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Compositional organization of the beginning and final sentences

The article is devoted to the consideration of the compositional organization of the initial and final sentences of the work. This article is intended to define textual, semantic and stylistic patterns of artistic texts, in particular, the linguistic features of the initial and final sentences of stories, the beginning and end of artistic works. The problem disclosed in the article has not been previously studied, which makes it relevant at the moment. The initial sentences give the impression that the author wants to share his thoughts and experiences with his reader. The main purpose of this technique is to include the reader in the thought process. Initial sentences interest the reader, make you think, has psychologically influence. The author draws attention to the fact that in the situation of communication between characters, initial sentences are constructed as if they are a continuation of a conversation that began earlier. Such a construction is a feature of the initial sentences, makes the message more expressive. This statement is evidence from a scientific point of view. The author argues that such structures are the most frequently used features of individual authors in disclosing the content of their own works.

Keywords: semantics, stylistics, communicative situation, reader, interrelation, initial sentence, final sentence, composition.

The organization of the beginning and the last sentences in accordance with the objectives of the text and the inner peripeteias of the artwork requires their compositionally organized consideration. Building of the beginning sentences in the form of a conversation with the reader.

There is can be beginning of narratives, sometimes constructed in the form of questions or conversation set at the time of characters' face to face meeting. Along with this, the beginning sentences of some stories are built as a continuation of the conversation of two heroes that had been started earlier:

This is the time of the last war months. I am a teacher at the seven-year school in the township of Sumbe. (B.Sokpabayev «Hours of Abeke»).

This is an event which happened earlier. At that time I worked as a zootechnician in the collective farm department (B.Sokpabayev «Monster neighbor»).

On the eve of spring of the fifty-fifth year, I was transferred from the combiner to the цырма of the tractor brigade of our collective farm «New Way» (E. Myrzahmetov «An example of an older brother»).

Now I am constantly forced to think about the following, later events which I heard from one of the respected aksakals (old, wise men) on a well-deserved rest. I want to retell it word for word (B. Salimbayev. Mutual respect).

In the given examples, specific facts are narrated on the one hand. The narrator (he is at the same time the hero of the work), talking to his listener, is ready to talk about some event that happened, here we are witnessing the continuation of the communicative connection established between the addresser and the addressee (reader). According to the researcher T.M. Bakhtin, the addressees can be very different persons: «This addressee may be a direct participant - the interlocutor of everyday dialogue, may be a differentiated team of specialists from some special field of cultural communication, may be more or less differentiated public, people, contemporaries and enemies, subordinate or boss, lower or superior, familiar or alien, etc. The addressee can be completely vague, non-specific to others with various kinds of monologic expressions of the emotional type - all these types and concepts of the addresser are determined by the area of human activity and life to which this statement relates» [1; 200].

The authors of the above examples devote their thoughts to the addressee(reader) as a whole. In the first and second examples, the deixis «this» denotes the time at which the event occurs. The function of deixis is performed not only by pronouns, but also attracted attention adverbs of the place. By the way, in the fourth example, the adjective «later», derived from the adverb of the time «late», along with the performance of the deictic function, also contains an informative meaning. The reader immediately has a question: «What kind of events does the hero want to tell?» The hero now wants to share with the listener, the readers the events which made him think. The informem function of the word «event» is underlined in the following sentence by a substitute-pronoun, i.e. the word it. In the first three sentences after the given information, it is felt that

there is a continuation of thought. The hero specifically points to the upcoming events with the help of words and phrases «time of war», «earlier», «on the eve of spring of the fifty-fifth year», expressing the passage of events, and thus wants to tell the reader, the listener about events that occurred at a specific time and place.

On the other hand, the narrator-hero, who is going to tell about some interesting event, becomes closer to the reader. The beginning sentences of such structure are attractive and intriguing for readers.

