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Lexical composition of initial and final sentences

The article deals with the use of synonyms, antonyms, phraseological units in the genre of the story, as well as their influence on the composition of the text, the development of the plot according to the linguistic laws. The author of the article notes that the use of these lexical units also affects the overall perception of the text. According to the author of the article, using them in the story forms the logic of text construction. Thus, in some examples it is reasonably proved that the antonyms in the first sentence influence the occurrence of an incident, an unexpected or contradictory phenomenon, an eventual contrast. Also, specific examples of the use of synonyms are given, an analysis of all these elements is carried out.

Keywords: sentence, synonyms, antonyms, text, theme, skill, language, description, plot, composition, story.

It is well-known that lexicals are all spheres of a specific language or dialect and are classified into a number of genres. Synonyms, antonyms, homonyms, isimsoron, dialectism, etc., depending on the circumstances, essence, personality or style of the same species. It is known that they constitute a separate group.

Synonyms. It is known that the synonyms are phenomena related to the meaning of the word. Therefore, synonyms are the most important and complex phenomenon in the development and prosperity of every language, a lexical category that describes the evolution and prosperity of every language [1; 6].

The synonyms are instruments that serve the expression of the language, including features that reflect the linguistic wealth, flexibility. In the text, they are often used in the form of a single member, sometimes identical, three to four, in the same sentence: «The pre-menopause has long been respected, as the young men agitated the two young men with a great deal of reflection and refreshment» (A. Ibragimov. Dream) The term includes the contextual synonym of synonym (long-suffering, respect for the young) and verb synonyms (oxidation and refinement) in the form of a single member and the expression of the latter's syndrome. Here are some other examples:

1. If you see Jamilya grandmother, do not call me a beggar who does not greet in the countryside (O. Sagunayev «Jamilya»).

2. The leg of the plenum that started in the morning flare up to the bureau, and it continued to slow down till the middle of the night (K. Amanov «Boi zhazy»).

3. My grandmother, who is slow to go out of her way, maybe is old enough to move, weakened, or fled, or is he foolish for the other, forgetting about the greatness? (B. Aznabay «Unexpected hope»).

In the first example, the unanimous phrases, which do not greet and deny the phrase, are used synonymously to show the main character (the elderly), and hence, to the extent that the dignity of the man still exists). Is a story that concludes the composite sentences.

These synonyms in the sense that the plenum started in the morning did not just end up in the bureaucracy, it did not last long, and there was a lot of shouting in these sessions, and it was clear that it is had a lot of controversy, The synonyms are obvious. Contextual synonyms in the last example (aging, power downs, adult recognition) complement each other and make sense of the hero's interpretation.

In the initial sentences, the synonyms can be accelerated, in the form of a definite idea: «Twelve Months of the Year», when the end of the hard work of the peacemaker, the bush, The moment when he walks around in the wilderness and feels that he is in the light of this world and lives in the middle of the country, this summer jailoo, the Saryarkan steppes, the migrating season» (Akanov «Three Noyan»), a single and isolated compound compound sentence is impressive and impressive. Here are the phrases that are used in contradictory, breathtaking, welcoming, wandering, gathering, summarizing, contradicting the context syntax, and in the context of the perceptible periphras. The unified determinants of the existence of a living being in the light of the world, and the fact that they live, accurately describe the reality of life to the reader. And the synonyms in the last sentences are as follows.

The work of the synonyms in artistic language as academic R.Syzdyk mentioned: «Those synonymous are not only the lexical categories as only meaningful word series, but also the most powerful, flexible, ac-

tive style tool in effect, especially in artistic expression. Methods of thinking and location are diverse: from the synonymic line to the idea (idea, paragraph, etc.), the optimal variant is obtained, and rationality can be derived from the modal tone of the word, combinations, sound interactions with surrounding words (alliteration, asynchronous phenomena» [2; 27]. Consequently, synonyms are lexical groups with special functionality in the content and effectiveness of the final sentence.

1. It was nothing but awe, sadness, a happy laugh (S.Balgabaev «Old friends»).

2. At this point, my mother, who was only a little older, was not just a simple milkman, but a genius, gentle, warm, friendly, kind teacher (N. Gabdullin «My mother»).

