcation (signaling or delimiting function); 4) giving aesthetic pleasure to the reader (aesthetically adjusting function) [1; 23], L. Lisovitskaya analyzes that.: 1) to create a general attractive tone (sound) to the text (creation of general tonality); 2) modeling of the communicative situation (modeling of the communicative situation); 3) to pay special attention and interest to the reader (creation of tension and interest of the reader); 4) introductory-informational (input-information function) [2; 5].

In addition to this analysis of sentence functions, L. Lisovitskaya also gives a brief description of the content of each of them. For example, she says that the first one evokes an emotional feeling in the reader, has an impressive rhythm, expressive color, and is in such a way as to anticipate the specifics of the text. In our opinion, all of these functions are closely related to each other, complement each other and serve to convey the overall content of the text. Therefore, as long as the sentence is not effective, it is impossible to attract the reader to the text, to pay special attention to the plot of the work, to motivate him, to make him interested in any kind of communicative situation, information.

Therefore, we decided to consider the level of performance of these functions on the basis of semantic and stylistic laws of sentences.

Methods of research

Emotional-expressive sentences. Researchers argue that the terms emotionality and expressiveness in language are not synonymous, that they have significant differences, and that they often come together in one sentence. Therefore, we will consider them in connection with the fact that they are used in a personal and expressive way, depending on the appearance of the individual sentence. Research shows that "words

* Corresponding author. E-mail address: ZhunusovaMK@mail.ru

that are perceived as emotional can cause a positive or negative reaction in the human mind. And expressiveness in language should be understood as a personal word, phrase, expressiveness in a sentence" [3; 36].

Here is an example of an initial sentence in a structure that can immediately provoke a positive or negative reaction in the mind of the reader, and immediately draw attention to the text of the work:

Oh, my dear! I would not have come from the War, than I saw this tragedy!

If I lost my loneliness, I would not see this house! (A. Abishev. Eagle grove)

Sentences, which are emotional in nature—*Oh*, are the means of interjection emotional tone — the pronoun of — *Oh*, the dexterity of this reference noun, the inversion verb combinations (if I did not come, I did not see) — language techniques that help to accurately convey the character's stress. The fact that the initial sentences are presented in such a way, such a structure does not leave the reader indifferent, "what will happen next?", "What kind of grief?" inevitably excites the reader.

Other examples of emotionally accepted in initial sentences:

1. — *Oh my God, it's hard, my dear!... It makes me suffer! (K. Mukhanbetkaliuly. A winding road).*

2. — *Oh my God, he killed me! (T. Abdiraiym. Zhanat)*

3. — *Oh my God!... Oh my God! (K. Sattibayuly. The clown world).*

These are also sentences made of words that express the character's special stress, punctuation marks (dots, exclamation mark), which serve to significantly affect their emotional perception.

About such a function of punctuation, which explains the emotional reaction, the famous stylist I.V Arnold writes: "Punctuation identifies many important emotionally-expressive relationships, emotional pauses (breaks), irony, etc." [4; 103].

Many dots at the end of the given sentence also give an expressive tone to the sentence, and negative verbs repeated with the pronoun — *oh* (difficult-oh, suffer me) are also used to thicken the emotional color of the sentence.

The first sentence of Omirserik Zhuman's story "Night and Toleubek" begins as: "God forbid! Terrible!» The author immediately draws the reader's attention to the work with the words of a very difficult, tragic situation, which immediately frightens and shocks the human soul. Here, too, "What's the matter, oh, it's so hard?!" The thought inevitably excites the reader, hastening him to get acquainted with the continuation of the story. The negatively meaningful noun "Terrible" in the postposition means a frightening, awkward message.

R. Suleimenov's story "The Old Man and the Wolf" also came out of nowhere, "when the dawn breaks, the sun shines through the sky and caresses the surroundings." Terrific!", "Shame!" begins with negative emotional words. The story is about the wolf of the narrow time and a man of faith in the way of life during the artificial famine of the apocalyptic times experienced by our people:

1. *That's it! That's it! — Oh my gosh! (S. Assylbekov. Nazkonyr)*

2. *How could I know that I would be ruined and prosperous, I would have waited if I had known (S. Salimbayev. Night fight).*

The first of these is an incomplete, short sentence that represents a happy moment, a sentence given in the idiomatic semantics with the repetition of the noun, the emotion is perceived. Although it is not clear who the protagonist is talking about, the impression is gratifying. The reader is in a hurry to find out to whom and under what circumstances it happened, and what hurts — the emotional response of the protagonist. The second is emotional: firstly, it expresses the character's regrets, and secondly, it creates a feeling of pity in the heart of the reader. "Why was it destroyed? What is the sudden threat?" the reader is inevitably concerned with such questions.

All of these are sentences from the words of the protagonist, which are very accurate and impressive. Of course, this does not mean that the author's narrative is not always the case, because the writer is a jeweler of words, so his pen in each part of the wording system expresses the word table in accordance with the requirements of the text:

Gaziz came home very upset (M. Imanzhanov. Youth).

There was a knock on the door once or twice, and without waiting for the permission of the person inside, a tall stranger burst in (T. Mameseit. Male neck).

Of course, it is not easy for Ayauly came very upset and angry at home, so the reader cannot be indifferent to this information, and he has many more questions.

In the second example, "the intrusion of a tall stranger without permission" is also an act of aggression, immorality, and negative emotional reactions. Both sentences are impressive in terms of semantics and style.

In one of the following sentences — about joy, in another — about resentment, and in another — about tragedy, in short, about different moods and emotions of a person:

– *Came!* — said Kaliya, who was looking from the balcony, ran into the room (E. Akimkulov. *Guests*).

Zhasulan woke up frightened by the mournful voices of women (S. Asylbekov. *Nostalgia*).