The beginning sentences with which the culmination of the work begins

In the process of sentences narration, there are those which, despite their rare use, are an interesting stylistic devices - being the first sentence, they also end a story. In such cases, the story begins with the ending and proceeds by going back, i.e. retrospectively. The story of the famous writer D.Isabekov «Immutable rule» begins with the sentence «So it was all over». The sentence, from the point content, corresponds in its meaning to the final but not to the beginning sentence. However, the author, in order to immediately attract the attention of the reader, begins the story with such an unexpected conclusion. There is an explanation for this: a sixteen-year-old boy who grew up in a family without a father commits a crime because of childishness ... The boy Andas grew up without a father, was grown up only by his mother. A mother of four children hardly grows children to work with thoughts how to feed the children. One day, when he heard how her older sister says that she wants to get married, and in response, her mother's words: «We live like this, couldn't give you even golden earrings, sometime mother-in-law will tell about this», with the purpose of stealing he penetrates the house of rich neighbors. He comes across with twelve stolen golden spoons and forks. The owners of the house add property, as it were stolen, by ninety thousand rubles to spoons and forks, and achieve the conviction of a sixteen-year-old boy for 6 years. The writer with the title «Immutable rule» correlates the event with the proverb «At the heart of theft - the shame and humiliation». The story is based on real events, successfully begins with attractive and winning reception.

In the A.Kekilbaev's story «A bay horse», written on an animated theme, the author makes the horse think, worry as a human: «A bay horse immediately recognized Seis». The story begins with the moment the horse recognizes the person. The bay at first glance recognized its former owner. The work begins immediately with the conclusion, then events are presented in reverse order as memories of the past.

Introductory sentences are also met as a beginning one. As a rule, in the function of the predicate are used specific forms of the past tense verbs, peculiar to the Kazakh language: -ып еді ғой, өған еді ғой, -атын еді ғой [2; 99]. For example, the story of A.Kekilbayev «Here are the wonders» begins like this: «Әлгі бір арифметика оқулықтарында жазылатын еді ғой»- «Remember, in some textbooks on arithmetic it was written» Here, the specific form of the predicate ending in -атын with the element -еді ғой can be conveyed to the English language with an introductory word remember and the passive voice. This specific form of the predicate «invites» to remember the well known for the wide audience general theory which immediately intrigued the reader.

A similar structure and repetitive use of the beginning and final sentences

In some stories there are repetitions with small transformations at different levels of narration of the main thematic line of the text, in others - in one microcontext the story begins with a sentence which repeats in the same or slightly modified form at the end. About this O. Burkit writes the following: «Such structure in the style of the text is called a retrospective of the text ... A writer with the help of a retrospective can create lyrical digressions, the events happened at the beginning comes back at the end. In this way, structured sentences have their own expressive tone» [3; 25–27].

For example, the well-known writer Sh. Murtaz adds the word to the title of the story «Prostrate summer cypress rustles on the ploughland» and uses this expression as the initial and final sentences:

The beginning sentence: «Prostrate summer cypress and licorice rustle on the ploughland»

The final sentence: «Big ear of licorice and red prostrate summer cypress rustle on the ploughland».

Both the theme of the work, and the beginning, final sentences make one ponder, give rise to a variety of questions: ploughland - the land plowed up in the autumn, prostrate summer cypress and licorice are not planted, but natural plants. So, the land is not prepared for them. Why on the ground prepared by the peasant for sowing grain crops themselves grow and rustle these two? Why at the beginning of the work we see only the words prostrate summer cypress and licorice, and at the end of the story one suddenly becomes a «big ear» and the other «red»? All these questions are answered in the content of the work. The story is impressive by that. Other examples: The beginning sentence: «The rain is showering».

The final sentence: «Sali went for water. It was at this moment that he forgot where, in search of what he went out. And the rain is showering» (A.Smailov. Sadak activist).

The beginning sentence: «There are stone sculptures in the stone city».

The final sentence: «There are a lot of stone sculptures in the stone city. Even more of those whose hearts have turned into stone». (J.Mamyrali «Kuttyayak»).

Initial sentence: «Somehow the earth shuddered. We said: «This is water of Koo is boiling , highly respected».

The final sentence: «A strong buzz has not subsided yet. We said: «This is the water of Ku, highly respected, is boiling» (J. Korgasbekov «Praying for rain»).

In the first example sentences are repeated unchanged, in the rest - with negligible changes. Researcher A.T. Tatkenova writes about the repetition of the beginning and final sentences of text works: «Considering the fact that placement in the so-called» strong positions «gives to the components special strength, which is explained in psychology by the so-called» edge effect «(when the recipient of the text remembers better the beginning and at the end of the text than the middle part), and in linguistics is interpreted from the perspective of actual division (divisions of the message on the theme and rem), the repetition of the same element in these positions contributes to the even more expressiveness of reported. Moreover, the heading, the purpose of which is to attract the reader's attention, has an informative function, and its repetition in the final paragraph fills the same sentence with implicit semantics, which is achieved by enriching it with the content of the entire text» [4; 41], saying this she attracts attention to the fact that such usage speaks of a special stylistic function.