3. When Kurman discovered the pike's mind, there were very small granules in it. At that, Kurman said: «Such stones are probably in the minds of the bloodthirsty, warlike!» he said. The logical conclusion (Zh. Moldagaliev «Pike»).

Not just one synonym, but one that overlaps with one another, the word combination (also peonism) is used in the art, but has a special effect on the thoughts and images [3; 205]. Plonasonic synonyms in examples (non-suspense, anxieties, happy, extravagant, gracious, warm, heartfelt, sympathetic) are overwhelmingly used. In the first case, the first laugh describes an abstract phenomenon in expressing what it is, and describes the smiling, sad, happy smile on the other hand. In the second example, the generous, compassionate, warm warmth, sympathetic synonymy of the second example is an epitome of complex equivalence, it provides a full, positive, positive result. In the last example, the killer, the warlike, and the bad guys have shown the character of the character in the game. «Two or three of the phrase synonyms are used interchangeably when describing the phenomenon [4; 86]». There are two or three days of sunshine, two sunbathing slippers in a dry desert, he was talking about the past and present in the midst of the shadows, spitting over his throat, and his throbbing throats. (B. Shakanylu «Between brothers»).

The sentences are entirely composed of phrases. In this syntactic structure, synthesized phrases are used to describe the characters' state in a complete and expressive manner. The author uses the second phraseological phrase, the terminus of the conversation with the figurative phrase of the spoken language, when the tiredness of the two elderly people is slowed down, and their souls continue to keep their normal conversations. The earlier phrase and the final phraseological episode (with his entreaties, his enthusiasm) show the author's loyalty to the national identity and language. And in this last sentence, synonyms serve to characterize the character, the positive and negative, the behavior, the psychological state of the stories:

1. I went upstairs and rose over my face and allowed the Tattage to go through my way, and then I became irritated again (S.Salimbaev «A woman»).

2. We know now that these lands are ever alive, and the mother, who is an inexperienced mother, has a great sense of heredity and great kindness (O. Sagunayev «Jamilya»).

3. The sounds of sadness, disappointment, deep sighing (M. Sundetov «Interview»).

In both the original and the final sentences, the duplicates of synonyms are also encountered. The scientist E.Zhanpeisov emphasized the way to use duplicate words: «Tansubub is a method of combining meaningful, interconnected words with one another» [5; 55]». Academician R.Syzdyk: «Cultured double-word, explicit, non-duplex, often used in simple informative moments, and author's double terms are often used by one person to express the meaning of those words. They need to be recognized as author's orchestration or graphic words» [2; 29]. Auezov's works illustrate such as sorrows, chimneys, insults, sculptures, shrines, and shouting .

When the pleonasm syntax is used in synonyms, tanosub is used in synonyms.

Now, let's take a look at the synonyms spent on the initial and last sentences:

1. Today is the sixth day for his endless fear (K.Zhumalilov «The Sharaina»).

2. After the death of Nemer's brother, Khanakozha, who had been drowned, was sitting in the living room (J. Shashtayevichi «Brown»).

3. The month of May was the same as everyone else was taken the light (M. Baigut «The color of the sound»).

4. So, some of those who were careless of this incident were full of sorrow (T.Nurmagambetov «After the wedding»).

In conclusion, the tanosub synonyms in the original and last sentence are not as popular as those who are familiar with us, but with their author's novelty, they have a dramatic effect. Thus, the specificity of the synonyms in the source and the final sentences can be summarized as follows: some synonyms are sometimes used simultaneously in the actual delivery of ideas; in which the synonyms created in the form of the phrase make expressive expression, melodic; In order to inform the reader of the coming event, synonyms

are both contextual and phraseal so as to clarify the main idea; To make the story unforgettable, it is crucial to discover the character of the character, the especial stylistic service of the pleonasm, synonyms of tanosub sequently.

Antonyms. According to the encyclopedic dictionary of the Kazakh language, these are gradual (stepwise, stepwise: hot-cold, yesterday-today-tomorrow, curved-wide, narrow), convergent (double membership: non-existent; live, lifeless, informal); Equipolent (precisely, equilibrium: entrance-exit, forget-alert, right-left, east-west, win-lose). But we are going to tell these units, not in this model, but in general, depending on the contextual and contextual nature of the expenditure.

