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SYNTAGMATIC FEATURES OF DEGENERATE VERBS IN MODERN RUSSIAN

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ARTICLE INFO	ABSTRACT:
	Research of syntactic-semantic analysis of three-act verbs consists in theoretical comprehension of transformational grammar in its enormous explanatory power. The core of transformational grammar is the idea of the core of the language, consisting of the simplest linguistic structures, from which all other linguistic structures of greater or lesser complexity can be derived. The problem of invariance, which is the central problem of modern structural linguistics, finds its most profound solution precisely in transformational grammar. The study of stylistic functions of verb units is impossible without typological study vocabulary, which is designed to explore the most significant structural signs and trends in the formation of the lexico-semantic system. The author emphasizes the following ideas that are used in the linguistic literature: names of lexical associations of words: lexical-semantic field, lexicosemantic group, thematic group (thematic series), synonymous series. However, the research obtained in the article proves that there is still no single point view of the differences between these associations.

INTRODUCTION. Since in each of the named lexical paradigms the units are combined based on the commonality of semantic parameters, and their clear distinction for the purposes of this study is irrelevant, in the work the terms "lexico-semantic field" and "lexico-semantic field" are used in semantic group. The specificity of verbal semantics is manifested in the fact that, as A.A. Ufimtsev, "the meaning of verbal lexemes is revealed, first of all, in implicit syntagma's determined by categorical semantics combining verbal and nominal lexemes, thanks to which the latter act as members of potential syntagma's,

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and the correlation of verbs lexemes with a subject series "manifested in models of subject-object localization of the verbal action". Transitive verbs that govern the accusative Yu.D. Apresyan's observations, represent the largest in Russian language class of verbs, and this class of verbs has the most diverse semantics. Therefore, transitivity by most scientists considered as one of the most relevant categories of this lexical grammatical unit. Since, according to Yu.D. Apresyan, transitive verbs make up more than 50% of the total number of verbs in Russian, and their compatibility with the noun naming the object is obligatory, consideration object lexical compatibility of transitive verbs of the Russian language appears to be extremely promising in terms of isolating certain types of similar compatibility.

Verbs indicating the method of destruction (hang, hack, blow up, knock out, squeeze out, burn out, break out, cut down, corrode, knock out, finish off, choke, score, fill up, crush, stab, close, slaughter, hack, shoot, flood, trample, beat, break, cut, chop, mow, cut off, cancel, poison, kill, cut, shoot, saw, beat, extinguish, suppress, set fire to, break, sink, interrupt, slaughter, knock down, break through, break through, bombard, ruin, unravel, untie, break up, smash, dismantle, cut, saw, untwist, rip, tear, trample, shoot, tear down, tear down, erase, drown. For verbs of a specific action, in general, a narrower range of compatibility than for verbs denoting a generalized process destruction. A monogroup is understood as such a type of object lexical combinability, in which a transitive verb is able to form combinations with nouns of only one lexico-semantic group, that is the associative potential of this verb is limited by the totality lexemes united on the basis of an integral semantic component. For example, the verb to execute is combined only with nouns, calling people, fall asleep - with nouns calling recesses in the ground, cure - with nouns combined the semantic component "disease", drain - a reservoir.

The high particularity of the use of the first two verbs is quite justified, since these lexical units call the process destruction, without specifying its method, therefore, can be used with a large number of nouns naming objects of various character. The frequency of the verb is explained as extralinguistic factors (used in reports of crimes and military actions), and actually linguistic - the absence in semantic structure of differential semes indicating the way actions, which determines the breadth of combination possibilities. Verbs to beat, break and their derivatives are often called destructive actions, which accordingly determines the frequency of their use in speech practice. As for the verb to blow up, it used to not belong to the number frequently used destructive verbs because it matters "to make an explosion, destroy with an explosion" and was used mainly for designation of destruction

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processes associated with the maintenance of large-scale military operations or construction work.

The core of transformational grammar is the idea of the core of the language, consisting of the simplest linguistic structures, from which all other linguistic structures of greater or lesser complexity can be derived. The problem of invariance, which is the central problem of modern structural linguistics, finds its most profound solution precisely in transformational grammar. The core of the language includes simple declarative (active) sentences - the so-called core sentences. In European languages, verb sentences are most common. They are followed, in decreasing order of usage, by substantive, adjective and adverbial sentences. A verb can be imagined as a kind of "atom with hooks" [5, p. 250] that it possesses in order to attract actants to it and keep them to it - this is the essence of what is called the "valence" of the verb. There are verbs without actants, i.e. verbs devoid of valence are impersonal, intransitive with one actant, transitive with two actants. In a sentence, the positions of actants are taken by nouns or their equivalents, which are directly subordinate to the verb. From the point of view of semantics, the first actant is the subject of action, i.e. the one who performs the action; the second actant is an object influenced by a direct object of action, a direct addition; the third actant is an indirect or further object, in whose favor or to the detriment of which the indirect addition action is performed. However, the semantic content of the third actant is often broader.

