

Techniques for Using Stylistically Marked Nouns in the Works of M.A. Bulgakov

Luiza Ravshanovna Sidorkova

*Candidate of Philology, Associate Professor of the Department of Russian Language
and Literature of Bukh GU*

ABSTRACT

The article analyzes the main methods of updating the stylistic marking of nouns in the idiolect of M.A. Bulgakov.

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INTRODUCTION

The subject of Bulgakov's prose is wide and varied. Continuing the line of Russian satire by N.V. Gogol, M.E. Saltykov-Shchedrin, A.P. Chekhov and working in this regard in parallel with his contemporaries I. Ilf and E. Petrov, A. Averchenko, M. Zoshchenko and others. , M.A. Bulgakov created his own special artistic system, his own unique style. The comic in his style is closely intertwined with the tragic, epic, lyrical, grotesque and fantastic. All this, taking into account the diversity of M.A. Bulgakov's prose, leads to a wide variety of methods for using stylistically colored vocabulary in it, in particular, nouns. Let's consider the main methods of their use, the most typical for the writer's creative laboratory.

LITERATURE REVIEW

Stylistic marking has a long tradition of study. At different times, Yu.A. Belchikov, R.A. Budagov, V.V. Vinogradov, T.G. Vinokur, I.R. Galperin, A.I. Efimov, M.N. Kozhina, E. F.Petrishcheva, D.E.Rozental, Yu.M.Skrebnev, V.I.Shakhovskiy and many others. etc. In these studies, extensive empirical material has been accumulated and systematized, and its multi-aspect theoretical generalizations have been carried out. However, the versatility of the concept of "stylistic marking" suggests that in this area there are great opportunities for learning the still unknown patterns of language and speech, including the language of fiction.

RESEARCH METHODS

In this article, the following research methods were used:

- descriptive method (to determine the types and types of stylistic marking of language units);
- the method of component analysis (to identify the stylistic marking of a noun in the idiolect of M.A. Bulgakov);
- method of contextual analysis (to identify and comment on all types of actualization of the stylistic

marking of lexical units in a literary text).

DISCUSSION

One of these favorite techniques is repetition - the repeated use of one stylistically colored noun in a relatively small area of the text. For example, the acquaintance of Maksudov, the hero of Theatrical Novel, with the theater begins with the director's secretary's room, which the actors jokingly call the dressing room. The noun waiting room is used in modern colloquial speech in a figurative sense with a connotation of playfulness. However, M.A. Bulgakov, wishing to emphasize with his inherent subtle irony the discrepancy between the official status of this place, its ridiculous name and the actual importance in deciding the fate of the theater workers, repeats this word 18 times on ten pages of the text:

... I went up to the upper section of the theater and reached the place where, according to the instructions, a dressing room was placed. Before the waiting room were some kind of entrance hall with a sofa ... And then it seemed to me that sobs were heard from the dressing room. "It seemed to me ..." - I thought and entered the dressing room ... and so on. [2, S.285-295].

Constantly focusing the reader's attention on this discrepancy in this way, the author achieves a satirical effect.

This technique is used by M.A. Bulgakov quite often. For example, in small fragments of the text, when characterizing the characters, the noun eyes (reduced, disapproved) in the story "Fatal Eggs" [2, p. 43], personality (disapproved) in the story "Madmazel Jeanne" are persistently repeated [2, pp. 166-168], a fruit (iron.) in the story "Heart of a Dog" [2, p. 184], a deity (revered) in the story "Heart of a Dog" [2, p. 199], etc. .P.

Another method of using the stylistic marking of a noun is stringing words with the same stylistic coloring in one sentence. This technique is common in the portrait characterization of heroes. For example, in the novel The Master and Margarita, in the scene of Margarita's transformation under the influence of Azazello's cream, a minor character appears - neighbor Nikolai Ivanovich:

Nikolai Ivanovich, visible in the moonlight to the last button on his gray waistcoat, to the last hair in his blond goatee, suddenly grinned wildly... [2, p.521].

Five diminutive nouns in this sentence, against the background of bold, bright strokes of the general context, with which M.A. Bulgakov paints his beloved heroine for us, give the figure of Nikolai Ivanovich humiliation, emphasizing the insignificance of the townsfolk surrounding Margarita, liars and hypocrites.

The technique of stringing nouns with the same stylistic marking in a small fragment of the text is typical not only for diminutive meaning, but also for other types of expressive and emotional coloring: swear nouns are persistently repeated in Chichikov's speech from Chichikov's Adventures [26, C .88-89] and the heroes of the story "Four Portraits" [2, p. 109], in the reflections of the dog Sharik from the story "Heart of a Dog" [2, p. 175-176]; Larionik's monologues from the play "Days of the Turbins" are saturated with nouns with a bookish, poetic and endearing coloring [3, p.68,75]. All this helps the author, building associative language chains, to emphasize the connotation of words, which here receives a great semantic load.

The actualization of the stylistic marking of a noun in Bulgakov's prose is often facilitated by other words that explain or clarify the meaning of expression - "semantic signals".