Karibek was shocked in one day as if a whip hit him in the forehead (D. Ashimkhanuly. *Comrade General*).

Here are all the examples that seem to make an impression on the text of the work. This is the requirement for literary text: "equal influence on the thoughts and feelings of the reader" (G. Musrepov).

In general, we believe that the semantic, syntactic structure, figurative nature of the literary text, that is, its so-called expressive nature, which gives the sentence a sentence property, serves a functional function.

V.Nikolaeva writes, who studied the structural features of the first and final paragraphs: The final paragraphs are the essence of the author's emotional-evaluative relationship to what is said in the story, where the main idea of the work is summarized. This often predetermines an enhanced lyrical ending. Therefore, in the final paragraphs the writer emphasizes all the possibilities (resources) of poetic approaches: rhythm, general musical melody of phrases (sad, joyful, exciting, etc.), words that emphasize the inner state of man or nature, which is sometimes "shared". It is not accidental that he takes into account the choice according to certain lexical meanings, the use of a variety of linguistic approaches, the ability to use very delicate sound recordings " [5; 208-209].

In this statement, the researcher suggests that writers use more clear sayings at the end of the story than at the beginning of the story. In our opinion, the linguistic and stylistic requirements for any of the initial and final sentences are the same: the words must be effective, rationally chosen, the syntactic structure and semantics must be in accordance with the nature of the thought, the effect (emotional power) must be strong, figurative, expressive, stylistic function of both is — an effective representation of the idea. In this regard, masters of rhetoric pay special attention to the rational and effective use of artistic methods inherent in the system of speech, so that the work is written in such a way that it has a significant impact on the mood, cognition, consciousness and soul of the readership. "In fact, the word in the artist's hand is like the paint in the artist's hand. The changed word will add to the effect and enrich the human knowledge; if a word expresses the same thing, it is possible to discover the various secrets of life by transforming it" [6; 231].

There are a variety of artistic language techniques that reveal this variety of secrets. Metaphors, metonymy, imagery, similes, epithets, etc. are usually mentioned first.

Metaphor. Saying that, "Aristotle was the first who speaks about metaphor, is also correct. But according to Aristotle, the scientist had a way of historical research, even a single way. For example, Isocrates, who lived before Aristotle, demanded that the word used as a metaphor should be easy to understand, beautiful, most convenient and popular" [7; 5] — wrote specially studied scientist B. Khasanov". From this it is clear that this approach to the use of the word has attracted attention from time immemorial. Of course, this is reasonable, because it is not limited to the expression "one word is one concept", but can be used in a "diverse" sense, which, of course, creates a significant opportunity for language fluency. Therefore, it is natural that human beings, who want to constantly improve their language skills, should pay special attention to this issue from an early age.

Because of this, it is true that in any of our spoken or written languages, words are often used interchangeably. A. Sybanbayeva in her scientific work "Linguistic nature of metaphor and conceptual metaphors" comprehensively analyzes the cognitive and literary function of metaphor.

The scientist B. Khasanov divided the metaphorization of word groups into individual topics, made a detailed analysis with specific examples and spoke about the ability of each word group to metaphorize: "In the metaphorical use of the verb, the imagery of the word is revived", — he said [7; 112], and refers to the word professor A.N. Efimov: "It is well known that the verb is a tried and tested tool of artistic expression with its diversity of semantic shades, well-developed personality system and syntactic connections" [7; 112]. Examples of the use of the verb described in the following sentences:

By midday, Borandy's trade begins to slow down (Sh. Murtaza. *Shakalak*).

The short day in January, leaned up the ridge, notified for a while and fell down (K. Iskak. *Aktokty*).

Twilight is short in Astana, and soon the city was in the middle of the night (G. Tolegul. *At the bus stop*).

The village landed at the foot of Kolkamys (K. Sarsekeyev. *Kulatay*).

Regular verb metaphors in the literal sense (trade's slow down, village landing, lean up, downfall, etc.) are heard phrases, but they convey the idea figuratively. That is why A. Sybanbayeva says: "Metaphor is one

of the means of enriching and beautifying the language, a way to convey a person's thoughts in a figurative, artistic, emotional way" [8; 22].

The place of metaphors in the final sentences is a legitimate goal, as any writer tries to show the solution of the ideological goal in the final sentences, which are considered to be the end of the literary text. At the same time, it is obvious that the narrators of the final sentences of the writers, who arranged the wording according to the content, have a great stylistic load, especially their poetic, figurative nature, which ends in a verb metaphor. Let's illustrate our point with examples:

He was in a strong position, hugging a crippled man with one leg in front of him (K. Akhmetbekov. Torn book).

The car must have been going uphill, it was getting heavier, it was impossible to stop, he pressed on the gas, it was almost ready to climb to the top of the hill, it was as if someone was pulling hard behind it, and car went rapidly to the plain (S. Muratbekov. On the way back and forth)

– «He came until old age. If I continue write poems, he will read even one and look for my book! He will come. Let me just write, let me write!» This is the point that Erkegali paid attention to. When he went to the door, the saleswoman said, "Let me remember this man" and watched him for a long time (E. Konarbayev. Echo).

Latif's imagination flew into space (I. Zhakanov. Kazakh waltz).

Another surprise accumulates in the chest of the kuishi (A. Kekilbayev. Hungry wolf).

Descriptive verbs are used in a variable sense, not in their own sense.

The metaphor repeated in the first illustration depicts a father's meeting with his son, hoping to hear from his son, who had gone to war, not to hear bad news for forty years after the end of the war, in the second example, the "go rapidly" is the speed of the car going too fast, and in the following examples, the fact that the seller stared at him for a long time before Erkegali left, "flying" into the imaginary space means joy, and "accumulating" (music) means the birth of a new state.