The writer uses the technique of repetition not only in the author's narration, but also in the character's words :

The beginning sentence: «Is there anyone who will go to Sariozek? ... Is there anyone who will go to Sariozek?». The final sentence: «By paying attention to the sudden softening of his old woman, the old man also calmed his anger. After some time, have regretted the poor fellow, clumsily running ahead of the arba, he looked at him with compassion. In such a condition, under the lulling of a cart, similar to the lulling of a willow cradle, he did not notice how he had dozed off. In general between sleep and reality, he repeated in a delirious way: «Is there anyone who will go to Sariozek? ... Is there anyone who will go to Sariozek?» (J. Korgasbekov. Hardy).

The beginning sentence: «Get up, get up, Kamal, look, look, he has already come, come?»

The final sentence: «Get up, get up, Kamal, look, look, he has already come, come?! Wherefrom you know Samat, that everything started from this «already come»? Wherefrom I know about this? Even knowing what could we do?» (G. Yessimov. Korimdik to Goloschekin).

The sentences repeated in these examples are given in the form of an inner monologue discomposedly pronounced by the character:

The beginning sentence: «But my path is not getting better, the others are waited by happiness ahead», bitterly thinks young dzhigit Malimbayev Toktar, who has just turned about twenty years old, with a healthy, beautiful appearance.

The final sentence: -But my path is not getting better. Who is to be blamed for this ... Who is to be blamed, - Toktar thinks with chagrin ... (N.Gabdullin «Chagrin»).

The beginning shape of O. Bockey's story «Master of hitting with the whip»: Under the moon: An orphaned, suffering terrible tortures, blackened house has been left behind, a grieved, black-covered head of a widowed woman has been left. Under the moon: the brown Kazakh steppe unhurriedly, widely spread, holding together on its warm clear chest so much effeminacy and so much grief - the sorrows of people and the country.

Last page of the story: Under the moon: An orphaned, suffering terrible tortures, blackened house has been left behind, a grieved, black-covered head of a widowed woman has been left. Under the moon: the brown Kazakh steppe unhurriedly, widely spread, holding together on its warm clear chest so much effeminacy and so much grief - the sorrows of people and the country. However, all these events happened on the desolate mountain of Altai are casualties of the past.

Through the contrasting forming in the same row expressions of the opposite quality such as «orphaned darkened house», «black-covered a widowed woman» and parallel to them «cherished pamper» and «sorrow and grief», expression is enhanced in the text. We note that such judgments from the examples given by R. Syzdyk as «... in prose in the author's narrative it is possible to use homogeneous passages, whole sentence or a small text, repeated at the end or at the beginning» [5; 134], O.A. Burkita as «Recently, a literary

text has been developed to such an extent that in modern works of art small texts themselves repeat» [6; 32], clearly show both a direct assumption and a direct expression.

The beginning sentences expressing thoughts.

Some writers build the beginning sentences in such way that it seems as if the author would like to share his discomposing thoughts and experiences with the reader. The main goal of this is to immediately influence the psychology of the reader, to include him in the process of thinking, experiencing, to push him to mental activity, to participate in internal processes and actions. So the beginning sentences immediately interest the reader, make him think:

If people avoided misfortunes, they would live longer (Murtaza S. «Hundred Year Wound»).

Sometimes you think that a person in his life only once very strongly, without remembering himself, is fury, angry (Abdikuli T. «One-day anger»).

Aspiration to goal is a very good thing! If a person seeks, if he makes efforts to realize his goal, then is there really anything that may not be fulfilled? (Imanzhanov M. «In the hands of the collective»).

The girl's heart is a treasurer of secrets. (Imanzhanov M. «Girl's mystery»).

The most difficult thing for a person who possesses pride, sensitive person - is ill-time feel resentment, ill-time hear insulting words (Ibrahimov A. «Resentment of zhenge»).

A person has a habit of orientation, evaluation of any business, comparing with the possibilities and horizons of the time when he began to understand something, to realize life (A. Ibragimov. Captivating food).

Probably, there is no place where an evil force, called a misfortune, does not pass, and there is no person whom it does not comprehend.

(Ashimkhanuly D. «Fur coat»).

