

INTERNATIONAL JOURNAL OF
WORLD LANGUAGES

ДОБРЕДОЉОВТЕ WÉLLKOMM स्वागत छ
VÄLKOMMEN FÄILTE VÍTEJTE HERZLICH ΚΑΛΩΣ ΗΡΘΑΤΕ
Laipni lūdzam كَبَّالْهَأُ WILLKOMMEN
BEM VINDA Сaрдэчна запрашаем 환영
ÜDVÖZÖLJÜK आपले स्वागत आहे 歡迎 ようこそ
WELCOME DOBRODOŠLI स्वागत हे
BIENVENUE HOŞGELDİNİZ FÄILTE
BENVENUTO Tuhiŋga o mua SELAMAT DATANG
VELKOMINN walujeung sumping
SALUTATIO வரவரேல் BI XÉR HATÍ
BINE ATI VENIT ಸವಾಗತ

International Journal of World Languages

Volume 3, No. 5, September 2023

Internet address: <http://ejournals.id/index.php/IJWL/issue/archive>

E-mail: info@ejournals.id

Published by ejournals PVT LTD

Issued Bimonthly

Requirements for the authors.

The manuscript authors must provide reliable results of the work done, as well as an objective judgment on the significance of the study. The data underlying the work should be presented accurately, without errors. The work should contain enough details and bibliographic references for possible reproduction. False or knowingly erroneous statements are perceived as unethical behavior and unacceptable.

Authors should make sure that the original work is submitted and, if other authors' works or claims are used, provide appropriate bibliographic references or citations. Plagiarism can exist in many forms - from representing someone else's work as copyright to copying or paraphrasing significant parts of another's work without attribution, as well as claiming one's rights to the results of another's research. Plagiarism in all forms constitutes unethical acts and is unacceptable. Responsibility for plagiarism is entirely on the shoulders of the authors.

Significant errors in published works. If the author detects significant errors or inaccuracies in the publication, the author must inform the editor of the journal or the publisher about this and interact with them in order to remove the publication as soon as possible or correct errors. If the editor or publisher has received information from a third party that the publication contains significant errors, the author must withdraw the work or correct the errors as soon as possible.

OPEN ACCESS

Copyright © 2023 by Thematics Journals of Applied Sciences

EDITORIAL BOARD

Ambreen Safdar Kharbe,
Najran University,, Saudi Arabia

Erdem Akbaş,
Erciyes University, Turkey

Oksana Chaika,
National University of Life and Environmental
Sciences of Ukraine, Ukraine

Fatma Kalpakli,
Selçuk University, Turkey

Zekai Gül,
University of Minnesota, Islamic College of
Languages and Translation

Birsen Tütüniş,
Kültür University, Turkey

Nurdan Kavakli,
Izmir Democracy University, Turkey

Anette Ipsen,
University College Copenhagen, Denmark

Lotte Lindberg,
University College Copenhagen, Denmark

Miriam Eisenstein,
New York University, United States

Boudjemaa Dendenne,
University of Constantine I, Algeria

Ismail Hakki Mirici,
Hacettepe University, Turkey

Lily Orland Barak,
University of Haifa, Israel

Maggie Sokolik,
University of California, Berkeley, United States

Manana Rusieshvili-Cartledge,
Tbilisi State University, Georgia

Maryam Zeinali,
Urmia University, Iran Islamic Republic

Mehmet Demirezen,
Ufuk University, Turkey

Sejdi M. Gashi,
Institute of Albanology-Pristina(Kosovo), Albania

Priti Chopra,
The University of Greenwich, Greece

Rome Aboh,
University of Uyo, Nigeria

Salam Yusuf Nuhu Inuwa,
Kano State College of Arts and Sciences, Nigeria

Zelege Arficho Ayele,
Hawassa University, Ethiopia

Mustafo Zhabborovich Bozorov
Samarkand State Institute of Foreign Languages

Martaba Numonovna Melikova
Samarkand State Institute of Foreign Languages

Mastura Mizrobovna Oblokulova
Samarkand State Institute of Foreign Languages

Erkinov Sukhrob Erkinovich
Samarkand State Institute of Foreign Languages

Eko Susanto
Menegment of journal Indonesia

Shirnova Inobat Anvarovna
Guliston State University

Akramjon Abdikhakimovich Shermatov
Samarkand State Institute of Foreign Languages

Akhmedova Shoira Nematovna
Professor of the Department of Uzbek Literature,
Bukhara State University

Aslonova Malokhat
Akramovna PhD, associate professor Navoi State
Pedagogical Institute

Bobojanov Sharipboy Xudoshukirovich
Dr., associate professor at
Pedagogical Institute of Karshi State University

EXPRESSIVE POSSIBILITIES OF VERB FORMS IN BUNIN'S WORKS

Nargiza Akhmedova Ruzmetova

Senior Lecturer, Russian Language Department,
Tashkent International University Kimyo
Tashkent, Uzbekistan

Abstract: The article deals with the peculiarities of the use of verbs of motion in the past tense of the perfect form in the cycle of stories by I.A. Bunin "Dark Alleys", analyzes the verbs of motion with different prefixes, reveals the stylistic function of the verbs in question. verbs.

Keywords: verb possibilities, Bunin, verbs of motion, stylistic function.

The verb is the grammatical nucleus of a huge and diverse class of sentences in terms of their structural types. It constructs the verbal sentence, is in it the carrier and expression of modality, time, and person, i.e., the predication of the sentence. predictivity of the sentence.