Results and discussion

The use of metaphors in the present tense: "Meruert flew up into the arms of his grandfather, began to caress and kiss him on the face" (M. Sydykov. Meruert). The word "Flight" has long been used as a metaphor in the history of the Kazakh language [8; 114]. While "Flight" is used as a metaphor as a synonym for the words "die", "get up", "stand up", "be cold", "go fast", now there is another meaning — "come running fast". The author was able to illustrate the fact that the missed granddaughter quickly reached his grandfather. The abbreviated auxiliary verb "up", which is combined with the metaphor in the first component of the related sentence, is taken to describe the urgency of the action. The author was able to illustrate the fact that the missed grandson quickly reached his grandfather. The abbreviated auxiliary verb "up", which is combined with the metaphor in the first component of the related sentence, is taken to describe the urgency of the action.

Let's look at another example: "That feeling is beginning to gnaw the soul as a worm and stinging more and more, makes you feel like a stray dog and is beginning to make land" (S. Muratbekov. Freeze). In "gnaw" and "sting" the two repetitions in the related sentence "beginning" and "beginning" serve to describe the progressive nature of this action.

The constant metaphors of "feel like a stray dog" and "to make land" in the second component of the compound enhance sentence expression. Especially in the case of litota "make land"; the phraseological meaning of "very embarrassing"; "shame the ground"; "implode reputation"; "disgraced"; "stepping on the foot" is especially effective in combination with "beginning".

The epithet in this sentence, which has a chiasmic character (stray dog — dog stray) — specifies the semantics of the word "mood", a figurative proper word for external appearance and internal meaning. And the formants -ып, -іп, -п connected to the verbs are used to create an expressive tone in the dynamics of the main character's inner stress.

R. Syzdyk, a scientist who studied the use of grammatical figures in Abai's poems, that the suffixes -ып, -іп, -п serve to accelerate the dynamic motion of the participle and analyzing Abai's poem "Summer" said: "It is not for nothing that the verbs of subordinate clauses are given the suffix -ып, -іп, -п with the past tense participle. The poet wanted to depict nature in motion. And Abai's poetic skill clearly found that in order for that movement to be alive, the words that express them must be in a certain grammatical form".

Let's analyze this example: *God of Blue darkened, frowned at wolf, which ran, looking back. Inside the deep ravine, the shy Sun hid its face in the clouds, as if it could not bear to look at the bloodied corpse.*

Graceful Steppe is calm with important view keeps all secrets inside. There is not wind. Only black crows fly, laughing loudly in violation of the dead silence, beating their wings (D. Ramazan. Revenge and Patron).

The paraphrase "God of Blue" used instead of Heaven in the first sentence of the text, in the context of the epithets "shy, proud" describing the Sun and the Steppe, creates an impressive picture with human behavior.

The phraseology "*there is no wind*" is a separate sentence, meaning "*completely quiet*", "*without wind*". The author replaced this quiet, windless day with the metaphor of "*dead silence*". Quiet, even no mosquito sound, instead of silence the epithet "*dead*" was used to reveal the essence of the scene being described. Such silence (probably the translation (calque) of the Russian phrase "*dead silence - mertvaya tishina*") is disturbed by black crows as human laughter.

It is obvious that in the final sentences regular metaphors are often used as a verb:

"It's been about ten days since the dog disappeared. Durdy's friends ended up with nothing that the dog had gone to native land" (B. Toleugaliyev. *Return of Kutkeldy*).

– *From my aunt Maria's house, — he said. I took her out of the hospital and brought her home. Let's celebrate, please join us.*

– *Ok, I will come. What is the address? — I said: I did not want to disappoint young guy.* (M. Skakbayev. *My neighbor's colleague*)

Father: — This Bay is chatting. It is better to be kind when you are older. Show me him and I turn his mouth to the east. After my father's these words, I did not open my mouth (O. Sarsenbayev. *Old carpet*).

Corresponding scientists divide metaphors into: poetic metaphor, lexical metaphor, traditional (in the folk literature), personal metaphor, linguistic metaphor, constant metaphor, individual metaphor [1; 60].

Regular metaphors at the end of the sentences: *end up with nothing* shows-regret; *not to break his mood*-not to offend; *not to open a closed mouth* — to be silent; *to turn one's mouth to the east*- is to rebuke; *chatting* is unreasonable speech and they are the short and variant figurative phrases used in the meanings of speech. One aspect of mastery is the economy of words, and writers who adhere to it, use mobile words, that is, regular metaphors, instead of using a lot of vocabulary to convey the clarity of thought and purpose in a sentence.

It is known that the word dog is used in connection with the negative actions of man, but about the use of dog some in a positive way, Academician A. Kaidar writes: "as ... you are a dog, hate like a dog's flesh, dog skin on the head, dog behavior, dog barking, dog acting" in many phrases, if a person looks like a dog and looks naughty, in another use it is used in the context of praise, encouragement, or self-talk, expressing closeness and greatness. [2; 48]. In the final sentence also the form in which the word is applied to itself. For example, in the writer D. Isabekov's story the final paragraph of "New settlement in the old house" is as follows:

"In the evening there was a big party in Yesirkep's house. All four apologized:" Let our tongues be hardened if we joke" — they said. Horse headed Tashkenbay took a glass:

Happy housewarming! — he said with big smile.

Dogs, — smiled Yesirkep unwillingly.

There is also the end of B. Amanshin's story "Crying on the road": "*Aktai came after two days. I was drinking tea from Alma's hand in her house. Then Aktai laughed at me, saying, "Oh, dog, you've tricked me, you've tricked me"*". In these sentences, the word *dog* is used in a self-deprecating, positive emotional sense. Thus, it is clear from the given examples that the function of the metaphor used in the initial and final sentences in conveying the idea is special.

