

TURKIC VOCABULARY IN THE WORK OF THE POETS OF THE "SILVER AGE"

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Annotation: The article substantiates the relevance of the topic, its scientific novelty, theoretical and practical significance, formulates the goal and objectives of the study; study of the system of lessons using various techniques for the formation of learning motivation at different stages of the lesson.

Keywords: Turkisms, motivation, stimulation, factor, relevance, novelty, wide spectrum, adaptation, "silver age"

In the poems of the poets of the second half of the XIX century A. Fet, V. Kurochkin, A. Tolstoy, A. Maikov, I. Surikov, A. Zhemchuzhnikov, D. Minaev, K. Feofanov, L. Trifolev, S. Drozhzhin, I. Bunin, K. Balmont, F. Sollogub, V. Bryusov, Turkic vocabulary was used. Basically, it was everyday vocabulary and nominal adjectives: *brocade, boyar, rank, official, hat, barn, porridge, barge, turquoise, emerald, dun, border, fog, profits, chests*. In the famous Russian song "Dubinushka" by L. Trifolev, Turkisms are used: *barge haulers, barges, barka, chests... "Along the siliceous bank of the Volga River, barge haulers are straining to go..., to get profits for others, loading other people's chests."*

Lexico-semantic analysis of Turkisms in Russian poetry of the second half of the 19th century shows that poets, depending on the theme of the poems, used Turkisms in one quantity or another, and they underwent phonetic and grammatical adaptation in the Russian language and were characterized by a wide range of stylistic functions.

In the poetry of the "Silver Age", the use of Turkic vocabulary echoes the poetry of the Decembrist poets.

About a hundred poems by N.S. Gumilev dating back to 1902-1921, different in content, were analyzed and a large number of Turkisms related to different parts of speech were revealed: nouns, verbs, adjectives, interjections, adverbs.

A large number of Turkisms used by the poet are nouns that cover different lexical layers of the Russian literary language. These are the old Turkisms of the Old Russian period and the Turkisms of the Middle Ages, the period of the formation of the Russian people: *ship, lighthouse, book, hall, turquoise, barysh, stern, caravan, tents, shuttle, towers, chubuk, tavern, carpet, emeralds, satin, diamond, brocade, pearls, caftan, burnus, janissary, bey, sultan, dervish, Bedouins, Bushmen, fellahs, jins, jackal, wild boar, dogs, giraffe, fog, burun, datura, khamsin*. N.S. Gumilev also uses derived verbs derived from Turkisms: *datura-durmanit, koch -kochuyut*,

crimson - obagren, alelo -zaaleli.

As epithets of determinatives, the poet also used adjectives derived from Turkisms: *scarlet, pearl, emerald, velvet, diamond, satin, turquoise, foggy, crimson, crimson, tea*.

With the help of Turkisms, the author's comparisons are created: "That human blood is holier than the emerald juice of herbs."

The poet, following the Russian poetic tradition of the poets of the XVIII century and the Decembrist poets, gives oriental proper names Hussein, Ghassan with a double "s". In the poetry of N.S. Gumilev, 14 lexical and thematic groups are distinguished, covering a wide range of topics.

In the poetry of A.A. Akhmatova, old and new Turkisms are widely used, many of which have lost their labeling as foreign words.

Many examples from the poetry of Anna Akhmatova are evidence of the development of Turkisms by the metaphorical system of the Russian literary language.

In the poem "Tashkent Pages" in the metaphor, the *moon* is compared to a diamond *felucca* - a three-masted vessel with triangular sails:

*"But a month of diamond felucca
suddenly floated out above the meeting-separation."*

In the poem "When the Moon Lies", the metaphor is based on the similarity of the color of the moon and a slice of melon: *"When the moon lies, a slice of Chardzhui melon on the edge of the window and stuffiness all around."*

Anna Akhmatova had to pay bitterly for the Turkic surname, which she took as a literary pseudonym, which required great civic courage:

*"Akhmatovskaya will not be called,
neither the street, nor the stanza"*

Lexical and semantic analysis of Turkisms in Akhmatova's poems and poems revealed 11 lexical-thematic groups, which included marine, everyday, social vocabulary, names of *fish, birds, plants, precious stones, musical instruments, shoes, clothes, fabrics*.

The poetry of O.E. Mandelstam, one of the most prominent representatives of Russian acmeism, contains Turkisms belonging to different lexical and thematic groups. Let us note several examples of the combination of determinatives derived from Turkisms used by the poet in his poems: *foggy palace, foggy chime, foggy pain, foggy window, foggy elysium, nomadic crowds, scarlet mouth, violent hops, Chopin roan*. It is noteworthy that many epithets of the poets of the "Silver Age" have something in common.

In N. Gumilev's poem "Rhodes" there is an epithet *"foggy years"*. The epithet *"scarlet mouth"* from a poem by O. Mandelstam.