About antonyms linguists N.M.Shansky: «Antonyms are widely used as a stylistic tool in fiction literature and publicism. They focus on highlighting and focusing on the most important points in the story» [6; 93], emphasized the importance of the stylistic activity of antonyms. Akhanov: «Antonyms play an exclusive role in comparing the contradictory phenomena, combining them together, and interpreting the idea expressed in this way. As a result of skillful use of antonyms, the idea that is expressed is more vivid, more expressive».

«Antonyms is a contrast of words, especially when they are used together in a single sentence. In this case, the meaningful contrast of antonyms is emphasized and is particularly striking». The accuracy of the statement is also clear from the following examples:

1. What can be worse than the happiness of your life? (A. Nabiev «Forgive me, Kulnash»).
2. It was mid-summer, now winter. The sun is cold, the thoughts and the shades are all white (J.Korgasbekov «The source of the winter frost»).
3. Waiting for the children who were on their return trips to the resort and woke up for the day before tomorrow, even though Ergab was lying in the middle of the night (T. Abdikuly «Guests»).

In the parable of the first example, a pair of synonyms in the opposite sense of the word, and the double regrettable antonyms of the sound epiphysis, reveal the character of the hero's inner monologue and reveal the essence of the essay. In the rhetorical questionable sentence of the reader, these antonyms make the reader's mind more accurate in describing the concept of real life, and the author's impression is that he is sorry and sad. In the second example, the nature of the season, which has been compared to the time of the summer (winter-summer), is used as a language approach that accurately reflects the time of the event, and serves to illustrate the event as a whole. That is why the reader is so excited. However, it is not difficult to understand the details here. It is understood that the summer days of the life of a hero's life, such as summer days, are a bitter, cruel, and terrible pain. In the third example, contextual antonyms (out of the reach of the daylight) are intended to illustrate the condition of the elderly, who is eagerly waiting for her children. The liver is waiting for the elderly person in the middle of the night, but the author does not have to worry about waking up. Do you understand the disappointment of an elderly person who gets a bit of an outburst of amusement and anxiety, or is it that his children are happy? But from the content of the sentence, the father's love for the child is evident. This is also true of artists: «The direct relationship between human beings and the reality of nature through the phenomenon of nature reflects the artwork. It is a manifestation of his views, which are balanced with the phenomena of natural phenomena, which are manifested in his character, his dignity, through his actions».

Here are some other examples:

1. From early morning, when the white rain dropped on the sidewalks, it began to shine and suddenly it fluttered and drove to the ground (D.Ramazan «Village»).
2. Rain sometimes runs slowly, sometimes gradually raising (O.Bodykov «Mother»).
3. When Kydyrbayeva remembers the past, Eskar has a fever and dries one after another (D.Ashimkhanuly «Dame»).
4. The form of rhyme-shaped rhyme is beautifully shaped and scratched on your forehead (R.Mukanova «The suffering»).

By increasing the acceleration, the contingency synthesis is used as an antonym to illustrate the contradictory nature of nature. Of course, in both illustrations, the phenomenon of the phenomenon is not contingent on the contrary. In the first example, the contextual antonym deserves the mood of the character when it comes to the native village of the character; In the second example, sometimes the rainfall, sometimes accelerated, is based on the trembling in the soul of the citizen who came to his death. But the ways of action are superficial. The paragraph reads further, «Saparbek is happy too. After a long squeezing of the cart, he repeatedly dropped his eyes. Striving to not be stingy, though, he would have to scratch his head and turn his head to the field, but the field would give him the illusions of his life, which he had uncovered in his mind.

The guy goes there and then goes into extortion. «Here the author describes the emotional process in the heart of a hero with such contrasting description, and sometimes describes the nature of the «cry» of nature, sometimes with acceleration and convincing. The wording of the third example shows the emotional reaction of a human being when he remembers what happened, and in the last example, the contradiction of a beautiful and controversial phenomenon impresses the healer's soul. It is a difficult metamorphosis (change), when it comes to the fact that the appearance of a sick person, even for a moment, is «beautiful». Thus, the phrase is a successful and effective structure-content unit, born of the illusory imagination.