In the Russian literary language among the forms of the past tense the main, most frequent are the forms on -l-. These forms are peculiar and complex in their species-temporal meanings. All of them denote an action that took place in the past, or the state of the subject in the past. And this action (or state) is thought of as limited by the idea of an inner limit, connected with the achievement of a result (perfective form), or as not limited by the idea of an inner limit (imperfective form)

In *Dark Alleys*, the expressive function of verb forms is clearly perceptible. It is manifested primarily in the temporal organization of the narrative. "Movement and its expression verb, - wrote A.N. Tolstoy, is the basis of language. To find the right verb for a phrase means to give movement to the phrase". The nature of this movement depends on both the lexical content of the verb and its grammaticalization.

Most short stories are narratives of the past. Pictures of the past arise from the associative juxtaposition of the narrator's memories. The attribution of the events in the main line to the past is established by the past tense verb forms. The verb forms of the past tense constitute the overwhelming majority in the stories of the cycle, they fix the sequence of events. Verbs in the present tense appear against the background of the past tense forms, indicating the narrator's plan.

In I.A. Bunin's works, such verb forms of the past tense of the perfect form are widely used, which denote a separate, already accomplished fact, deprived, however, of any connection with the present. This is an aoristic meaning of a separate fact of the past, when the action, according to A.A.

Potebny, is represented as a single moment, regardless of how long it was in fact. The aorist meaning of a separate fact of the past, occurring in the forms of the past perfect in the sentence structure, is connected with a number of structural-semantic groups of verbs.

Let us consider a group of verbs of motion in past tense perfect form.

Traditionally, verbs of motion are understood as words denoting only the subject's movements in space. As V.L. Ibragimova notes, the core area of the lexical-semantic group of verbs of motion includes the words move, walk, go. She points out that the composition of the lexical-semantic group of verbs of movement is distinguished on the basis of such abstract categorial features as "the nature of movement", "the way of movement", "the environment of movement", "environment of movement", "general directionality of movement" [2: 55, 33]. The group of verbs of movement is structurally and semantically diverse. Of the whole group of verbs of motion, so widely represented in the Russian language, the most frequent in Bunin are the verbs with the prefix pro- (19 examples), with the prefix pri- (16 examples), with the prefix vy- (16 examples), with the prefix v- (vo-) (15 examples), with the prefix po (15 examples). Bunin's verbs with the prefix sub- (7 examples), with the prefix u- (7 examples), with the prefix pere- (5 examples), with the prefix ot-, ob- (5 examples), with the prefix do- (3 examples), with the prefix ra- (2 examples), with the prefix s- (2 examples) are less frequent. As a rule, verbs with the above-mentioned prefixes As a rule, the verbs with the above prefixes are found in Bunin in their direct meaning of physical movement. It should be noted that the perfect past tense forms "are saturated with narrative dynamism, they denote the turning point of the process towards the result of the action and the presence of this result". this result".

The studied material shows that the meaning of a separate fact of the past, deprived of any connection with the present, is distinct in artistic texts of a certain type. Moreover, this meaning of the forms of the past perfect can be put in connection with artistic texts of a certain type. First of all, these are such descriptions, when the facts of the past succeed each other, follow one after another: When the horses became, he threw out of the tarantas a foot in a military boot with a flat shank and, holding the hollow of his overcoat with his hands in suede gloves, ran up to the porch of the hut. ... and he, bending slightly on the horn from his tall stature, entered the hayloft, then the upper room to the left. Immediately afterward, a dark-haired, also black-browed and also still beautiful woman, not according to her age, who looked like an elderly gypsy ... [4: 362]; Quickly throwing off his overcoat and unbuckling his saber, throwing his cap on the mirror and slightly whipping his hair, he entered, ringing his spurs, into a small, cramped room, cramped from the excess of boudoir furniture.

And immediately she came in, too, swaying on the heels of backless shoes, barefoot with pink heels, long, wavy, in a narrow and mottled, like a gray snake, hood with sleeves hanging down, cut to the shoulder.

It gives the impression that "thought only glides over the past event without stopping" [6: 157]. This is usually associated with the arrangement of -1 forms, which follow each other in a certain sequence both within a single sentence (simple or complex) and within a complex syntactic whole. In our material verbs have a special role, they are effective, active and carry a great stylistic load: Before evening, when the steamer docked where she had to get off, she stood near him quietly, with lowered eyelashes. He kissed her cold hand with that love which remains somewhere in the heart for a lifetime, and she ran down the gangway into the rough crowd on the wharf without looking back.

The forms denoting in the sentence structure a separate accomplished fact, devoid of connection with the present, as can be seen, are widely used in artistic speech. And this use has its own specificity. These forms, first of all denoting the qualitative state of the object in the past, participate in the creation of the characterization of the actor of the work of fiction (portrait and broader). Such use of the forms under consideration testifies to the stylistic function stylistic load in artistic speech, or rather - about their inherent stylistic function in artistic speech (participation in the creation of an artistic image). I, of course, soon abandoned my studies, she continued hers in some way. We did not part, lived like newlyweds, went to art galleries, exhibitions, listened to concerts and even for some reason public lectures ... In May, I moved, at her request, to an old estate near Moscow, where there were set up and rented small cottages, and she began to go to me, returning to Moscow at one o'clock in the morning. I had never expected this - a dacha near Moscow: I had never lived as a dacha dweller, without any business, in an estate so different from our steppe farmsteads, and in such a climate.

Used literatureю

1. Bunin I.A. Dark alleys: Stories. Stories. - Moscow: Eksmo Publishing House, 2007. - 608 c.
2. Vinogradov V.V. Russian language: grammatical doctrine of the word. - M.-L.: Uchpedgiz, 1972.- 421 c.
3. Potebnya A.A. From notes on Russian grammar. - Moscow: Prosveshchenie, 1958. - Vol. 1. - 536 p.