Semantic signals are distributed unevenly and systematically in the text and can be represented by various parts of speech and their constructions. In Bulgakov's works, these are, as a rule, various kinds of definitions. For example, the noun physiognomy in Ozhegov's dictionary has only a functional-stylistic mark - "colloquial", since from the point of view of expressive-emotional it can express a variety of pejorative characteristics. Therefore, in Bulgakov's work, this noun is usually accompanied by various actualizers, which make it possible to correctly assess the degree and nature of expression. For example, ironic meaning:

A physiognomy of exceptional benevolence stuck out under a duck's lamb nose [1, p.71];

Disapproving meaning:

Look at his lean physiognomy and compare it with those sonorous verses that he composed by the first number! [2, p. 400];

Contemptuous meaning:

... a nasty face. Degenerate [2, p.51].

As can be seen from the examples, it is thanks to semantic signals that the author brings to the reader the finest shades of meanings of stylistically colored nouns.

Sometimes, in order to enhance expressiveness, M.A. Bulgakov composes a gradation series of nouns, each of which emphasizes one character trait of the hero (usually negative) and has a distinctive connotation. So, describing in the novel "The Master and Margarita" the experiences of Levi Matthew during the execution of Yeshua and seeking truthfulness and reliability in the transfer of his mental anguish, M.A. Bulgakov resorts to direct speech:

- Oh, I'm a fool (reproach)! he muttered, swaying on a stone in mental pain and scratching his swarthy chest with his nails, "fool, unreasonable woman (contempt.), coward (contempt.!) Carrion (humiliate.) I ..! [2, p.479].\

No matter how great the role of stylistically marked words in artistic speech, one cannot ignore neutral vocabulary. It is the starting point in determining all types and types of stylistic coloring. This also predetermines a wide contextual realization of the stylistic potentialities of neutral words.

In the works of M.A. Bulgakov, sometimes there are whole pages devoid of stylistically colored nouns. And this is done deliberately, in direct proportion to the object of the narrative. There are no such places in satirical stories and stories. We celebrate them when the author talks about serious philosophical problems, tells about real historical events, touches on gospel stories.

So, on the twelve pages of the story about the conversation between Pontius Pilate and Yeshua in the novel "The Master and Margarita" [2, p.363-374], there are only 9 stylistically colored nouns. Strict selection of vocabulary, clear, precise, harmonious phrases, approaching in their precision to the classical Greek and Latin languages in which the characters communicate, the very form of narration, in which the narrator plays the role of an outside observer and is deprived of the possibility of an open expression of assessment - all these are specific features of the description of the biblical world, a kind of "novel within a novel". And neutral vocabulary helps him to remove the mythology from the biblical story, to achieve credibility.

The same epic directness and rigor resounds in numerous sketches of the City in the novel The White Guard, in the preface to the Theatrical Novel.

An interesting method of using stylistically colored nouns by M.A. Bulgakov is the collision of different connotations of one word in a narrow context. For example, in order to more vividly convey the features of a particular type of coloring of a noun in one sentence, the writer places the same noun with a neutral connotation in the next one. Thus, the appearance of Woland in Chapter I of The Master and Margarita and his intrusion into the dialogue between Berlioz and Ivan Bezdomny causes a wary, negative perception in the latter. And everything in his portrait testifies to this: different crowns on his teeth, different eyes, "a kind of crooked mouth, eyebrows are black, but one is higher than the other. In a word, a foreigner. The noun foreigner is used here in a disapproving sense, conveying the emotions of Berlioz and Bezdomny. But further, in the author's speech, it sounds neutral, since in essence the author does not see anything negative in the very concept of foreign.

The technique of clashing different connotations of one word can be noted when using the noun comrade in the dispute between Professor Persikov, a representative of the old scientific world, with Alexander Semenovich Rok, a fanatic of building a new society [2, p.61], the noun bishop to characterize Azazello in the novel The Master and Margarita" [2, p. 411], the noun worms in the description of the suffering of the patient from the story "The Flying Dutchman" [2, p. 125], the nouns eccentric, comrade in the representation of the heroes of the story "Heart of a Dog" [2, p. 179], etc. .

An important role in Bulgakov's prose is played by a mixture of styles. It is known that elements of any

functional styles can be used in the language of fiction, but in M.A. Bulgakov their interweaving is often deliberate, acting as a method of text organization.

The mixture of functional styles reflects the chaos of life in the 20s, filled with global economic and political transformations. For example, in the story "Madmazel Zhanna", the person (as Bulgakov ironically calls the scoundrel-leader), representing "the soothsayer and mediumist Madmazel Zhanna from Paris and Sicily", tries to intrigue the public as much as possible, to show his high level of outlook and education. At the same time, scientific, journalistic, and clerical vocabulary are mixed in his speech:

Everything is built exclusively on the forces of nature with the permission of the local committee and the cultural and educational commission and is a vitalopathy based on hypnotism according to the teachings of Indian fakirs oppressed by British imperialism [2, p.167].

