

**THE ROLE OF ADDRESSES AND INTERJECTIONS IN A.A. AKHMATOVA'S
POETIC TEXT**

Sharipova Umida Shavkatovna

Lecturer of the Department of Russian Language and Literature

Asia International University

sharipovaumil11@gmail.com

Abstract: This work focuses on the study of addresses and interjections as means of dialogization in poetic texts, with a particular emphasis on the work of the prominent Russian poetess Anna Akhmatova.

Keywords: address, interjection, poetic text, poetry.

In Akhmatova's poetry, we see "not the most lyrical emotion in its solitary expression, but rather a "story" about events that occurred in the past. The multiple uses of address in her poetic texts create a sense of dialogue. Akhmatova often uses second-person addresses, which are either felt to be present or thought to be present. Many of her works begin with a direct "you" or a corresponding verb form.

Addresses and interjections in the poetry of Anna Akhmatova are important elements that contribute to the formation of a dialogue not only within the texts, but also between the poet and the reader. They perform a number of functions that help to convey the emotional intensity of the works, create an atmosphere of direct communication, and establish a connection between the lyrical hero and the reader.

Addresses in Akhmatova's poetry play a significant role in the dialogization of the poetic text. They emerge as a way of addressing another person, inviting them to engage in conversation and interaction. By using addresses, the poet creates the illusion that their words are directed towards a specific listener or reader, making the poem more intimate and personal. For example, in a cycle of poems, one can observe the use of addresses that create an atmosphere of direct communication, reflecting the author's subjective experiences and interactions with the world around them.

Interjections, on the other hand, add dynamism and emotional intensity to the text. They serve as instantaneous bursts of feelings and experiences, allowing the author to convey the state of the lyrical character's soul. The ability of interjections to reflect internal emotions makes them an effective tool for expressing feelings that cannot be fully formalized in words. In particular, the study of interjections as elements that provide emotional coloration reveals their use in drama, creating an effect of subtle yet profound engagement with the reader's emotional atmosphere [2, p. 700].

Interjections can be considered as a link that integrates various elements of a statement and gives it a specific structure. Research shows that they help create a sense of completeness or, conversely, openness, adding a syllabic, sound, and emotional dimension to the text. In this context, Anna Akhmatova uses interjections to focus on specific emotions, making her poetic text more meaningful and expressive, enhancing its emotional impact.

In addition, interjections create specific pragmatic functions in poetic texts. They not only emphasize emotional states, but also form contextual levels for interpreting the work. Through the lens of interjections, the reader can gain access to the author's inner world, experiencing the texts as forms of live dialogue where words create a holistic representation of emotions.

In conclusion, it is important to highlight the significance of interjections and exclamations in the poetic discourse of Anna Akhmatova. These elements not only enrich the poetic language but also bring it closer to human perception, creating a bridge between the author and the reader. They form a unique system of mutual understanding, allowing for the conveyance of deep emotions and the expression of individual experiences through the lens of universal themes. Anna Akhmatova's poetry is a unique synthesis of classical traditions and deep emotionality, which is due to her mastery in using addresses and interjections.

The addresses in her poems not only create the illusion of a dialogue, but also make the reader an accomplice, involving them in the poet's world of emotions. In this context, the acts of addressing deserve special attention, as they can be perceived as candid conversations with specific individuals or abstract concepts and states. Akhmatova uses addresses to create an intimate atmosphere, infusing her text with personal and profound messages. For example, in her "Poem Without a Hero," there are frequent references to lost love or grief, which indicates that the words resonate with the inner state of the lyrical heroine, her constant search and doubts.

Interjections play an equally important role in her poetry. They serve to express emotions, provide immediate reactions to situations or states, and enhance the expressiveness of her lyrics. Examples such as "Oh, how unfortunate!" create an indescribable atmosphere of sadness or excitement, adding dynamism and intensity to her poems. They foster a sense of intimacy between the author and the reader, allowing the latter to experience the poet's emotions on a deeper level [5, p.200].

In particular, in Akhmatova's early poetry, the use of interjections and exclamations becomes a means of creating an atmosphere of intimacy and trust. They are perceived as conversations that take place in private, allowing the reader to feel like a witness rather than just an observer. The elements of dialogization in Akhmatova's work can be seen as an important aspect of her poetics, which emphasizes sensuality and emotions.

The analysis of addresses and interjections as elements of dialogization allows us to reveal the internal conflicts and personal dramas that are inherent not only in the poetess, but also in her era. The use of these devices in her texts affects the perception and creates ambiguity. In particular, in works related to the themes of love and loss, each line is filled with an atmosphere of regret and desire, making the reader empathize. The key moments of her work in the 1910s, such as the collection "Chetki," particularly illustrate how addresses to loved ones and family are sometimes intertwined with a sense of loneliness.

In this work, images and metaphors are constructed through references to the inner self, creating a framework that works consistently on an emotional level. As the researcher notes, "Akhmatova's poetry is filled with sincere references to the subject of love or sorrow, creating a unique literary space" [4, p. 272].

Complex emotional connections are at the center of many of her works. The addresses become a living testament to the poet's experiences of suffering and joy. This brings the poetic text to life, turning it into a dialogue that remains relevant at all times. When analyzing her old and new

poems, it is important to remember that each address has its own dynamic and meaning. This aspect of Akhmatova's poetry serves not only to convey her emotional state but also to reflect her personal tragedies and societal truths. The poetic address, which is often used as a means of dialogization, creates a difference in the perception of texts, allowing the reader to gain insight into the author's worldview.

By using various levels of address and their emotional nature, Akhmatova created new linguistic structures that resonate deeply with her readers, making her work relevant even today. Ultimately, it can be argued that address and interjections, as the primary elements of dialogization, enrich the poetic text, transforming it into a living fabric of emotions and experiences, which in turn contributes to the creation of artistic authenticity and her unique language.

Thus, in Akhmatova's work, we can see not only her dedication to tradition, but also her passionate involvement in conversations about love, suffering, memory, and the search for meaning, which makes her poetry relevant and in demand. Throughout her literary career, these elements are reflected in her work, creating a strong connection between the author and the reader, ensuring the relevance of her poetry in various cultural and historical contexts.

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