

## **THE PECULIARITY OF REGIONALLY ORIENTED VOCABULARY IN S.BORODIN'S PROSE**

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### **ABSTRACT**

*The article deals with the ways of introducing regionally oriented vocabulary in the prose of S. Borodin "Stars over Samarkand". The relevance of this study is due to the recent increased interest in the problems of regionalism, the subject of the study is the language of the regions, characterized by a distinctive territorial coloring.*

**Key words:** regionalite, regionalism, local borrowing, regionalistics, dialect.

### **АННОТАЦИЯ**

*В статье рассматриваются способы введения регионально ориентированной лексики в прозу С. Бородина «Звезды над Самаркандом». Актуальность данного исследования обусловлена возросшим в последнее время интересом к проблемам регионализма, предметом изучения является язык регионов, характеризующийся ярко выраженной территориальной окраской.*

**Ключевые слова:** регионал, регионализм, местное заимствование, регионалистика, диалект.

### **INTRODUCTION**

At present, the world is developing in two directly opposite directions. On the one hand, there is a tendency to globalization, to the erasure of regional and national differences, and on the other hand – the desire to preserve its ethnic identity, national originality, regional features. Which stimulates, in particular, the study of regional fiction, regional variants of language, not only in the process of it is functioning in oral communication, but also in the artwork, representing the regional linguistic originality.

Writers depicting the life of a particular region, using regionally marked linguistic units, recreate an original colorful image of their territory. For example, in the novel of S. Borodin, it is possible to identify local borrowings, such as the names of people by their social affiliation, degree of kinship, occupation, place of settlement, profession:

- colonel (*Аскарбоши – полковник*);
- mother (*ая, нана – мама*);
- noble lady (*хоным – знатная дама*);

- main wife, woman managing a harem (*Сарай-мульк-ханым – главная жена, женщина управляющая гаремом*);
- craftsman (*базар, кустарь или кумган – ремесленник*);
- higher class (*мулло – высшее сословие*);
- carpenter (*мастер арб – плотник*);
- host, receiving guests (*панерт – хозяин, принимающий гостей*);
- this name Ossetia's call persons, the name Ossetia's give to persons who have visited Russia and gained Russian spirit there (*бухарцы, хорезмийцы, мулла, хаджи – этим именем осетины называют лиц, побывавших в России и набравшихся там русского духа*);
- prince, feudal lord, landlord (*бек, хан, бай – князь, феодал, помещик*);
- herald or messenger on a sad occasion (*мусульманские зикристы – глашатый или гонец по печальному поводу*);
- monk (*дервиш – монах*);
- teachers in mosques (*Шамси-Нур-ата – преподаватели в мечетях*);
- so court poets or musicians were called (*хафиз – так называли придворных поэтов или музыкантов*);
- Governor, king (*амир – правитель, царь*).

Thus, the analyzed prose text abounds with local borrowings, which give peculiarity to the artistic narrative. The novel is set in Central Asia, so the regionalisms used in it serve to create a vivid image of the described space, colorful characters, especially Temur (Tamerlane), to reproduce the life of the time, traditional popular culture, and an impressive description of cultural constants. In the novel there are widely represented not only regionalisms, which serve to denote everyday objects and realities of folk culture, but also proper names and microtoponyms.

## **DISCUSSION AND RESULTS**

Thus, through the philological and linguacultural analysis of local-graphic texts one can be acquainted with the life of the region, with the peculiarity of its culture, preferences and values. To carry out such a study, it is necessary to determine the terminological apparatus, definitions of such terms as regionalism, regionalism and their characteristic differences from related concepts – dialect, dialecticism, and vernacularism [1-12]. In addition, the most important function of the analyzed regionalisms in the novel is their use to romanticize patriarchal life in its opposition to civilization, which levels many national phenomena and destroys people's moral

foundations. It is this function of Eastern regionalisms, that is fundamental to the novel, and they most adequately convey the content of the cognitive structure, helping to recreate a national picture of the world. In interpreting the regionalisms included in the novel, S. Borodin uses all the techniques at his disposal: he uses constructions containing explanation or clarification, synonyms; the most specific regionalisms interpreted in the notes. Since the structure of the narrative in the novel is characterized by a personified narrator, acting as a protagonist and a direct participant in events, interacting with other characters in the work, therefore, regionalisms are used exclusively in the speech of the characters [13-25].