Antonyms in the last sentence:

1. Smiling smoke, blissful joy, sadness in front of eyes (D. Ashishkhanuly «Stone saunas»).
2. Yes, life itself may have been a source of joy, sadness ... (A.Nabiyev «Kulyn»).
3. When he is glad to be at the feast, when he is working out a gentle grateful bitterness, he says: «Can those who will be able to come back?» (T. Alimkulov «Saryzhaylau»).

«Because the contrasted, contradictory words in the Kazakh language are based on contextual antonyms», the joys and sorrows in the examples given are in a person's vocabulary contradictory, spontaneous, in the form of combinations and contextual antonyms inside each other, to illustrate the phenomena of human life in a sophisticated comparison. At the same time, her words are used as antonymic metonymy. And S. Mametova the last paragraph of the talk «Azhal» tells us why «my dad does not care for the funny, Koke! Let's just dump my mom and dad, Nazgul! Falling out of the rocks, you flaming! If you shout at the dark night, will you hear it?» The antonymic phraseology of the «rising, falling from the rocks», given in the asonian-allitering inner monologist, here the hero's expression in a variable sense. The game was figuratively impressive, not to the hero in a simple manner. In the first sentence of the paragraph, the terrifying apple «vodka» is used in the form of a periphrasis-metaphor instead of the word «vodka». «Anton's words are literally differentiated by words. Especially the delicate use of words is clearly interpreted by antonyms. «, so that the sentence can be clarified and summarized in the examples.

1. Does a man's destiny lie down in front of his head and back? (B. Shakhanuly «Loneliness»).
2. In my small office that does not leave people in the editorial office, I have developed material that should go to the next issue of the newspaper (B. Boduubaev, Kairakbai).
3. The alarm clock, set to seven times, woke up for a while and raised the head, which was awakened in desperation to walk (B. Shahanovich «White ierm»).

The term «the front and the back» assisted names in the constant combination, made in an antithesis sense, has been replaced by a change in the sense of meaning. Indeed, those who are happy with their garden and respond to their work are, «How is this? does not look at the present and the future, does not look at «the front and the back», and in the rhetorical question of the writer, the two words in this anthropomorphic approach are given as details of the art text; The next statement in the sense of the double-word is in the sense that it is suitable for dynamic action. Here are some examples:

1. I still remember the beautiful sorcerer, like Sholpan star, at the bottom of the old birch on the edge of the Kyzylkai waterfall (O. Bokey «Saryarka's rain»).
2. The feeling of enthusiasm in the Tarban became more embarrassing (T. Alimkulov «Kokpar»).
3. Everyone in the imagination now feels sorry for each other, only with their own dreams and future hopes (S. Asylbekov «The law of the global attraction»).

These are examples from the final sentences in the talk. Anthem «Birth-born» was used in connection with a hero's old-age dear brother. His life was prematurely born before Sholpan was born to star in the light of the world. The second example shows that the psychological state of the character is the same as in the next example, with the dreams of each person doing his job, his work, and his own life.

Oxymoron. In fact, contrast is not just a fictional phenomenon, but dialectically, it is evident that general development is a phenomenon of the law of life. «It is a vision of a system of images in the art, conceptual content, and that the character's actions are not controversial, and this is a special artistic technique». The scientist M. Sergaliev in his textbook «Basics of stylistics» speaking of Zhusupov's contemporary contrasting context connectors (2004), he said: «... he has done more with antonym-like phenomena and has done it well», saying: «The Antonyms argue not only in contradiction, but also in contradiction, adds meaning, refinement, comparison, synthesis, transitions, etc.» - identifies some of its shaped figures (such as titration, acrotheca, amphithezia, diathesis, antimetabols). This list includes phenomena called Oxymoron, examples of which are lies, slander, blasphemy, and healing.

The words «oxymoron, oximoron» (gr. oxuormon, stupid — «foolish», is the word «unconscious») is a stylistic expression that makes surprising unity from contradictory semantic words», eloquent silence, pronounced teeth, sadistic pleasure, sweet sweetness, pessimistic optimist.

