

THE LITERARY LANGUAGE OF THE WORKS OF L.N. TOLSTOY

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Annotation

In this article, the author considers the issues of speech and language stylistics used by L.N. Tolstoy in his novels. The author draws attention to the literary structure of the language of Tolstoy's works, as well as to the syntactic features of sentence construction.

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Literary structure of speech

The language of Leo Tolstoy's novels is a deeply personal language. He has an indifference to the art form proper; not the originality of speech, not grace, not sonority, but only its fullness, its identity with consciousness and feeling, constitutes the art of speech in Tolstoy's understanding. In Tolstoy's prose, the final destruction of the boundaries between literary and colloquial language is observed, and "the identity of Tolstoy's epistolary and artistic style" is created. At the same time, "multilingualism" is observed in his novels. It consists in the fact that in the novel "the features of the speech of the written and literary Pushkin school and the speech of the colloquial noble intelligentsia of the same period merged ... the features of the language of the era of the author and the era of the events depicted merged ... which is the main language material, complex in its basic composition" War and Peace "re-absorbed the elements of folk speech..."

This is a stream of various dialects - military, clerical, hunting, beekeeping, finally, about the invasion of French and German speech, and all of them are within the same Russian language. The author speaks the language of his day, the characters use archaic expressions, and the "element of folk speech" penetrates everywhere. Such a Russian, integral, unified language in its great diversity, you still need to look for - you will not find it! There is a stable foundation in his vocabulary wealth - this is folk speech.

Over the years, Tolstoy constantly collects a living dictionary of the Russian language for his own needs. He constantly rejoices at the play of the popular word: "They will drag him out by the legs, by the braids"; "Just got dragged to Moscow"; "Forcibly intact dragged away." Or: "The people are stirred. A mess." Words unknown to her are being prepared for introduction into literary speech: "I am not tall and flinty", "today the people have become a bastard", "don't be a fool", "gamblers", "cleaver". A new meaning of the well-known word is revealed: "A parable is a case. All sorts of parables happened to me. Popular expressions in the peasant environment are selected: "walks about the cause", "stepped down from his honor", "beware of sin, dirt", "my thinness", "wood chips got into my heart" and much more. But words of this kind do not pass directly from Tolstoy's novels and folk stories. Folk speech was for him not only a model, but also a "poetic regulator", which, he said, "will not allow" "to say superfluous, pompous, painful", "and our literary language is without bones; so spoiled that you want to go broke - everything is like literature.

As soon as the peasant theme enters the sphere of the novel, the author's speech awakens those words that are associated with this sphere and constitute the fundamental property of the Russian language: "endurance at work", "help clean up", "a gathering at which it was supposed not to be exported and wait", "not a single shock of bread for supper", "these men have horses in a cart", "the horses died from starvation" ("War and Peace"); "accepting, leveling and trampling huge coils of hay", "armfuls", "hay was not immediately taken on the pitchfork", "with a deft grip it intercepted", "shaken off ... the dust", "cling to the fox", "the people all figured out" ("Anna Karenina"). And right there, the simplicity of folk speech creeps into the image of Levin's most sincere dreams: "a number of thoughts revolved around the question of ..." , "straightening the helmet", and in the peasant dialect itself: "hole hole", "praying the hole", about spiritual quests: "fornication, as in the taiga: so lost that I did not expect to get out." The peasant dialect is not alien to the author's language, to its very foundation, they come from the same root, the most subtle movements of the soul are expressed by the folk word. On the contrary, the French speech of the Petersburg salon, like the dialect of the German generals, is introduced satirically into the novel in order to sharply indicate how alien Anna Pavlovna Scherer, Betsy, Korchagins or Pfuel are both to the Russian people and the author of the book. This contrast only strengthens the national unity of the literary style, just as the images of Napoleon or Davout do not weaken, but strengthen the patriotic meaning of the epic.

Namely, simplicity, directness, perfect distinctness and firmness of the author's speech are formed in the element of the people. Often one popular word cuts across an alien spirit and strikes it. So, in the atmosphere of exquisite mystical falsehood in the salon of Countess Lidia Ivanovna, "Suddenly Stepan Arkadyevitch felt that his lower jaw was irresistibly beginning to turn around on a yawn."

The syntactic structure of speech

Nevertheless, in the novels the most rooted, Tolstoyan - in a complex and very complex syntactic structure. Its entire dismembering and closing mechanism is in the dissected movement of speech, in subordinate clauses that are introduced into the main thing and into each other, in introductory words, in participial and adverbial phrases.

Open the very first page published by Tolstoy, the beginning of Childhood. This is a life-filled moment of awakening. Everything is written, it seems, in order to serve as exercises in grammatical analysis, here in thirteen lines there is just nothing: the stringing of homogeneous members, and composed and subordinate connections, and definitive, and additional, and adversative, and concessive sentences, and participles, and participial phrases, and introductory words. And this structure of speech only improves over the years: "At the very moment that Vronsky thought that he must now bypass Makhotin, Frou-Frou herself, having already understood what he had thought, without any encouragement, gave a considerable boost and began to approach Makhotin from the most advantageous side, from the side of the rope. "

Thoroughly and in this sense unhurried, keeping the pace of the narrative calm and sober, this complex sentence contains one quick moment and its analysis. The point acquires a temporal meaning: the volume of an instant is from point to point. Everything that is inside a complex sentence happens at the same time. And this determines the strongest semantic and figurative connections of subordinate clauses, adverbial turnover and other things.

The visibility of images is essentially connected with this kind of speech structure. This visibility is created not by a description, but by the intrusion into the action of dynamic details, usually given in the grammatical forms of adverbial and participial phrases, subordinate clauses or in a dynamic epithet.

The essence of a visible detail in Tolstoy is by no means in creating an illusion of the external world. For Tolstoy, a detail denotes a state of mind, a property, an instantaneous internal movement of a person. Therefore, it would be wrong to talk about the "creation of illusions" in Tolstoy's pictorial speech. The reader does not forget that he is listening to the author, that the author leads him through

his poetic labyrinth, from the external to the internal, from gesture to the human soul, from the manifestations of life to their meaning.

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