"Is it possible for a dead woman to be praised?" echoes the epithets from N. Gumilev's poems *"scarlet lips, scarlet, scarlet flower"*.

The use of the epithet *chaly* in the combination *"Chopin chaly"* in the meaning of *M.T. Taghiyev, examining the meaning of the word roan in detail, notes with regret that in the dictionary it is given without indicating the Turkic origin. M.T. Taghiyev writes that in the*

Russian language this word has retained the meaning of the color of a horse (roan / gray-brown), in the Turkic languages it has expanded its meaning and is used not only in relation to horses, but also to people who have turned gray, as well as objects of gray-brown color. The conclusions note that on the basis of Turkisms in the Russian language, new metaphorical phrases and comparisons are developing in Russian fiction, which is a fact of further advancement of Turkisms in the Russian language.

lexical, semantic and stylistic system of the modern Russian literary language. Lexical and semantic analysis of Turkisms in poetry has shown the development of their semantic content by the modern Russian literary language.

This article also examines the degree of grammatical assimilation of Turkisms in the poetry of N. Gumilev, A. Akhmatova, O. Mandelstam. From the Turkisms *gazelle*, *fellah*, N. Gumilev formed with the help of word-formation suffixes the adjectives *gazelles*, *fellash*, which were used very successfully in comparisons: "A girl with gazelle eyes...". The verb to intoxicate, derived from the Turkism *datura*, is aptly given in the poem "Sahara": "To intoxicate blood and sow discord."

O. Mandelstam used the Turkisms of the *Janissaries*, the *Turkish*, the *Sultan*:

"What do I love, as a janissary, don't be angry, dear Turkish woman." "Suspicious sultans-sprinkled...".

The Turkism of the *Janissaries* is given in the dative case and is used by the poet to create a comparison. And the Turkism *sultan* is given in the gender case, plural.

A.A. Akhmatova in the poem "He left me in the new moon...". On the word shoe, derived from the Turkism *bashmak* with the help of the suffix -ok, in the im. case, plural number of the shoe.

In the conclusion of the study, the following specific results were obtained:

1. Turkisms in the Russian poetic speech of the XVIII-XIX and early XX centuries can serve as a reliable source of information about the composition of the Turkic vocabulary deposited in the Russian language, about the degree and nature of its assimilation, as well as about linguistic interference and its specific features at the lexical level. The interaction of the Slavic and Turkic languages was so long, multifaceted and intense that it left deep traces in all areas of the vocabulary of these languages, in phraseology and grammar. Thus, the study of Turkisms in the Russian language is necessary not only for a deep understanding of the processes of development of national culture, but also for a more objective understanding of the trends in the development and enrichment of a particular language.

2. Study of the mechanism of borrowing of Turkisms.

Turkisms in the Russian poetic speech of the XVIII-XIX and early XX centuries enriched the Russian literary language with new conceptual units, new realities; A significant part of them later passed into the common colloquial language, increasing its expressiveness, emotionality and imagery.

3. The frequency of the use of Turkisms in Russian poetry is very high, which is explained by the uniqueness and specificity of their expression of realities that are absent in the host language (for example, *bashlyk*, *besmet*, *mulla*, *aryk*, *peri*, *atlas*, *taffeta*, *brocade*, etc.).

4. Some Turkisms are subject to semantic changes, rethinking of meaning, being included in the semantic system of the receiving language. Turkisms in Russian poetry (for example, in works of A. P. Sumarokov) play a stylistic role, helping to create an expressive and emotional evaluation of epigrams, exposing the social mores of that time (for example, Turkism *blockhead*: "Always a blockhead, a blockhead, in whatever rank." A.P. Sumarokov).

5. The analysis has shown that many of the Turkisms (*book, blockhead, diamond, money, scimitar, saber, comrade, tent, burka, ura*) are not recorded as Turkisms in the existing explanatory dictionaries of the modern Russian language, which is explained by the antiquity of their existence in the Russian language and their acquisition of word-formation formants of the host language.

6. Dictionaries of the modern Russian language do not always record the origin of Turkisms, erroneous marks are often given, or Turkisms are presented as Old Russian words, as G. N. Aslanov pointed out. Such lexical units include, for example, the words *chest, baryshi, tinsel, chin, drum, san, etc.*

7. Mastering Turkism by the Grammatical System of the Russian Language is expressed in giving the borrowed Turkism grammatical forms, i.e. word-forming elements peculiar to the Russian language, for example, family names in -in - (Bakhtin, Utin), as well as the Turkic-language origin of some suffixes of the Russian language such as -ach, -chik, -chuk, -in, -atin, -yatin speaks of deeper contacts between the Russian and Turkic languages at the morphological level.

The article substantiates the relevance of the topic, its scientific novelty, theoretical and practical significance, formulates the goal and objectives of the study.

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