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FEATURES OF THE USE OF OLD SLAVONIC VOCABULARY IN THE WORKS OF A.S. PUSHKIN

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Abstract. The article analyzes the features of the functioning of Old Slavonic in the literary texts of A.S. Pushkin. The role of the poet as the founder of the modern Russian literary language is considered. Special attention is paid to the stylistic functions of Old Slavonic, which range from creating a sublime, solemn tone in lyrics and historical works to giving ironic overtones and stylizing archaism. The paper examines the phonetic, morphological and semantic features of Old Slavonic in Pushkin's texts, as well as their role in shaping the figurative structure of works.

Keywords: A.S. Pushkin, Old Slavonic, Church Slavonic, Russian literary language, stylistic function, archaisms, vocabulary, linguistic norm.

The work of Alexander Sergeevich Pushkin occupies a central place in the history of the formation of the modern Russian literary language. Russian literature As V.V. Vinogradov noted: "Pushkin's language, reflecting directly or indirectly the entire history of the Russian literary language, from the 17th century to the end of the 1930s, at the same time determined in many directions the ways of the subsequent development of Russian literary speech and continues to serve as a living source and an unsurpassed example of the artistic word for the modern reader. <...> Pushkin first of all produced a new, original synthesis of those different socio-linguistic elements that historically form the system of Russian literary speech" [2].

Pushkin did not just use the language that existed at that time, but actively participated in its formation, combining elements of book vocabulary (including Old Slavonic) with lively spoken speech and folk folklore.

Old Slavonic (or Church Slavonic) is a significant layer of vocabulary that entered the Russian language from Old Slavonic, which for centuries has been the language of worship, education and literature in Russia. These words differ in specific phonetic features (for example, the presence of ra-/la- instead of Russian ro-/lo- at the beginning of the words: gate – gate; glas – voice; -zhd- instead of -zh-: hope – reliable), word-formation and semantic features.

In the 18th and early 19th centuries, the use of Old Slavonic was fixed in the theory of the "three calms" by M.V. Lomonosov. However, Pushkin, overcoming the rigid framework of this theory, integrated Slavonisms into various contexts, expanding their stylistic potential and making them an integral part of the national language.





The main feature of Pushkin's use of Old Slavonic is their versatility. They cease to be just markers of "high calm" and begin to perform complex stylistic tasks.

The most obvious and traditional function of Old Slavonic is to give the text pathos, solemnity and grandeur. This function is realized in odes, civic lyrics, as well as in works on historical and biblical subjects.

In the poem "The Prophet", where the poet addresses sacred themes, the concentration of Old Slavonic is maximum.: "Arise, O prophet, and see, and hearken..."[5]. Here the words prophet, see (see), listen (listen) create a high, biblical flavor, referring the reader to the Old Testament texts. Phonetic signs (-railway- in hope, clothes; incompleteness in gold) are also often found in poetic texts to achieve this effect.

In the poem "The Bronze Horseman", high style is used to describe the greatness of imperial St. Petersburg, created by Peter: A hundred years have passed, and the young city, Full of beauty and wonder, Rose from the darkness of forests, from the swamp of the blat magnificently, proudly [5]. Here, Old Slavonic beliefs contribute to the creation of a majestic image of the city-state.

In historical works and tragedies, Old Slavonic is used to stylize the speech of characters and create a flavor of a bygone era. They help to recreate the atmosphere of Ancient Russia, to give the narrative authenticity and depth.

In the tragedy Boris Godunov, Pushkin masterfully uses this technique to convey the spirit of the 16th century. The characters' speech is full of Archaisms and Slavisms, which immerses the reader in the historical context. For example, Pimen blames people for their sins and prophetically predicts an imminent reckoning: "Oh, terrible, unprecedented grief! We have angered God, we have sinned: We have named the regicide our lord" [5].

One of Pushkin's innovative features was the use of Old Slavonic in an unexpected context to create irony, parody, or a reduced comic effect. The great poet destroyed the strict binding of this vocabulary to a high style.

In Eugene Onegin, describing the customs of the provincial nobility, Pushkin can use high-sounding words to emphasize the pettiness of the described situation. This demonstrates his masterly command of the language and the ability to play with different registers. For example, the most ironic statement from Eugene Onegin, dominated by Old Slavism: "Dreams, dreams! Where's your sweet? / Where is the eternal rhyme of youth for her?" [5].

Russian Russian has acquired an abstract, abstract meaning in comparison with its Russian variants. Pushkin actively used this feature to convey complex philosophical ideas and inner experiences.

Grace, truth, virtue, consent — these words carry a deep semantic charge, often associated with moral or religious concepts.





In the poem "Echo", the use of the word voice (instead of voice) gives the phenomenon of echo a universal, timeless meaning: "You heed the roar of thunder, And the voice of storms and billows..."[5]

Researchers of Pushkin's language identify signs of Old Slavonic found in his texts.

Phonetic signs: incompleteness instead of fullness; combinations of ra-/la- at the beginning of words; combinations of -w-and-w- instead of Russian -w- and h. For example: gloomy, dragged, voice ("Prophet"); tree, cold, limits ("Anchar"); hail, golden-domed ("The Tale of Tsar Saltan"); the golden chain, captivates, chredoy, breg ("Ruslan and Lyudmila"); the gaze clouded, the gilded stirrup, the battlefield, the dust, breg, Vladyka, the gates ("The Song of Prophetic Oleg"); the city of Petrov, from the swamp of blat (swamps), dragged ("The Bronze Horseman"); the language of Italy is golden ("Eugene Onegin").

Word-forming features: Old Slavonic prefixes for z-, pre- and s-; suffixes -stv-, -awn, -know; components of complex words good, good, etc.; For example: called, arise ("The Prophet"); how the goldfish prays ("The Tale of the Goldfish"); I couldn't stand the admiration ("The Tale of the Dead Princess"); they shout over themselves ("The Tale of Tsar Saltan"); I'll commit ("The Bronze Horseman"); Winter! The peasant is triumphant.. ("Eugene Onegin"); You shouldn't chase cheapness, priest ("The Tale of the Priest and his Stupid Worker"); Thank you for lunch ("The Tale of the Dead Princess").

Lexical features: words that are borrowed from the Old Slavic language, which can be recognized by their abstract meaning, religious correlation, or the naming of body parts: prophet, seraphim, verb, right hand, fingers, mouth, mountain ("Prophet"); forehead, corrupting ("Anchar"); Lanites are devoid of life, / Leaden pallor covered ("Ruslan and Lyudmila").

Pushkin used these elements not as foreign inclusions, but as part of a unified system of the Russian language.

A.S. Pushkin played a key role in integrating the rich heritage of Old Slavic vocabulary into the structure of the new Russian literary language. He abandoned the archaic division of styles and subordinated Old Slavonic to his artistic tasks.

The variety of functions of Old Slavonic in his work – from creating high pathos and historical flavor to using it in an ironic and philosophical context – testifies to the poet's genius command of linguistic resources. Thanks to Pushkin, Old Slavonic became stylistically marked, but at the same time organic elements of the national Russian language, enriching its expressive capabilities and giving it the versatility and poetry that we still admire.

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