Metonymy. It is an axiom that, it is always a powerful word — the soul of a literary text. Another way to make the language of work more effective is metonymy. Akhmet Baitursynov, a great linguist and scientist, spoke about metonymy with examples: "*It is called substituting the names of two things that are related to each other*" [3; 357]. And in Russian linguistics O. Akhmanova says: "*methonymy is a path in which the name of one object is replaced by the name of another, which is with the first subject, in relation to the Adjacency Association*" [2; 234].

Metonyms in the initial sentences:

– *Let my white table curse you, you are a dog, you trust your pocket, you ignoramus!*- shouted the owner of the house (M. Rakhmanberdiev, *Experience*).

– *Kokbel worried an accident.* (M. Skakbayev. *Joke*).

In the first example, marked is spent instead of *taste* and *money*, while in the second, the so-called *Kokbel* means that the villagers are worried about an accident.

Special attention was paid by the researcher L. Nurzhekeyeva on the linguistic nature, lexical and semantic features of this phenomenon; structure and ways of creation; to the stylistic function. For example, in the section of the researcher's work on the structure and ways of making metonymy, she gives specific examples of metonymic use of word groups (nouns, adjectives, numerals, verbs, pronouns, adverb, conjunctions, imitators): "If we know that the main purpose of a word is to convey an idea, the purpose of a literary word is to convey that idea impressively" And it is necessary to convey the impression in order to stay in the mind, to enrich the human soul by influencing thoughts and feelings" [9; 6].

Here are other examples of such impressive metonymy:

Urkiya, who was looking at the crowd of people waiting for the bus, noticed the familiar faces on the other side of the asphalt road (T. Shaldibekkyzy. Shadow).

He opened his eyes and looked around, but could not remember whose family he had come and overturned (E. Zhenisuly. Countrymen).

The old woman woke up frightened, and a supernatural force was knocking on the door incessantly. (B. Amanshin. Who is to blame).

In the first example, *familiar faces* are used instead of familiar ones, in the latter, *family, supernatural forces* — in the sense of home, man.

Metonyms in the final sentences. This approach is not uncommon in the final sentences. Because "in addition to saving words, metonymy is also used as a way to clarify and convey ideas clearly and accurately".

Consider the following examples:

Those who come with a bridle and leave with a bridle are short-lived and uniformly good (O. Bokei. Shugyla).

This is an ancient and mainstream, which were built by the bones of noble people (M. Kabanbayev. 56th Celebrating).

Nurgabyl walked through the window with arrogant looks. Somewhere the dog barked. Quiet village fell into a trance and fell asleep again (M. Rakhmanberdiev. Gift).

Hadisha took Valya by the hand and hurried to her house, which was locked for the whole winter. If she is not hurry, she will lose what she found. (Sh. Murtaza. One gentle ray).

It seemed to those who looked at him as if he was thinking of a trick (T. Alimkulov. Arasha).

One of the young chicks was walking on the ground (M. Asylgazin. The first summer).

All of the metonyms in these examples are substitutes for human words. Since "The life of the word is in the sentence", the essence of each word is revealed in its context. The first, for example, *short-lived, uniformly good* — substantivized adjectives metonyms, while they are used to show the qualitative character of the person, the *noble people* in the second example are used in the sense of the older generations of the previous generation, *village* — as people of that village; the next complex metonymy is *lost* in the examples — instead of the *girl*; phrase metonymy is *people who were looking, the chick* is a small person, that is, metonyms that convey the child figuratively.

Even in the given examples, there are many metonymic uses that depend only on the person — the owner of life. Of course, it depends, firstly, on the ability to combine each word, and secondly, on the ability of the writer to use it.

Let's look at other examples:

The official monument to the mule skinner was unveiled seven days later, and the impatient workers of the district were relieved. They say, that the driver of the Aupartcom brings him "saryagash water" once every three days so that he would not tell the previous story (D. Issabekov. Monument).

A bead fell from Bisen's eyes to his chest (J. Keikin. Even it's late).

Then the neighbor smiled: You are blabbing. It is a folk song. This drunkard would cry even when he is singing "Lonely Juniper" (M. Magauin. After Altybakan).

This is how my first shift started. There are still many shifts ahead. "Icebergs" are floating easily in the sky, floating over us, far away, far away. Nomadic clouds!... (B. Kanatbayev. Burmatros).

The next day in midday, the dombra player left. The black boy's heart sank, and he was left alone. This was the first time that a young rod had sprouted. Nobody noticed it (K. Akhmetbekov. Dombayra music).

The author's metonymy in the first example replaces the meaning of "saryagash water" — vodka, the meaning of this metonymy is clear only in this context. In another context, we would understand "saryagash water" in its own sense. If the author wrote that he carries one vodka every three days, it would be read rudely and without any effect. Therefore, the obvious effect of this metonymy prevails. In the second example,

"*Lonely juniper*" is used as the name of the song, in the third, "*beads*" — tears; in the fourth, "*icebergs*" replace the word "cloud" shown by the author through the parcel, and in the last example, "*spinning young rod*" means a young child. It is clear from these examples that metonyms are a complex way of conveying an idea that is impressively perceived by the reader.

Simile. "Writers use a lot of expressive and powerful words in their initial sentences that captivate, entice, educate, and emotionally impact the reader. The most common and effective method of depiction is simile" [2; 24].

If scientist T. Konyrov says: "Simile is an image that enhances the figurative, artistic, emotional and expressive quality of an object by comparing one thing with another on the basis of common features, academician M. Sergaliyev: "The stylistic function of the simile is different, in one case it aims to fit more meaning into a few words, in another case it allows the author to speak in parables, and the simile itself is due to the conciseness" [5; 42] shows the specifics of simile in the work. Now the role of this type of trope, which is common to linguistics and literary criticism, as a figurative phrase to give a figurative character to the initial and final sentences:

Winter storm rose like a frightened herd of deer (K. Zhunusbektegi. Horseherd).

