

## EXPLETIVE CONSTRUCTIONS AND THEIR EMOTIVE FUNCTION IN THE NOVEL “ZULEIKHA OPENS HER EYES” BY G. YAKHINA

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**Abstract.** *The paper considers the expletive constructions expressing the emotions of characters in G. Yakhina's novel "Zuleikha opens her eyes". Most of the expletive structures that perform an emotive function characterize the experienced speech of the main characters, namely Zuleikha and Ignatov, with predominating negative emotions, which can be explained by the development of the action. Some lexical features of expletive constructions in the speech of the main characters are brought to attention. It is emphasized that emotive inserts in the novel appear against the background of both emotively colored and stylistically neutral basic part of the sentence. It follows, that the constructions under consideration help the author to reveal the characters' inward in its evolution.*

**Keywords:** *syntax, expletive construction, emotive function, explication of emotions, experienced speech.*

As has been earlier acknowledged by the researchers, the emotional and expressive form of presentation in G. Yakhina's novel "Zuleikha opens her eyes" is created to a large extent through the variety of syntactic means applied [1, p. 108; 7, p. 58-59]. Expletive constructions represent one of the syntactic features of the novel, taking over various functions, like explaining the behavior of the characters, conveying information about the character's view of life (primarily Zuleikha Valieva), explication of the thoughts unspoken, etc. [7, p. 59].

The objects of focus of this work are expletive elements as a means of expressing emotions. For example: "Zuleikha squeezes a marshmallow under her arm (losing it outside the least she needs!), feels for someone's snow boots on the floor with her feet and starts up into the street" [8, p. 15]. (The expletive construction expresses Zuleikha's apprehension.) With the help of similar constructions, applied in the experienced speech of the characters, the author makes the feelings experienced by the heroes of the novel accessible to the reader [4, p. 164].

Expletive constructions reveal the characters' emotions through various lexical and grammatical means. For example: "While I was helping the unfortunate peasant and his wife, choked in with grief, to settle down, ty-

ing to accommodate the baby parcels the most comfortable on the bunk (it was such a pity to leave a bundle warm, breathing with a delicate baby smell!), placing the restless older children, the place got fully occupied: people filled the two-story bunks tightly, not to squeeze in" [8, p. 164]. The emotion of regret is explicated in the given example by an impersonal sentence, the grammatical basis of which is formed by the notion category of state with the meaning of the state of mind of a person.

The novel "Zuleikha opens her eyes" employs expletive constructions and effectively conveys a wide range of emotions experienced by the characters, among them, curiosity, amazement, admiration, delight, embarrassment, shame, fear, anxiety, dismay, regret, irritation, annoyance, contempt, indignation, anger. Most of the expletive constructions that perform an emotive function serve to characterize the experienced speech of the main characters of the novel, these being Zuleikha and Ignatov, moreover these constructions normally express negative emotions, which can be explained by the development of the action: their lives forcedly change, and the expletive elements reflect the characters' response to these changes. For instance, Zuleikha, a political prisoner, along with other exiles to Siberia, is bound to spend the night in

a mosque: “Women would groan (to stay in the mosque, in front of men, and a living mul-lah, with their heads uncovered!), and cover the eyes of the children with their palms” [8, p. 101]. The Red Army soldier Ignatov, appointed to accompany the dispossessed kulaks, watches the loading of the barge: “There are indeed a lot of tools being loaded onto the barge, there is even a couple of strong utility carts on wooden wheels (“Who are they supposed to harness in the taiga? A moose?” Ignatov thinks sadly)” [8, p. 207].

The structures expressing positive emotions include the inserts that convey curiosity, surprise, or amazement. Emersion of these constructions in the experienced speech of Zuleikha, is associated with the discovery of something new in the surrounding world, even at home. For example, Zuleikha for the first time finds herself in the half of the house where her mother-in-law lives: “What a nice guest oven they have here! House-vast, covered with glass-smooth tiles (even on the women side!), with two deep boilers never in use, one for cooking, another for boiling water – Zuleikha could do with them! [8, p. 61]. Ignatov is astonished with the viability of the exiled intellectuals: “These “bits and pieces” imposed on him at the beginning of the journey are amazingly! – turned out to be extremely tenacious” [8, p. 239].

Punctuation reflects the expression and emotional intensity of the expletive constructions under consideration, means, almost all insertions in both Zuleikha's and Ignatov's speech are classified as exclamatory or interrogative sentences. At the same time, lexical features peculiar of the experienced speech of each character are also observed. The emotional sensitivity of Zuleikha's unexpressed reactions is emphasized by the adverb "how" and the pronoun "what". Specifically, on the way to the place of exile, Zuleikha finds herself in Kazan, where she has never been before: “Young ladies in high-heeled shoes (fancy they keeping themselves up in these!), military in mouse grey overcoats (exactly like the Red Horde Ignatov), clerks chilled in their patched coats, maids selling pies in huge felt boots (and smell what a wonderful flavor...), portly nannies carrying babies wrapped in shawls on a wooden sleigh...” [8, p. 134].