Further study of lexical regionalisms in the novel based on their division into denotative and connotative is of great interest. It is important to describe their figurative and aesthetic functions in connection with the content of the novel, to identify their role in the formation of the literary image, to study their influence on the deployment of the ideological and aesthetic content of the novel. Of extraordinary interest is the study of the style of communication and language of the characters, through the masterful use of regionalisms in the speech of the characters, the author shows how the traditional beliefs of the Turkic peoples are intertwined with Islam in a bizarre way.

For example, the speech of the chief of the guard, Kyishik (Кыйшика) “*He, taking bread in his left hand and a beaker in his right hand, says a prayer. Everyone stands up.*

— *O God of the gods, to whom there is no equal, may our prayer be pleasing to you!*

— *Amen, Allah! — The audience cheers in unison.*

— *May you be pleased with our prayer, Allah, may you send good fortune to our askers (аскарам) who pass by you for battle, may you always be on their right side...*

— *Amen, Allah!*

— *O almighty God, who created us, your weak sons, entrust us to your spirits, so that they may merge into a friendly family and protect us from the troubles that have befallen our land!*

— *Amen, Allah!*

— *O God of the gods! Form the hearts of a wretched people divided in two, a people ready to engage in self-destruction. Let hatred and spite turn to love and friendship.*

— *Amen, Allah!*

*When we have finished praying ... We begin to eat” [1; 214].*

The given passage, saturated with regionalisms, clearly demonstrates to the reader the eclectic connection of national gods, saints and spirits with Allah in the minds of Muslim warriors (ackap). As follows from the above context, the author does not use direct explanations for their interpretation, but points to their location, functions, purpose, thereby establishing an identical code with the reader, based on his possible knowledge of the world, while focusing on the regional vocabulary. The regionalisms aul (аул) and buza (буза) used in the text give a national flavor to the Turkic way of life.

Consider another passage from the novel and pay attention to regionalisms: “We are Bukharans, not Muslims or Christians; we are rather a generation of ancient Amirs ..., age-old trees, spirits, with which we fill fields and forests, waters and houses, sky and madrasahs. Our prayer is home with bread and water, our craft” [1; 217]. In the above example the role of the word Bukharian is unusually significant, the meaning of which the author gives in the note, this people – both Muslim and Christian – just a person, it gives a special regionally-oriented vocabulary in the fiction text [26-40]. Through this meta-textual inclusion, the author establishes a common code with the Russian-speaking reader living outside the region being described, given the approximate volume of his thesaurus oriented to the norms of literary word usage. In addition to the interpretation in the novel S.Borodin introduces into the speech of Mullah Kamar words, explaining, clarifying its meaning. As a result, the reader is presented with a picture of traditional Islamic beliefs during Timur’s reign, and these beliefs, according to the hero, should serve as an important unifying factor for Christians and Muslims alike, for both revere Allah.

Thus, the actualization of the Oriental vocabulary, limited thematically, represents an increase in the functional significance of those lexical units, which previously little used in certain spheres of communication, mainly in the sphere of religion, which was mainly due to reasons of ideological nature. The mechanism of the word-formation system actively activated by the flow of regional lexical borrowings.

## **CONCLUSION**

Borrowings from Eastern languages have recently begun to play a prominent role among the latter. It should, of course be noted that not all groups of Oriental words show derivational abilities to the same extent, which depends, as

E.V. Marinova argues, on the structural features of the word, its semantic features, and its place in the lexical system of the language. In modern Russian, Oriental vocabulary, as well as Anglicisms, tends to expand its composition, besides the process of borrowing, also due to the actualization in one way or another of the words borrowed earlier, i.e. due to the regionally oriented vocabulary in prose.

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