The introduction of an auxiliary verb in mood or tense forms does not change anything in the organization of the actant structure: the actant structure of the sentence "he can give the book to his brother" is no different from the structure of the sentence "he gave the book to his brother". The work uses the concept of a transformational attribute. The proposed definition is an adaptation of very complex formulations. A transformational sign will be considered a pair of equivalent sentences (predicative phrases) combined into an invariant of the sign. The invariant is set by the semantics of the constituents themselves. Both sentences have the same inventory of direct components, identical at least in terms of the lexical meanings of the verb and actants.

In all the examples given, the use of the verb to blow up creates bright expression and enhances the elocutionary effect. Occasional meanings in media discourse can also acquire other verbs, for example, kill, burn, chop, tomp, etc.: The emergence of occasional combinations in the media discourse, due to the desire of the producer to create expression, is the basis for changes in the usual characteristics of the verb lexeme. Thus, the analysis showed that the features of the use of verbs destructive impact in media discourse are due to

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its target settings. The need to bring to the attention of the recipient a certain information leads to an increase in the frequency of the use of those verbs, which reflect the most significant aspects of the period information field. And the need to evoke a certain attitude towards the information presented determines the use of expressive funds. When analyzing the use of destructive verbs in artistic discourse against the background of a typical object lexical compatibility, occasional combinations of these units are revealed. For example, consider the features of use in artistic discourse verbs to break and tear. The verb to break - to break has the following seminal structure - "cause not to be, violating the constructive organization, bodies with a rigid structure, bend, press, acting on two or more multidirectional forces. The number of nouns entering into language in combination with this verb is large, and they may belong to various lexico-semantic groups.

In the given examples, the semes "destruction" is actualized in the verb and "effort", the rest are lost, which causes the transition of the semi.

Прозрачная весна над черною Невой /Сломалась, воск бессмертья тает. О, если ты звезда, - Петрополь, город твой. Твой брат, Петрополь, умирает\ (O. Mandelshtam)

In this context, through an unusual combination, figurative picture: transparent spring air over the dark water of the Neva loses its transparency, acquiring a dark color, and, as it were, shifts, changing the outlines, which causes an association with a violation of integrity, fracture.

The analysis of the data received shows that the majority of collocations (phrasemes), fixed in dictionaries, stand in the top part of the list, i.e. their parts co-occur very often. The combinations which had not been fixed in the dictionaries before were also retrieved during the experiment. The analysis of these combinations that show both high and low values of measures of association (one or several), reveals that bigrams which stand on the top of the list of collocations (sorted on decrease), with some degree of probability prove to be set phrases and, hence, can be included in the dictionary. The overwhelming majority of collocations that stand in the bottom part of the list prove to be free phrases.

Conclusion. The occasional use of this verb by different artists of the word and in different contexts show the mobility of his semantic structure, which is modified in the context in accordance with the specifics of the individual-author's perception of the destructive process applied to different objects. The examples provided clearly show that non-standard compatibility should be considered as one of the properties artistic texts. Since in the process of generating artistic speech is carried out and the communicative and aesthetic function of the language. It seems absolutely indisputable that in a literary text

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syntagmatic relations are determined by the patterns of formation holistic speech unity, aimed at the implementation of the author's design and ensuring the corresponding impact on this design the recipient of the information. Two trends are combined in a literary text: on the one hand, striving for clarity, and consequently, for the regularity of the means, which is manifested in the usual word usage and the usual compatibility (this is how the communicative function is carried out), on the other hand, to expressiveness, figurativeness (this is how aesthetic and pragmatic function of language). Expanding the combinational possibilities of lexical units in context is a means of creating an image. The meaning of words in literary text is enriched, acquires the ability to enter into various semantic connections and associations for a more complete expression the thoughts of the author, his feelings, individual worldview. This is carried out as a result of expanding the combinational possibilities of words, and also a specific, individual-author's organization of their semantic structure. Presence of a particular lexeme in the semanteme. Semis of various types enables the author by creating various contextual conditions to update some and neutralize others in order to creating an artistic image. The frequency of individual combinations, their functional load determines the originality of idiotype and reflect the specifics of the individual picture of the world of the artist of the word.

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