Certain expletive constructions in Ignatov's speech, demonstrate invective vocabulary [5, p. 2]. Like “It is seen from the window that Gorelov, who was waiting at the porch (overheard anything, the wretch?), picks up Kuznets, drowsy with vodka, and takes him down the path, carefully supporting his swollen waist” [8, p. 499].

Emotive inserts can appear against the basic part of the sentence, which may be emotively colored or stylistically neutral. In the latter case, it is the expletive construction is a means of expressing emotions in the text [3, p. 43]. Example given, “She takes a step over a high threshold – last thing he needs is to step on it now of all times and disturb the evil spirits, knock on wood! – and finds herself in the inner porch” [8, p. 10]. The basic part of sentence depicting how Zuleikha moves around the house is characterized by the emotion of fear in the insert; the interjection included in the expletive construction expresses the desire not to bring disaster [2, p. 1356].

In examples with an emotively colored basic part, verb forms normally serve as the means of explicating emotions. For example: “...Wolf Karlovich ordered them to move over to him, to the residential half. Zuleikha nearly hesitated - what will people say? – but, meeting the doctor's stern gaze, she hurriedly carried her son to the back of the infirmary, behind a solid door” [8, p. 348]. The confusion and embarrassment of Zuleikha is emphasized by the verb "to hesitate" in the basic part of the sentence. The insert contains an interrogative sentence reflecting Zuleikha's embarrassment: in accordance with the rules known to her, it is forbidden to live under one roof with a strange man. The following example reflects Ignatov's emotional reaction: “The bowl clanks and tumbles and falls to the floor – cigarette butts scatter in all directions. O-o-hh, damn it! – Ignatov hisses sputters – and begins to collect” [8, p. 186]. The displeasure of the character is expressed by the verb "sputter" in the basic part, which corresponds to the emotional interjection in the insert, which conveys how annoyed and disturbed the character is.

Expletive constructions are applied by the author to show the inward of the main characters; it concerns, first of all, the experienced

speech of Zuleikha, a character which compared to others, mainly keeps silent. At the same time, emotive inserts reflect the evolution of the main characters. Yu. N. Sergo notes, that Zuleikha “gradually learns to live without relying on the support of supreme forces” [6, p. 332], however, the changes, caused primarily by external circumstances, are accompanied by self-reflection of the character. Thus: “She could not stop praying at all (it’s too terrifying!), but she tried to utter prayers quietly, to whisper them, or even mutter to herself – not to attract the highest attention” [8, p. 285].

Another character – Ignatov – is also shown in process; the author notes the manifestation in his character of the ability to sympathize and show empathy, which conflicts with the harshness and straightforwardness of his nature [5, p. 3]. In the next frag-

ment, the outward unusualness of such human qualities of Ignatov, appointed a commander of the train, catches the eye of the doctor who examined Zuleikha: “I assure you again, comrade commander, everything is fine,” the doctor says slightly disturbed (sensitive commanders these days!). “What have you got there??” [8, p. 195]. The emotive insert conveys the doctor's annoyance with the train commander, with Ignatov's concern about the welfare of Zuleikha, one of the many dispossessed and exiled. The author shows that as the action develops, Ignatov's attitude towards the dispossessed, whom he is appointed to accompany, begins to change.

Thus, emotive inserts in the novel “Zuleikha opens her eyes” help the author to reveal the inner world of the characters in their evolution.

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**ЭМОТИВНАЯ ФУНКЦИЯ ВСТАВНЫХ КОНСТРУКЦИЙ  
В РОМАНЕ Г. ЯХИНОЙ «ЗУЛЕЙХА ОТКРЫВАЕТ ГЛАЗА»**

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***Аннотация.** В статье рассматриваются вставные конструкции, выражающие эмоции персонажей, в романе Г. Яхиной «Зулейха открывает глаза». Большинство вставных конструкций, выполняющих эмотивную функцию, характеризует несобственно-прямую речь главных героев – Зулейхи и Игнатова, причем преобладают негативные эмоции, что можно объяснить развитием сюжета. Обращается внимание на некоторые лексические особенности вставных конструкций в речи главных героев. Отмечается, что эмотивные вставки в романе выступают на фоне как эмотивно окрашенной, так и стилистически нейтральной базовой части предложения. Делается вывод о том, что рассматриваемые конструкции помогают автору раскрыть внутренний мир персонажей в его эволюции.*

***Ключевые слова:** синтаксис, вставная конструкция, эмотивная функция, экспликация эмоций, несобственно-прямая речь.*