The auto clubcar like matches began to tremble like a lost camel and began to cough like a young child (N. Kapalbekov. One swan).

This letter, written in large letters like the front foot of a camel, was sent from the retirement home to a correctional colony on a lovely late autumn day is no worse than summer. (Zh. Korgasbekov. Retirement home).

The following similes give us a beautiful and impressive picture of the writer's pen: "The national peculiarity of the Kazakh literary thinking is obvious from this category of similes. This is due to the fact that the methods of equality reflect the nature of the national system of thought, which is familiar to the people" [2; 24]. These similes, rich in national color, enhance the aesthetic effect of sentences and serve as a symbol of the language of the work as a whole.

In particular, in the second example, three identical similes are used (*like a matchbox, like a lost camel, like a young child*) — and they show a detail that reflects the richness, popularity and mastery of the writer's language. The reason for this is that the auto club car, which does not fit in the garage, is reduced to a matchbox (litote) by the reduction method, to a camel that could not set foot properly, to a coughing child, to frightened herd of deer from winter storm, and the method of enlarging of letters (hyperbola) to a mount camel foot. In this case researchers say: "Word usage is a mirror of a writer's skill. At the same time, there are a variety of skills that can be a plot of the story. One of them is the use of words that allude to the point of the story to be told in the work" — he said. [9; 44].

One of the main issues related to the simile is its semantic structure: "Unlike other types of tropes, the simile structure has several members. This quality of the simile distinguishes it from other tropes. This is a clear indicator of the figurative nature, emotional and expressive quality, literary features, subject-logical basis, associative possibilities, and, more precisely, the poetic nature of the whole nature of the simile" — T. Konyrov writes.

Our collected materials show that in the initial sentences there are many complex, enlarged types of similes:

The slow-moving train gradually gained strength, moving slowly, like the body was overheating, frowning, sweaty and waving his arms, day and night, is moving forward. (A. Akpanbet. Children cradle)

Even among the brothers, there are people who are like the inner string of a short fur coat and close to each other (A. Ibragimov. Oh, my wintering).

From a distance, "Imanak" looks like a single-humped camel lying on side of the yellow waist of Sar-yarka (O. Bodykov. Rider).

If you look from the heights of the gorge, Moinkum is like a dead crocodile stuck in the ground of Bet-bak steppe (A. Tarazi. Silver wing).

The shepherd's house is like a bell on the meadow in the middle of the forest (Sh. Murtaza. Silent bell).

The railway station is like Zherbesik with a rope stretched far away (K. Tumenbay. The girl who solved the problem).

The complex epithet similes in the first, third, fourth, fifth, sixth examples and the three-component phraseological simile in the second example are used at the level of a whole national psychology, informing the national culture. The simile of the epithet in the first example, given by the method of step-by-step development (ascending gradation), which compares the movement of a train to a horse, makes the sentence par-

ticularly impressive and "pulls" the reader. The phrase *"like the inner string of a short fur coat"* in the second example shows the closeness of the brothers, taken as a linguistic detail, indicating that the main sentence came from this *"like the inner string of a short fur coat"*.

In the initial sentence, several similes were used simultaneously to change the tone and literary color of the sentence, but now there are two similes that are used in parallel in the same sentence:

When this peace of paper touched his hand, like a thorn in his heart and irritated him all the time (T. Akhmetzhan. *Investigation*).

Unexpectedly, as I was leaving the office, the telegram, which had been given by the postwoman, seemed to me as an arrow from a bow (A. Zhylyshiev. *Dear brother*).

Two brothers, the eldest Arystan and Baryskhan, who are the same age, stared at this piece of yellow paper, as if they were praying, in the hand of like Ingush blonde woman with thick black eyebrows (Zh. Korgasbekov. *Amenger*).

In the first example, *the piece paper is like a thorn*, in the second example it is like *an arrow from a bow*, and in the third example alive and well two brothers were staring to the *piece of yellow paper*, as if they were praying. In all three examples, the paper is described as a peace by the method of reduction (litota). But the effect of this small (*piece*) paper on a person is enormous, and the authors describe it in a way of increasing (hyperbole) and in a contrasting way. Thus, the constructions that evoke a significant emotional feeling in the human heart and give the work a special mystery: "Oh, what is written on these papers!" — are considered to be secretive uses that inevitably attract the reader to read the story.

Probably, "The use of similes in the language of fiction is, first of all, communicative, that is, the words serve to convey the concept, the idea in a broad and deep way. In order to deepen the understanding of the word, it is explained by comparing it with similar phenomena, and for the most accurate and clear comparison, the speaker seeks ingenuity and weighs only a selection of similar phenomena" [6; 44] — probably, the conclusion describes such points.

We have already said that the masters of words, in general, in the initial sentences, intend to provide the reader with a preconceived notion of what will happen in the future, as we can see from the above. For example, in the first example, the situation of a person who is afraid that his crime will be solved due to *the piece like the thorn*, in the second case, the *piece like an arrow from a bow* for bad tidings about the death of a respected citizen is revealed, and in the third example, two healthy young men are punished, as if they were praying with this *piece of paper*. The effects of intimidation and bullying are well-known.