Examples: 1. How can you not say that ordinary freaks are much more than the dwarf fools, like dumps and the dwarfs? Let the birds feel blind, simple instincts. Nevertheless, I always put their blind feelings above the grunts of tengelshyns (T.Zhanuzakov «Agabek», «Musik and swallows»).

2. Someone said: «Do not worry, look, the heads of horses are like headscarves, hollow hands and short body covers! (A. Tarazi «Zhabai horse»).

3. Tugai - their commander. Dry snow is pushed back and forth (A. Tarazi «Shura»).

4. The daughter-in-law said, «Where are you going, father?» Ahmet shal: - I will go to Mecca ... I will go to my Mukhtar's house ... If I can not walk, I can not see the smell of the noble Mukhtar, If I stay hungry, I'll lose heart, and then I will like walking dead... (D.Doszhan «Walnut»).

5. One of the young women who had come to our editorial office for a long time, after a long excited time, had a heart-lung lecture: «I want to kill myself because I find myself, correctly educated, Can anyone who has the right to live be dying? Explain me» she cries out loudly and puzzles over the question of his insistence (O. Ospanov «The oppressed» // Zamandas, 13.12.1995).

In a separate analysis of the semantic-stylistic peculiarities of these oxymoronic components, the author points out that in the last paragraph of the story, the monologue was the author of a very clever, tremendous («quaint»), intelligent people (chechens), that it is too small to be too small (morals), morality, and shame, that the humor of the bones, the bitter bitterness of each other, is based on the logical category of incompatible terms (Oxymoron by the way).

The second example is difficult to convince as to whether the meaning of the topic and the content of the story are exactly what the reality is. For example, the dictionary speaks: «Zhaba is one of the oldest Kazakh horses. Light, fast, but not far away. Many of Kazakhstan's farms are grown for meat...

Characteristic is given to the rocky horizontally-shaped horse», Bukhar Zhyrau:

*The tail is called a pestle,
Do not stagger your horse ...
If you saddle a horse ...*

It does not mean that there is a horse in the sky» he said, Makhambet a poet and hero:

*The Arctic Beat
If the spear comes in,
Will you rent a horseshoe and look after the land? —*

which means that the horses are worthy of the warrior, and that their cover is much lower.

And so, in the same race with a hundred horses, which is described in such a way, it does not look too dark. Later, at the World championships in foreign cities (Baku, Tbilisi, Rome), for twenty years, the grand prize went to others. What a wonderful thing! Indeed, is it not a proof of the theory of the great Makhambet's theory, «There is a good birth, and his father is not astonished»?

The third example is dry ice oxymoron, the name of the dry milk sold in stores, and do not worry about fun. And, as we see every day, it does not seem like a real thing. Therefore, if you hold your hand, the dryness of the snow that turns into water will be taken in a conditional sense, but impressive. The fourth example is the great writer M.Auezov, the monologue of the elderly Ahmet, a representative of the Chechen nation, who had a good reputation for many years, who helped his housewife, who had greatly benefited from a good hearted, kind man. Used Oxymoron - the most common living dead. But this is exactly what is in that paragraph. This is because of the emotional power of every word, phrase, sentence. For example, the Chechen writer's house was dedicated to the sacred Mecca, his name being Muhtasar, Mukhtarim, his repetition of his brother-in-law, and the devotion of the shanyrak to a sacred sanctuary, «hands, his desires are above that very intelligent soul, and his heart shows the heart of the old man, who is the only one who has so. This man is saddened by the age, old age, illness. From now on, he would say, «I will be dead alive», when he returns to his cousins, who at least once a month returns home from sleep, and sees his old days as «dead». Murdering in the last sentence is a surprising thing that can be both astonishing and surprising - whether it will kill or not; Will she kill him? The story of a sick woman who suffers from this illness for a long time has been repeatedly dropped in to give her a dose of sleep, and it is said to be very difficult for a girl. Therefore, the girl's heart is overwhelmed by the affliction of her dear mother, so she wants to do her desires and bring her medicine, but if she does, she will not think that our people will not appreciate the phrase «will be true. This, of course, is even worse than the previous one!

