



STYLISTICS OF ARTISTIC SPEECH L.N. TOLSTOY

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Annotation

This article discusses the features of the style of artistic speech, shown on the example of individual fragments of the novel "War and Peace". The author draws attention to the vocabulary used in the novel, which determines the special, unique style of the great writer.

Key words: parsing speech, sentence with homogeneous clauses, adverbs of time, conditions, causes, modes of action, comparative, function of circumstances, dependent word form.

Tolstoy's persistent syntactic analysis is absolutely necessary in the study of the construction of complex syntactic integers; various errors in them go unnoticed even in print, they can be opened and clearly shown through syntactic analysis, which clarifies the connections between the words of such a sentence.

Helping to understand the phenomena of language, Tolstoy's grammar, together with stylistics, contributes to the development of language skills.

Most often, Tolstoy's speech period is built as a complex sentence with homogeneous subordinate clauses that come at the beginning.

For example: "When on the first day, getting up early in the morning, he left the booth at dawn and first saw the dark domes, the crosses of the Novodevichy Convent, saw frosty dew on the dusty grass, saw the hills of the Sparrow Hills and meandering over the river and hiding in the lilac distance of the wooded shore when he felt the touch of fresh air and heard the sounds of jackdaws flying from Moscow across the field, and when then suddenly a light splashed from the east, and the edge of the sun solemnly floated out from behind the clouds, and the domes, and the crosses, and the dew, and the distance, and the river, - everything began to play in a joyful light, - Pierre felt a new, untested feeling of joy and strength of life.



In a period, adverbs of time, conditions, causes, modes of action, comparative and others are used. An example of a period with concessive subordinate clauses: "No matter how hard it was for Princess Mary to leave that world of solitary contemplation in which she had lived until now, no matter how sorry and as if ashamed to leave Natasha alone, the cares of life demanded her participation, and she involuntarily surrendered to them."

Certain parts of the sentence are involved in the composition of the period, for example, participial phrases that perform the function of circumstances: an unchanging frame, Rostov experienced the same calm, the same support and the same consciousness that he was at home, in his place. Leo Tolstoy's periodical speech invariably attracts researchers, because studying it gives the key to understanding the peculiarities of the great writer's style. A. Chekhov admired Leo Tolstoy's "power of periods".

Of particular stylistic interest is the use of several definitions that occupy the same syntactic positions in the sentence: "... a high blue Viennese carriage rode at a fast trot." Adjectives are placed closer to the noun, naming a more important feature.

In phrases of two nouns, the dependent word form, as a rule, is postpositive: "mother's love", "way to victory". In inverted constructions, the dependent noun is prepositive and receives a special semantic meaning in the context, therefore, it is highlighted with logical stress. This method borrowed from Tolstoy a number of masters of the word: "There was a skirmish with the Turks for a whole week" (V. Garshin).

Word order is of great semantic importance in combinations of cardinal numbers with nouns. With the exact designation of the number, the numeral is prepositive: "two hours", "one hundred rubles". A different word order indicates the approximate quantity: "two hours", "one hundred rubles". This division in our language found its rightful place precisely after Tolstoy. After it, in verb phrases with a dependent case form of a noun, it is usually placed in second place: "I love a thunderstorm", "I write with a pencil". The inversion of the dependent word form, underlined by logical stress, creates a vivid expression: "Fate's sentence has come true."

In combinations of verbs with adverbs, the word order in Tolstoy depends on the semantic articulation of the statement: adverbs are postpositive when they have the main semantic load and, therefore, logical stress:



“He worked artistically”, “The fire burned hot”. If the adverb is excluded from the composition of the rheme, then it is prepositive in relation to the verb: “A song came from afar”, “The grass dries quickly”.

In constructions with the use of the infinitive, the dependent infinitive after Tolstoy is always postpositive: “I would like to live and die in Paris, if there were no such land as Moscow” (V. Mayakovsky).

The prepositive use of the infinitive, almost the first time introduced by Tolstoy into literary use, gives the speech a colloquial coloring: “... just stop crying.”

Elliptical sentences are a means of conveying the emotionality of speech. Tolstoy's elliptical constructions give the descriptions a special dynamism. Yes, and his students too: “Back, home, home ...” (A. Tolstoy); “I go to her, and he shoots me with a pistol” (A. Ostrovsky). Complete sentences that have predicates with the meaning of movement, motivation, desire, perception, being, are significantly inferior to them in expression.

In Tolstoy's incomplete sentences, only the target words of this statement are indicated. A variety of ellipses used in titles formulate an idea in an extremely concise form, have an expressive coloring that stops the reader's attention.

Here it is important to note this: the stylistic evaluation of a complex sentence in different styles is connected with the problem of the criterion of sentence length. An overly polynomial sentence may turn out to be heavy, cumbersome, and this will make it difficult to read the text. In Tolstoy's incomplete sentences, only the target words of this statement are indicated. A variety of ellipses used in titles formulate an idea in an extremely concise form, have an expressive coloring that stops the reader's attention.

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And it is impossible not to notice again that L. Tolstoy was a master of the stylistic use of complex syntactic constructions. Simple, and especially short sentences are rare in his work. At the same time, it is significant that in the late period of his work L. Tolstoy puts forward the requirement of brevity: “Short thoughts are good because they make you think. I don't like some of my long ones, everything is chewed up in them too much.



Introductory words and phrases, expressing certain shading meanings, give an expressive coloring to the statement and are often assigned to the functional style. So, introductory words and phrases expressing reliability, confidence, assumption - "undoubtedly", "of course", "probably", "possibly" - gravitate towards book styles. Introductory words and phrases used to attract the attention of the interlocutor, as a rule, function in a colloquial style, their element is oral speech. Such introductory units include, for example: "listen", "agree", "provide", "imagine", "do you know", "believe", "remember", "be kind" ... However, the writers, skillfully inserting them into the dialogues of the characters, imitate a casual conversation: "I love him, I deeply appreciate his talent, I am in love with him, but ... you know? - this money will ruin him" (A. Chekhov).

A significant group of Tolstoy is made up of words and phrases expressing an emotional assessment of the message: "fortunately", "surprisingly", "unfortunately", "to shame", "for joy", "for trouble", "amazing thing", "there is nothing to hide a sin" ... Expressing joy, pleasure, chagrin, surprise, they give speech an expressive coloring and therefore cannot be used in strict texts of book speech, but they are often used in live communication between people and in works of art.

Tolstoy's introductory sentences, which express roughly the same shades of meaning as introductory words, are, in contrast, more stylistically independent. This is due to the fact that they are more diverse in terms of lexical composition and volume.

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