These arguments are impressive because they are reflections that summarize and follow from the realistic truth of life. The reader, as soon as he gets acquainted with the first sentence, fully joins the author's thoughts and intends to look for cases in the text where these conclusions are confirmed in life. In this regard, the writer begins his story with such arguments, as a rule, after this he explains the meaning of why he says so.

The first sentences (paragraph) of G. Musrepov's story «Empty-headed» begins in the author's narrative with reflections of a light-red camel: «A light-red camel thinks that for centuries he walked swaying, shouldering the history of a Kazakh country on his back. He believes that for his historical work he was named the «Shanirak Camel». It seems he understands that shanirak is the equivalent of the word house. I am myself a historical animal, although I am lazily lagging in the lazy steppe, but I am walking without dropping the Kazakh history from the back. I highly hold the name of the Kazakh. Therefore, he thinks: no matter how arrogant he behaves, everything goes to my broken body».

The writer makes the camel think humanly. The author, realizing that in the life of the Kazakhs the camel occupies the main place, considers it more expressive to state his thoughts in the language of the light-red camel. The story begins with the reflections of the light-red camel and ends with the thought of this light-red camel. However, before finishing, the writer, in order to inform the readers that even the empty-headed, who were the subject of the writer's work, had a high spirits, characterizes them in the following way: «Although the empty-headed did not carry the shanyrak of the nomadic people, they confidently grunted that in animal husbandry they will find their historical place», secondly, paying attention to the fact that the light-red camel is honest with respect to the principles of international friendship, makes them say the following words in the form of an internal monologue: «Friends, I helped to bring also you. My place and now will not be less ponderable! - said this, proudly continues to chew.

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Бастапқы және соңғы сөйлемдердің композициялық тұрғыдан ұйымдасуы

Мақалада көркем мәтіннің, атап айтқанда, әңгімелердің бастапқы және соңғы сөйлемдерінің лингвистикалық түзілім ерекшеліктері, көркем шығарманы бастайтын және аяқтайтын сөйлемдердің мәтінтүзімдік, семантика-стилистикалық заңдылықтарын айқындауға арналған. Қаламгердің коммуникативтік жағдаяттағы оқырманмен қарым-қатынасы, «өмір шындығына кіріспе» осы бастапқы сөйлемнен басталатыны мақаланың жаңашылдығы болып есептеледі. Кейіпкерлердің бетпестік сөйлесу жағдаятында бастапқы сөйлемдер бұрын басталған әңгімені жалғастырып тұрғандай, кейіпкермен сөйлесіп отырғандай ретте құрылатыны нақты дәлелденген. Және мұндай құрылым көбінесе бастапқы сөйлемге ғана тән қызмет болып келетіні бұрын-соңды зерттелмегенімен өзекті. Бастапқы сөйлемдердің оқырманға ерекше зейін қойғызу, оны қызықтыру қызметі де бастапқы сөйлемдердің шығарма кульминациясынан басталуы, бастапқы сөйлемдердің ой-толғаммен басталуы мәтінге тартымды сарын туғызу қызметімен мазмұндас болып түзілетіні ғылыми түрде дәлелденген. Осындай құрылымдар жекелеген жазушылардың өзіндік дара стилін танытатын, көркем шығарма мазмұнымен тезірек таныстыруға жетелейтін белгілер болып табылатынын авторлар алға тартады.

Кілт сөздер: семантика, стилистика, коммуникативтік жағдаят, оқырман, қарым-қатынас, бастапқы сөйлемдер, соңғы сөйлемдер, құрылым.

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Композиционная организация начальных и конечных предложений

В статье предложен метод для определения текстовых, семантико-стилистических закономерностей художественных текстов, в частности, лингвистических особенностей начальных и конечных предложений рассказов, начала и конца художественных произведений. Проблема, раскрываемая в статье, ранее не изучена, что делает ее актуальной. Авторами определена коммуникативная цель, семантика и прагматика начальных и конечных предложений. Определена роль реципиента, мера его учета при создании начальных и конечных конструкций. Рассмотрены ситуации, в которых осуществляется общение персонажей, определена роль первой реплики, ее значение для раскрытия психологии персонажей. Выявлены случаи, когда начальное предложение выступает словно продолжение разговора, начавшегося ранее. Авторы утверждают, что такие структуры являются наиболее частотными при создании художественных произведений.

Ключевые слова: семантика, стилистика, коммуникативная ситуация, читатель, взаимосвязь, исходное предложение, конечное предложение, состав.

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