In general, it was understood that Oxymoron was often used in the genre of poetry:

1. Warm, sweet smile spread on my face (M. Zhumabaev).

2. I am a Kazakh who died a thousand times and again reborned (Zh. Moldagaliev).

4. A horror, a grunge man, - We are alive! (K. Myrza-Ali).
5. What king, who is afraid of the Lord,
Wise, Wise and Wrong? (U. Esdauletov).
6. The Leaders are eager to appear,
He died in their language (U. Esdauletov).
7. The width I was impregnated with shoulders,
The hot days of January (S. Toraigyrov).
8. The taste of dusk is in the ear, and I still adhere to it (A. Nyankalanin).
9. Hot snow (a theme) (T. Berdiyarov).
10. Joyful bliss (Unforgettable Bliss) (A. Pushkin).

Here are some prose works:

1. Living dead (L.N.Tolstoy).
2. You are an old man, I am a young man. Old - fashioned, and a younger old man (A.P. Chehov, Duel).
3. The Frost of the oceans (K. Iskakov «Tuik»).
4. A girl (there, 120).
5. Disappointment (M. Aimbetov).
6. False slander (story) (A.Baken // Zaman - Kazakhstan, 15.10.1993).

Generally speaking, it is not surprising, but anonymously, and many others, as opposed to word pairs, which are mutually contradictory, often «readily come to an end», but the reader was not surprised at all, but later «it is possible», It has been discovered that it is a phenomenon in which the content is sometimes restricted to a subtle meaning, such as anger, cramp, sometimes used in speaking (old boy, young age, taste of voice, hot freeze).

By way of conclusions, we have summarized the use of the antonyms in the initial and final sentences as follows: Increase the sentence expression by describing the main idea of the author; draws on the image that guides the reader to the acquaintance with the essay; communicates with contrasts, narratives from the content of the event; antonyms show the semantic color of the art text; based on philosophical reasoning using contradictory concepts; the antonyms make sense to the reader with the meaning and effectiveness of it.

Dialect. Since the artists use their material in their own way, they use the common language, such as common literary language and dialectics, as well as elements of speech language. «If it finds what it wants, the snow will burn», it is clear that, while using it, some local words that are understandable only to some of the vast Kazakhstani counties are worthy of their worth [3; 212].

Academician R. Syzdyk: «The writer is looking for a rational word, looking for the image. The elements that are deviating from the norm are impressive, and local (underlined, we are), ancient, rare, and some artificial words are considered to be from these», [2; 87] it says that dialectics plays a considerable style in rational speech texts. In this case, artistic word-makers «make a peculiar, peculiar» word of the word, and use dialectics in the context of the phrase, in a rational combination of other terms in the context of artistic purposes:

1. It will fall this year as it has done (M.Kanazov «Old winter»).
2. In the first days of March. There is still snow on the ground (Zh. Rakhmatullaev «Boke's kiesi»).
3. Frost-free time! (N. Kapalbekov «In a panic»).
4. The bookkeeper of the state farm married his son, from tomorrow this village celebrates it very loudly (B.Shahanov «Syrnay sazi»).

Underlined - dialectisms with «stylized status», combined with specific authoring and other words, are also used in the dialectical context. The dictionary explains these:

1. Alasat is a dialect. Awake, revolt. (I., 100).
2. Alagat is a son, dialect. It's not a smooth one. (I., 184).
3. Cermaldas is meat, dialect. Discussion, subtlety, hypocrisy, tone (IV., 635).
4. Kapuly - meat, dialect. To be in a hurry, to be overcome (IV., 32).

Although these are words with literary variants, they give a substantial expressive shade to their sentence, in line with the elemental nature of the non-common use.

In addition to the «new element» rarely used in practice, it is clear that these are lexemes that can be functional in context, depending on their meaning and personality. However, their use in the last sentence rarely encountered:

1. Horsemen were walking along the slopes of the thick pine (T.Mameseit «Aytys»).

The famous writer A. Kekilbayev's «Baigetory» story begins as follows: «Baigetory immediately recognized Sei's. The seaside, however, was faded by the bitter tail of this village, and it was unclear on my hood that it had been scattered all through the tail and tail».