Application of similes in the final sentences. "Simile is one of the means of art that beautifies a literary work, gives an aesthetic tone to the work, and thus helps the student to better understand the phenomena of life, aesthetic impact, nourishment" [7; 36]. It is not uncommon for them to be used in sentences. For example, the story of K. Zhunistegi's "Round statement" ends with the following: "The next day there was a round complaint, like a hedgehog kicking a man in the leg"

Let's analyze: It is well-known that the hedgehog's coat is full of thorns, and if he does not like something or does not like it, he will shrink with those thorns. It is well-known that there is a common phrase in our people, "like a hedgehog", about someone's dislike of another. Here the author uses the negative meaning of this phrase as an epithet-simile to the word hedgehog and creates an impressive, fresh phrase. And by combining hedgehogs and thorn, he takes into account their negative emotional nature and the effectiveness of the overall content of the sentence. Thus, in our opinion, the comparison of the mood with hedgehog is the result of the author's pen in the creation of imagery. Of course, it is reasonable to simile the heart of a malicious person with a thorny hedgehog and a false statement that hurts the soul of an innocent person.

The role of the method of simile in the literary expression of ideas is also significant. After all, the equation in the language of literary work is primarily communicative, that is, the words are distinguished by the function of conveying the concept, the idea clearly and figuratively. Here one image is described as similar to another: *"Father's, no... no, a member of the correspondent's, his mouth opens like the mouth of a fish on the shelf, he breathes heavily-heavily, he walks embracing the threshold and silently"* (M. Kabanbayev. *Bearded boy*).

The simile in an elliptical compound sentence is formed by the suffix *dai* (like). Writer compares the character's mouth to the mouth of a fish on the shelf and made his breath heavily. In fact, when the fish on the shelf opened its mouth and breathed heavily due to lack of oxygen, the author imagined the character in that image. The paired words "heavy-heavy", "silently", combined with verbs as in the previous example, and give the sentence an expressive-emotional tone. The author, who did not dare to call the father, who forgot his son and thinks only of himself, called him a jerk with a scientific title, negatively described him as

"walks embracing the threshold, silent". Thus, the author clearly imagines the "wonderful" situation of the protagonist of the story through the use of exact similes, other rational words in the sentence.

Here are some examples of similes in the final sentences that summarize the content of the story: *Vast steppewith wide plains and a curly sand hills on his chest lies like innocent baby holding the head in his arms, resents his parents* (S. Assylbekov. *Hometown*).

The writer likens the vast steppe to an innocent, angelic baby who resents his parents. In this sentence, the author describes a depressing scene when the protagonist's ancestors live in his hometown, where he spent his childhood.

"Time does not stand still. Get better... Maybe one day Baimyrza will return to his homeland like a returned bird" (K. Zhumadilov. *Hired husband*).

Now, when he felt, that no one sees, gives way to tears, sobbing in the throat came out like a water falling from a mountain (K. Abil. *The guy's tears*).

Now notice: The moon was born. Born beautiful, not lying too long, without falling over, born like a silver earring in the ear of a beautiful woman. Under the moon like stretched out white silk, and there was a road (A. Kekilbayev).

The two calves sniffed the mother without realizing it's lay. The blood flowed from the house of the chairman as a trace of jealousy (S. Muratbekov. *Jealousy*).

These similes are used in accordance with the ideological purpose of the story, conveying the idea of the image, thereby showing the reader an impressive biofield.

In general, as in the beginning, in the final sentences there are many similes formed by the same suffix. This is only natural, but it is certainly the oldest and most productive method. And similes made with the word like (same, similar) are rare:

"Wherever the fox goes, his tail will go", says the proverb, trick of time goes with this time. Syrym is just like that tail of the fox right now, so he is jumping and can't calm down. (K. Amanov, *Fate*).

Dairabai, who looks like a keeper between the world and afterlife near the old building, was broken yesterday at dusk. (D. Doszhan. *Keeper*).

All of them are similes that accurately reflect the realities of life. In particular, it is logical to liken the keeper to a messenger between two worlds.

Epithet. "Epithets, similes and tropes play a special role in the genre of any genre, any kind of fiction, in revealing the ideological content, in the creation of the image, they have a complex aesthetic function. These are one of the best ways to clarify the description of the phenomenon of life, to influence the student in the direction desired by the author" [8; 117]. According to academician Z. Kabdolov's language, "a colorful word that defines the special nature and quality of a thing" [6; 219].

The researcher G. Mukhametkaliyeva describes: "An epithet is a combination of at least two words, the first pair (component) of which is connotative, the second pair of which is denotative, interconnected, literary, colorful, figurative language construction" [3; 7].

In the initial and final sentences, epithets are widely used as a figurative tool that enhances the art of language, conveying the thoughts and feelings of the author in delicate threads. In philological science, epithets are studied by literary and journalistic scholars in different directions. Writers divide it into antique, classical, romantic, realistic, while journalists consider it traditional, stable, metaphorical [9; 40].

Here is an artistic approach that immediately draws the reader's attention, serves to effectively convey the author's purposeful thoughts, in short, increases the clarity and richness of the sentence — the most common and often complex language tool:

1. *As soon as Begaidar starts to take out of the closet a brown suitcase, which was not bend by many trains and shaken by many cars his daughter Akziya asks:*

- *Dad, when are you coming?* (B. Amanshin. *Gift*).

2. *The villagers, who had not seen each other for years, met unexpectedly right in the middle of the city, right in the middle of the street.* (E. Konarbayev. *Bell*).

3. *It was the time when in Almaty many streets were up side by side and called line* (A. Ibragimov. *Nil-daria*).

4. *Dyusen, who dragged two red bags down the ground, goes in a hurry despite pits and cavity* (D. Ashimkhanuly. *Brothers*).

The complex epithets used in pairs (*a brown suitcase that does not bend many trains and cars*) are used in a gradational way (step by step), while the epithet of the second example is a long-standing epithet of villagers who have not seen each other for years; full delivery as one participant; *the formation of the streets* in

the third example is characterized by a negative epithet, not as a straight line, but as a combination; in the next example, the epithet (two red bags dragged down the ground) used in a variable sense to indicate the weight of the bag, suitable for character actions.

