THE STRUCTURE OF DESCRIPTIVE MICROTEXT IN THE BASHKIR LANGUAGE

Valiyeva G.D., Candidate of Philology, Associate Professor, Bashkir State University, Ufa, Zaki Validi Str., 32;

Abdullina G.R., Doctor of Philology, Professor, Bashkir State University, Ufa, Zaki Validi Str., 32;

Abdullina A.S., Doctor of Philology, Professor, Birsk branch of Bashkir State University, Birsk, International street, 10;

Sagitova A.G., Candidate of Philology, Senior Lecturer, Bashkir State University, Ufa, Zaki Validi Str., 32;

Khubolov S.M., Candidate of Philology, Associate Professor, Kabardino-Balkaria State University. H. Berbekova, Nalchik, ul. Chernyshevsky, No. 173

ABSTRACT
The article is devoted to the history of studying the structure of descriptive texts in the Bashkir language. The definition of the term "description" is given, types and types of descriptions are explored. The article also pays much attention to the structure and semantics of interior, landscape descriptions in the form of a complex syntactic compound, the types of incidents and endings of the description are analyzed. In descriptive microtexts, a characteristic of the signs of an object is given: the form, composition, structure, volume, and quality of the object of description are specified.

Relevance of the research: At present, in Bashkir linguistics the study of text problems occupies a significant place, since many aspects of the text still remain undeveloped. Among these are functional and semantic types of text (narrative, reasoning, description), features of their composition, their linguistic features. Descriptive texts are mainly considered either in stylistic or methodological terms. However, the syntactic-semantic aspect of the text is still poorly understood. It can be stated that the typology of descriptive texts has not been practically studied. This determines the relevance of the topic we have chosen.

The purpose of the study: The purpose of this article is to study the structure and semantics of text-descriptions in the Bashkir language. Research methods: The leading method to investigate this problem is the empirical method. In particular, retrospective analysis, observation, generalization of the facts of the language of the Bashkir fiction and works of Bashkir folklore with the use of elements of the method of mathematical and statistical processing of the linguistic material of Bashkir artistic texts. Results of the research: based on the conducted research, we came to the conclusion that the descriptive microtext consists of the beginning, the central part, the ending, connected in meaning and grammatically. The significance of the research lies in the fact that the results, undoubtedly, will allow solving fundamentally new problems in the field of syntax of the Bashkir language text. They enrich and expand the scientific and theoretical basis for further research on relevant issues. The obtained results can be used in further development of many specific issues of Bashkirian syntax. Research materials can be applied in lectures and special courses in the Bashkir language.

Keywords: Bashkir language; complex syntactic whole; description; initiation; ending; interior; landscape; portrait.

Introduction
In Bashkir linguistics, the syntactic structure of the modern Bashkir language has been quite thoroughly studied: special monographic works, manuals, articles devoted to the study of the syntax of simple and complex sentences, isolated members of sentences, word combinations have been published. These problems are investigated in candidate and doctoral dissertations. However, the range of questions is not limited to the study of the syntax of simple and complex sentences. Recently, in
modern Bashkir linguistics, the object of research is not only individual sentences, but also groups of sentences united by a unity of meaning and certain structural laws, that is, text.

The field of linguistics, exploring the content and structural aspects of the text, is marked as modern Bashkir linguistics, the object of research is not only individual sentences, but also groups of sentences united by a unity of meaning and certain structural laws, that is, text.

The field of linguistics, exploring the content and structural aspects of the text, is marked as the field of the text. Analysis of the research on the problem gives grounds for the conclusions that in the foreign and domestic linguistics the problem of the text has been studied quite fully: general patterns of text construction, text features, ways and means of linking sentences in the text, etc. have been revealed.

The term description is used in the scientific literature from the first half of the XIX century. In the Guide to the Study of Russian Literature by G.G. Georgievsky (15, p. 76), the description is defined as the representation of a separately existing object in space, the transmission of its features, actions and attitudes to other subjects.

The literary content of the term "description" is reflected in the "Short Dictionary of Literary Terms" by I. N. Timofeev and N. Vengrov, where the description is defined as "the turn of poetic speech consisting in the sequential enumeration of individual features, traits, and properties of phenomena" (4, p. 76).

According to Bashkir literary critic K. Ahmetianov, the description is a kind of image, i.e. "The image of peculiar features of objects, natural phenomena, human or animals. In another way, the image of a portrait and a landscape is called a description "(42, p. 277).