The deep ignorance that sounds in the words of a personality is not an individual characteristic of one character, it is a generalization. After all, the whole hall listens to him and applauds. In this way, with a small volume and relative simplicity of the plot, this story reveals secondary meanings hidden in the text under different styles.

In the works of M.A. Bulgakov, the derivational stylistic possibilities of the noun are also actively used. This is not about the variety of forms of subjective evaluation of nouns (all writers use them), but about the individual manner of nominating one object by cognate nouns with different suffixes of subjective evaluation and, accordingly, different connotations. For example, in the novel *The White Guard*, in the scene of Nikolka Turbin's flight from the Petliurists, a cadet appears who is unaware of the capture of Kyiv by Petliura:

A cadet solemnly stepped out of the entrance of the gray-stone house... The cadet's nose was a button... Passers-by scurried about, looked in horror at the armed cadet and ran away... Nikolka pressed his chest against the cadet... The cadet shuddered. [1, S. 133-134].

The sequence of using the stylistic coloring of single-root nouns in the given fragment of the text is interesting. It mirrors the changing attitude of others towards the cadet. At first, the solemn appearance of this man at such an inopportune moment evokes a contemptuous attitude in Nikolka - a cadet. But he is so young and ignorant that this attitude is replaced by pity and condescension - a cadet. Passers-by, worrying only about themselves, run past, from here the neutral is a cadet. Nikolkin's pity evokes a desire to help the youngster, which again requires the diminutive form of a cadet. But he was so frightened that he aroused in the hero a second feeling of contempt - a cadet. Thus, with the help of stylistically colored suffixes of one noun, M.A. Bulgakov managed, bypassing unnecessary descriptions, concisely and expressively, as required by the situation of the hero's flight, to convey the dynamics of the plot.

We also encounter this technique in contrasting the words old man - old man in the speech of the author and lieutenant Myshlaevsky from the novel "The White Guard" [1, p. 82], peasants - peasants in the speech of Nikolka and Myshlaevsky from the play "Turbin Days" [3, P.9], etc.

Stylistically marked nouns in M.A. Bulgakov play an important role in the technique of stylization. The stylization of the hero's speech helps the writer to more clearly express the aesthetic orientation of the work, to give a characterization of the hero's speech, to add a satirical stream to the narrative and/or to enhance the comic effect.

Most often, stylization is used by M.A. Bulgakov in direct speech as a means of the comic, through the prism of which any characterological features of the hero are highlighted. Such, for example, is the speech of the maid Ksyushka from the story "Séance":

They locked themselves up, little girls... They write about the inspirator and the Bolsheviks... A tenant, a gentleman, a mistress, a boyfriend, a teacher... The lanpy was extinguished... [2, p. 155].

The abundance of colloquial nouns in this monologue increases due to the vernacular distortion of the sound of neutral nouns: the emperor is an inspirator, the lamps are lanpy. All this indirectly, without the author's comments, points to the social belonging and level of education of the heroine.

In the novel *The White Guard*, with its epic scale, the internal tension of the narrative and a large number

of heroes, main and secondary, often just strokes are given to the portrait, containing obvious "gaps" in the image. Nevertheless, even with such a reduced description, clear images of characters appear in the mind of the reader, which is facilitated by the stylization of their speech. These are, for example, Captain Studzinsky, who, when excited, all the stresses go to the penultimate syllable, betraying his Polish origin [1, p.74-78], the priest father Alexander with his church-book vocabulary [1, p.8], Ukrainian-speaking heroes of the novel: milkmaid Yavdokha [1, p. 49], centurion Galanba [1, p. 104-105], an old man who mistook Myshlaevsky for a Petliurist [1, p. 18], marauders [1, p. 180-185] and etc.

A characteristic technique of using stylistically marked nouns is the creation of puns from words with a semantic shift, which, in turn, causes a certain shift in the stylistic coloring of the word. Thus, describing the meeting of Berlioz and Bezdomny with Woland in the novel *The Master and Margarita*, the writer plays with polysemy and the difference in the stylistic coloring of the meanings of the noun history:

✓ Ah! Are you a historian? asked with great relief and respect Berlioz.

✓ I am a historian, - the scientist confirmed and added, neither to the village nor to the city: -

Today at the Patriarchs there will be an interesting story! [2, p.363].

At the beginning of the dialogue, the word historian is used, meaning a specialist in history - the science of the development of human society. In this sense, the noun history is stylistically neutral. But at the end of the dialogue, we observe a shift in the semantics of this ambiguous word: history as a story, which gives it a colloquial connotation and shifts the conversation from a serious channel to a mocking comic.

CONCLUSIONS

Thus, the main methods of updating stylistically colored nouns by M.A. Bulgakov are: repetition, stringing nouns with the same stylistic coloring, using semantic signals, compiling gradation series of nouns; the use of neutral vocabulary as stylistically marked, the clash of different connotations of one word in a narrow context, the mixing of styles, the nomination of one subject by single-root words with different connotations, the technique of stylization, the creation of puns with a semantic and stylistic shift.

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