The main hero of this story is an animal, but there is a human question. In the original sentence of a blatantly explicitly conceited fable, the word translated in the dialectologic dictionary is used to describe the meaning of the form. Of course, the style of the sweat word in the sentence is far superior to those of those.

Any artwork is a product of the creator's idea. The emotional impact of this creative idea, emotional impact on the person, his enthusiasm and spiritual feeding, is contributing to the language, talent and talent of the writer, and his continuous search it depends. That is why artistic word masters choose the syllable words, selects the most appropriate words. Only then would the language masters «always find art in terms of content and create novelty in content».

«Phraseology is an indispensable part of our language, and it has its own peculiarities, personality, meaning, stability, and style». Phraseology expressions in the introductory phrases are used as phrases that make the phrase expressive, but also as a means of compacting the idea:

1. Other children of your age do more than you (Sh.Murtazha «Aybirbas»).
2. At the beginning of the lunch, the guests began to smile (K. Akhmetbekov «The cafeteria»).
3. Eagle eyes saw them from afar, Myra waved her hand (S.Asylbekov «Sarikyz»).
4. About 40 years have passed since Bozaidar had settled in this village. (M.Skakbayev «Sarkyltai»).

Examination of idioms and spectators such as «The ax doesn't even cut», «Very silent and shy», which is well-known in the system of sentences, is followed by a sudden shrinkage of the sun. like phrases, which have been reversed or transformed, have, of course, been conjugated.

For example, the first example is the expression of the occasional formations of the author's idea, as well as exponential expressions (asbestos), as well as exponential (hyperbola), metonymy (sky Goddess, devoid of the sky is deception, the earth is the source of wealth and, therefore, the devastation of the earth - is a figurative use of the meaning of «being the possessor of all riches only to be one»). These are built on content that is strongly influenced by human souls.

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Бастапқы және соңғы сөйлемдердің лексикалық құрамы

Мақалада әңгіме жанрындағы бастапқы және соңғы сөйлемдердегі синонимдер, антонимдер, фразеологизмдер мәтін сюжетін, композициясын, шешімін, түйіндемелерін деген секілді ең негізгі мәселелеріндегі автор шеберлігін көрсете алатын, нәтижесінде тұтастай мәтін түзілісіндегі лингвостилистикалық заңдылықтар табиғатын анықтауға негізделген тұжырымдар қарастырылған. Осы элементтер, шын мәнінде, мәтіннің тұтастығына әкеледі. Әңгіме жанрында негізгі мәселе, кейіпкер тілінде болсын, сөйлеу тіліндегі әдеби тіл элементтері болсын, олардың жалпы мінезін көрсететін бірден-бір материал десе де болады. Айталық, суреттеуде, баяндауда синонимдер ыңғайлы болса, мәтінде алғашқы сөйлемдердегі антонимдер оқыс не кенеттен тап болған жағдайда, ыңғайсыз не тосын оқиғаға түзілген контрасты құбылысты оқиғадан хабар бергендей әсер ететіні мысалдармен негізделіп көрсетілген.

Кілт сөздер: сөйлем, синонимдер, антонимдер, мәтін, шеберлік, тіл, суреттеу, сюжет, композиция, баяндау.

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Лексический состав начальных и конечных предложений

В статье рассмотрены вопросы использования в жанре рассказа синонимов, антонимов, фразеологизмов, а также их влияние на композицию текста, развитие сюжета согласно лингвостилистическим законам. Авторы статьи отмечают, что использование этих лексических единиц влияет и на целостное восприятие текста. Использование их в рассказе формирует логику построения текста. Так, в некоторых примерах достаточно обоснованно доказывается, что антонимы в первом предложении влияют на возникновение инцидента, неожиданного или противоречивого феномена, событийного контраста. Также приведены конкретные примеры использования синонимов, результаты анализа всех указанных элементов.

Ключевые слова: предложение, синонимы, антонимы, текст, тема, мастерство, язык, описание, сюжет, композиция, рассказ.

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