Along with traditional epithets in the initial sentences, as scientist R. Syzdyk says, there are epithets that are in the "inappropriate" place, that is, syncretic. In this method, words which meanings do not match are combined [9; 152].

Let's look at an example: *"Yestay Beketov was looking out of the window of his hotel room on the street, the lazy white rain wasn't going to stop"* (R. Seisenbayev. *One night only*).

It is known that in certain stylistic uses words that are incompatible in terms of meaning serve to create a poetic image in the sentence. In this example, the word *laziness*, which is used in accordance with human nature, is derived from the fact that the rain is quiet and slow. Then in this case, it can be seen that epithets formed by syncretic methods are a powerful word that expresses the author's own "I", enhances the poetic nature of the literary text:

It was the time of moderate, mild spring that changed for summer (K. Akhmetbekov. *An artificial green world*).

Kokbori rose to his feet again, and, unable to find a way out, threw his hooves on the blue stone in anger (K. Akhmetbekov. *Kokbori*).

The hot view of the familiar station caught my eye (A. Nabiev. *Brown doublet*).

The semantics of the first of the analyzed epithets not only depict the mild, moderate period of spring, but also, logically, the semantics of the forthcoming narrations indicate that the content of the story will be positive.

That's why immediately after reading the sentence sounds like it warms the heart of the reader. While the syncretic epithets in the next example (open eyes, hooves) accurately depict the position of the affective predator, the hot description of the inanimate, unheated face (type, etc.) in the final example also thickens the artistic color of the sentence and makes the content impressive.

Phrase types of epithets are also encountered in the initial sentences:

1. *Zhasulan woke up frightened by the mournful voices of women* (S. Asylbekov. *Nostalgia*).

2. *The sun stood firmly its highest point* (K. Zhunistegi. *The fate of the racehorse*).

3. *Kabyken, who looked at his watch over and over again, seemed that time is running out* (S. Gabbasov. *My saint grandma*).

4. *Old man Shomishbay got up, performed ablution, prayed and left the house to go to the close melon farm* (D. Isabekov. *Ancestral home*).

5. *In July was very hot and Guljahan came to the capital with Kenzhegul, the youngest of ten children who graduated this year* (A. Akpanbet. *That's interesting*).

6. *There is no wind, as if the cold night in the south cried for a sip of cold air* (K. Zhunistegi. *Meeting*).

7. *In the middle of a dark night Layla silently, in apathy, plunged into a deep ravine and saw on the way a black image* (R. Mukanova. *Eternal child image*).

Conclusion

The phraseological epithets in the given examples give special nourishment to the sentence, enhance its expressive meaning and inevitably attract the reader. A few words about Example 7. The researcher S. Sharabasov in the article "Open and closed forced forms of Kazakh stories" refers R. Mukanova's story "Eternal child image" to the type of closed (intensive) story. And he says about this story: "... Layla is a victim of the atom. Poor Layla is a barrier to global suffering. Her bow was trembling, she felt disgusted at her face like an old lady, and it looked like she was holding an atomic mushroom with a big hand. It hurts the heart, it hurts the mind. Makes think and worry. The open secret of a closed conversation is as powerful as an atomic bomb" [9; 48].

The phrasal epithet that reflects the nature of the night in the example (*silently, in apathy, plunged*), on the one hand, also serves as a metaphor. That is why at night «the soul» is exhausted, it is in a state of *silently, in apathy, plunged*. On a night like this, Layla, who had fallen into a deep ravine, saw a black-clad image on her path. The author reveals a deep secret not only in the epithet, but in every word of the whole sentence, which is why the critic calls the story "as powerful as a bomb". The dark night, the deep ravine, the crippled Leila, the image on her path covered in black and fading in the dark — all this with a hidden meaning.

References

- 1 Нұрмұқанов Х. Сөз және шеберлік / Х. Нұрмұқанов. — Алматы: Ғылым, 1987. — 288 б.
- 2 Лисовицкая Л. Структура и функции начального предложения в художественной прозе: автореф. дис. ... канд. филол. наук: спец. 10.02.01 — «Русский язык»/ Л. Лисовицкая. — М., 1984. — 17 с.
- 3 Сыздық Р. Абай және қазақтың ұлттық әдеби тілі / Р. Сыздық. — Алматы: Арыс, 2004. — 616 б.
- 4 Арнольд И. Стилистика современного английского языка / И. Арнольд. — Л.: Просвещение, 1973. — 303 с.
- 5 Николаева В. Структурно-композиционные особенности начальных и конечных абзацев / В. Николаева // Лингвистика текста: материалы науч. конф. — Ч. I. — М., 1974. — С. 206–209.
- 6 Қабдолов З. Әдебиет теориясының негіздері / З. Қабдолов. — Алматы: Мектеп, 1970. — 380 б.
- 7 Хасанов Б. Қазақ тілінде сөздердің метафоралы қолданылуы / Б. Хасанов. — Алматы: Мектеп, 1966. — 207 б.
- 8 Сыбанбаева А. Метафораның тілдік болмысы және концептуалдық метафоралар / А. Сыбанбаева. — Алматы: Қазақ университеті, 2002. — 161 б.
- 9 Хайдаров Ә. Шығарма тілі — көркем әдебиет өзегі / Ә. Хайдаров // Өнер алды — қызыл тіл. — Алматы: Жазушы, 1986. — 42–57 б.