From the linguistic point of view, O.A Nechaeva defines the definition: "The description is a special speech unit of the superphase level, which has a stable not only logical and semantic, but also structural and linguistic characteristics. The language characteristic of this type of speech is manifested in the peculiar functioning of sentences, grammatical categories, and also in the presence of context-structural conditions for the formation and compatibility of types of speech among themselves "(24, p. 257). In our understanding, the description is a functional-semantic type of speech (text), which is a model of a monologic message in the form of enumeration of simultaneous or permanent features of an object and having for this a certain language structure.

Descriptive microtexts related to the landscape and the interior in art texts decamethe subject of the study. The following research objectives were identified based on the purpose and the subject of the study:

1) to reveal the general principles of constructing interior and landscape descriptive microtexts;
2) to outline the general patterns of constructing descriptive microtexts and to trace their realization in different grammatical structures: in a complex syntactic whole, a simple and complex sentence;
3) identify in the text the distinctive features of the descriptions of the interior and landscape;
4) describe the ways and links of sentences in descriptive microtexts;
5) to analyze the role and significance of interior and landscape descriptive microtexts in works of art.

Literary Review

The problem of the text attracted the attention of Turkologists in the 80s of the XX century, when the first articles and monographs appeared and a serious interest arose in this concept.

For the first time the issues of studying the text in Bashkir linguistics were raised by D.S. Tikeev (40, p. 65), who examined the structure of the text, its features, ways and means of linking sentences in the text. Then the problem of the text becomes the material of the research in the Ph.D. thesis. The Iskuzhina (24, p. 5).

At present, in Bashkir linguistics, the study of the problems of the text takes a significant place, because many aspects of the text still remain undeveloped. These include functional and semantic types of text (narrative, reasoning, description), features of the composition, their language features.

Descriptive texts are mainly considered either in stylistic or methodological terms. However, the syntactic-semantic aspect of the text is still poorly understood. It can be stated that the typology of descriptive texts has not been practically studied.

In modern linguistic science, with respect to descriptive texts, several terms are used: descriptive stanzas, descriptive intricate syntactic integers, descriptive fragments, descriptive contexts, descriptive microtexts (5, p.14).
Studies related to the analysis of the syntax of descriptive texts are conducted in two ways: the first direction studies the syntactic structure; The second direction deals with the analysis of the syntactic features of the descriptive texts of individual writers.

In this study, the term "descriptive microtext" is used, since it is part of the whole text (artwork) (5, p. 15). The study of the problem gives grounds for the conclusions that descriptive microtexts consist of several independent sentences, connected in meaning and grammatically, which list the attributes of an object.

Materials and methods
A set of scientific and methodical methods was used to solve the set tasks. Among them:
- theoretical methods - analysis and synthesis of philological, philosophical, psychological, pedagogical sources on the research problem;
- empirical methods - retrospective analysis, observation, generalization of the facts of the language of the Bashkir literature and works of Bashkir folklore with the use of elements of the method of mathematical and statistical processing of the linguistic material of Bashkir art texts. When writing the article, methods of continuous sampling and analysis of descriptive microtexts are used, as well as methods of linguistic description of the material being studied (32, p.7).

The main material for the study of the problem was the works of modern Bashkir art literature, oral and poetic creativity of the Bashkir people, and the dramatic works.

The selection of the material was carried out without genre restrictions, since our main goal was to reveal the general-political syntactic characteristics of the description inherent in any prosaic text - a novel, a story, a story. Author's card file, including examples obtained by the method of continuous sampling, was about 2,340 text fragments. In total, over 35,400 printed pages of texts were viewed.

Results
Analysis of the actual language material shows that the microtexts of interior descriptions are realized in the form of: a) a complex syntactic unit (SSS), b) a simple sentence, c) a complex sentence.

Interior descriptions in the form of a complex syntactic whole have a three-member structure and consist of: 1) sentences – the beginning (the bashlam), 2) the main part, and 3) the ending. Constant components of the semantic structure are the beginning and the central part of the description, the less necessary is the ending (the final sentence).

The reasons are basically of two kinds: narrative and descriptive (9, p.148). The narrative is a two-part sentence, it contains information about the subject, about the routes of his journey or the location in the space from which the review of the surrounding reality begins. Such a proposal, as a rule, includes in its composition lexemes indicating the place of action (cabinet, hall, kitchen, hotel, yurt, etc.). For example: Salman came to the office.

The analysis of the examples showed that in the beginning, the word-name in the narrative sentence is either a circumstance of the place or a complement. This happens in the cases: 1) if the verb with the value of visual perception (saw, looked, viewed, viewed, etc.), then the word-name of the room is used as a supplement, for example: Galiakhmat looked around the room from idleness (R. Baimov); 2) if the verb has the meaning of movement in space (entered, left, passed, went, entered, etc.), then - as a function of circumstance, for example: Kamil, having a little pampered, got up and went into the house (R. Sultangarev).