М.К. Жунусова, З.З. Ордабаева, А.К. Алпысбаева, Г.Е. Оспанова

**Мәтіннің бастапқы және соңғы сөйлемдерінің
семантикалық-стилистикалық сипаты
(әңгіме жанры мысалында)**

Мақалада бастапқы және соңғы сөйлемдер мәтін мазмұнында ерекше функциялық қызметте болатыны, оқырман қауымның мәтін мазмұнына деген назарын, зейінін, қызығушылығын, құмарлығын арттыруда ерекше мәнге ие болатындығы қарастырылған. Мақаланың жаңалығы — мәтін түзілісін зерттеуде жекелеген тұлғаларда емес, мәтіннің бас-аяғын жиып тұрған, біртұтас ойды құрайтын, әңгіме жанрының мәтін түзілісіндегі ең негізгі элементтердің лингвистикалық тұтастықтарын айқындау. Зерттеудің мақсаты — бүтінді бөлшектеп, қайта құрастыру бағытында (бастапқы, соңғы сөйлемдер қызметінде), нәтижесінде іс-тәжірибе жүзінде бұл элементтердің мәтінді бүтіндей тұтастық заңының қалай түзілетінін талдау. Авторлар мәтінге лингвистикалық талдаулар жасағанда тұтас ойдың сан түрлі заңдылықтарын, сайып келгенде, олардың тек бастамасынан емес, әңгіме жанрындағы негізгі ойлар, идеялар, түйінділер жүгін соңғы сөйлемдерде шешімін табатынын нақты мысалдармен талдау арқылы көрсеткен. Эмоционалды-экспрессивті мәнді сөйлемдер — бастапқы сөйлемдерге ғана тән құрылым екені нақтыланған. Оқырман назарын өзіне бірден аудартатын, бірден жағымды не жағымсыз реакция туғыза алатын бұндай құрылым бейнелі образ жасау қызметімен де ерекшеленетіні дәлелденген. Бейнелі-мәнерлі құрылған бастапқы және соңғы сөйлемдерде қолданылған көріктеу амалдары өмір шындығынан алынған, адам мен қоғамға байланысты әртүрлі жағдайларды, қоршаған орта мен табиғат құбылыстарын, адамның психологиялық ахуалын оқырманға бейнелі жеткізуде айрықша қызмет атқаратыны анықталған.

Кілт сөздер: мәтін, лингвистикалық тұтастық, бастапқы және соңғы сөйлемдер, мәтін элементтері, бейнелі және мәнерлі құралдар.

М.К. Жунусова, З.З. Ордабаева, А.К. Алпысбаева, Г.Е. Оспанова

**Семантико-стилистические свойства начальных и
конечных предложений текста (на примере жанра рассказа)**

В статье представлено мнение о том, что начальные и конечные предложения выполняют важную функцию в содержании текста, приобретая особое значение в повышении внимания, интереса и увлечения читателя содержанием текста. Новизна статьи заключается в выявлении лингвистической целостности основных текстовых элементов жанра рассказа, составляющих единую мысль и образующих единое целое. Цель исследования — анализ данных элементов, демонстрирующих закон цельности текста в плане фрагментации и перестройки (в деятельности начальных, конечных предложений), что приводит к их практическому применению. Авторы пришли к мнению, что при лингвистическом анализе текста на конкретных примерах в последних предложениях решаются различные закономерности в отражении целостной мысли, что, в конечном счете, является не только началом, но и основной мыслью, идеей и узловыми моментами в жанре рассказа. Отмечено, что эмоционально-

выразительно значимые предложения — это структура, уникальная для начальных предложений. Доказано, что это такая структура, которая сразу привлекает к себе внимание читателя, может вызвать положительную или отрицательную реакцию; которая также отличается и функцией создания художественного образа. Установлено, что приемы орнаментальности, использованные в образно-выразительно построенных начальных и конечных предложениях, заимствованы из реалий жизни, выполняют особую функцию в образном донесении до читателя различных ситуаций, связанных с человеком и обществом, явлений окружающей среды и природы, психологического климата человека.

Ключевые слова: текст, лингвистическая целостность, начальные и конечные предложения, текстовые элементы, образно-выразительные средства.

References

- 1 Nurmuqanov, Kh. (1987). Soz zhane sheberlik [A word and mastership]. Almaty: Gylym [in Kazakh].
- 2 Lisovitskaya, L. (1984). Struktura i funktsii nachalnogo predlozheniia v khudozhestvennoi proze [Structure and functions of the initial sentence in fiction]. *Extended abstract of candidate's thesis*. Moscow [In Russian].
- 3 Syzdyq, R. (2004). Abai zhane qazaqtyn ulttyq adebi tili [Abai and the Kazakh national literary language]. Almaty: Arys [in Kazakh].
- 4 Arnold, I. (1973). Stilistika sovremennogo angliskogo yazika [The stylistic of modern English]. Leningrad: Prosveshchenie [in Russian].
- 5 Nikolaeva, V. (1974). Strukturno-kompozitsionnye osobennosti nachalnykh i konechnykh abzatsev [Structural and compositional features of the initial and final paragraphs]. *Linguistics of the text: materialy nauchnoi konferentsii — materials of the scientific conference. 1, 206–209*. Moscow [In Russian].
- 6 Qabdolov, Z. (1970). Adebiet teoriyasynyn negizderi [Fundamentals of literary theory]. Almaty: Mektep [in Kazakh].
- 7 Khasanov, B. (1966). Qazaq tilinde sozderdin metaforaly qoldanylyu [Metaphorical use of words in the Kazakh language]. Almaty: Mektep [in Kazakh].
- 8 Sybanbayeva, A. (2002). Metaforany tildik bolmysy zhane kontseptualdyq metaforalar [Linguistic nature of metaphor and conceptual metaphors]. Almaty: Qazaq universiteti [in Kazakh].
- 9 Khaidarov, A. (1986). Shygarma tili — korkem adebiet ozegi [The language of the work is the basis of fiction]. *Oner aldy — qyzyl til — Art received — red tongue*. Almaty: Zhazyshy [in Kazakh].