The structure of the beginnings in the descriptions is diverse (33, p.56). Most often these are two-part sentences, in which a general assessment of the interior is formulated. Usually in the function of the subject is the word-name of the room, the predicates are words of qualitatively-estimated value (2, p.190). The interior is characterized in terms of its poverty-wealth, simplicity-luxury, beauty, etc. For example: His office is spacious (N. Musin). Thus, in a complex syntactic whole that has a three-member structure, the initiation can act as different members of the sentence.

The central part gives the characteristics of objects according to a certain scheme (model), where the main links are the words that answer the question: where - what - what.

"What" means the subject in words that are part of different lexical and semantic groups: furniture (chair, stool), dishes (cup, bucket), decor (lace), objects that indicate the occupation (phone, gun).
"Where" refers to the location of the items described in space. For this purpose, the following are used: 1) adverbs of the place: on the right, in the middle; 2) prepositional-case forms of the noun: on the wall, at the table.

"What" - includes the following parameters: size, shape, color, age, purpose, material from which the object is made, age, quantity, etc. Characteristics of the described objects are carried out with the help of definitions and a nominal predicate: At the entrance, on the right side, a closet for things (15, p.41). Next to it is a shelf. Each shelf is full of books. Near the wall there is a cot. Next chest, radio. On the left side there is a wide bunk, a flower of a fig tree. On the corner there is a nightstand. In the middle of the floor is a round table.

In the central part of the SSC, as examples show, the structure proposals are usually two-part and nominative (1, p. 7).

The final sentence or the ending of a complex syntactic unit contains a generalization, a conclusion, although analysis shows that this is a less obligatory component. The ending contains special language means: opening words, conjunctions, generalizing words. For example: In short, everything is clean here, beautiful as in a doll house (Z. Biysheva).

As an ending, proposals can be made that give exhaustive information about the subject, contain information on illumination, odors, decorations, neatness and untidiness. In addition, the ending may contain a general rating of the character (17, p.36). Everything is clean and tidy. Besides them, there are no utensils in the house that are conspicuous. This is all wealth.

The actual material showed that the description of the interior is made in the form of a simple sentence. It, as a rule, turns out to be connected with the previous and subsequent contexts.

In a simple sentence, information about the interior is transmitted either through individual members of the sentence (homogeneous and heterogeneous definitions) or by the content of the entire predicative unit (34, p.160). Word-name of the room can act as a subject, circumstances, additions: When I opened my eyes, I saw that I was lying in a large spacious room. Their house is spacious, clean. The spacious pine house is full of people.

Verbs of visual perception can be present in a simple sentence, as in a complex syntactic whole: Kasyanov, glancing at the companions who had collapsed in armchairs at a round table in the middle of a spacious room, thought: "Probably, they again called me to criticize."

In the description of the interior, different types of complex sentences are used. The most commonly used of these are compoundless compound sentences. The first part of the proposal contains an overall assessment of the interior, it usually contains the word-name of the room, in the second - a concretization is given, an explanation: Entering, not at all embarrassed, examined his farm: a village house, in the front – a village table, at the door – a cupboard, on the other side – a stove, in the corner a workshop for repairing small things.

A complex sentence with a subordinate cause and time has a peculiar semantic structure: it contains a narrative with a description. Typically, descriptive information is contained in the subordinate part: When Kutlubaev entered the elegantly decorated, neatly dressed room of the milkmaids, the girls, having finished their morning's chores, talked to Ismagil as if nothing had happened.

As a result, it can be noted that in the description of the interior, in most cases complex non-union proposals are used with subordinate time and reasons.

Discussion
In an artwork the interior is given in the form of a complex syntactic whole and is usually used in such a work where the action takes place in any room.

The description of the interior is connected not only with the place of action, it also shades out the character's characterization in the work, description of the character's portrait or description of the appearance of the house, dwelling. The interior assists the author of the artistic text in conveying the inner state and the world, the interests and occupations of the character (26, p.44). The interior, along with other means, is used to reveal the image in the work, performs an auxiliary function in poetics, emphasizing certain qualities with the help of linguistic means.

Conclusion
Thus, the descriptive microtext consists of the beginning, the central part, the ending, connected in meaning and grammatically. It gives a characteristic of the characteristics of an object:
the form, composition, structure, volume, quality, quantity, name, etc. are specified. The object has an objectified character and is denoted: 1) by specific nouns (or a word combination, the main component of which is a noun), 2) abstract nouns.

REFERENCES


