



FEATURES OF THE DOMINANTS OF LYRICAL SPEECH IN LITERARY WORKS

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ABSTRACT

This article discusses the feature of the dominants of lyrical speech in the literature. The characteristic features and belonging of a work to a particular genus are identified and described, it leaves an imprint on the course of analysis, dictates certain techniques that do not affect general methodological principles. The main attention is paid to the integrity of the style with the greatest clarity which is manifested in the system of style dominants, the qualitative characteristics of the style in which artistic originality is expressed.

KEY WORDS: *dominant, lyrics, epic, drama, monologism, nominativity.*

DISCUSSION

Lyrics as a literary genus opposes epic and dramaturgy, therefore, in analyzing it, the gender specificity should be taken into account in the highest degree. If the epic and drama reproduce human being, the objective side of life, then the lyrics are the human consciousness and subconscious, the subjective moment. Epic and drama depict lyrics express. You can even say that the lyrics belong to a completely different group of arts than the epic and dramaturgy - not to the visual, but to the expressive. Therefore, many methods of analysis of epic and dramatic works are not applicable to a lyrical work, especially with regard to its form, and for the analysis of lyrics, literary criticism has developed its own methods and approaches.

Literary clans in literary criticism are called large classes of works - epics, lyrics, drama (dramaturgy), as well as an intermediate form of lyroepics. The affiliation of a work to a particular genus leaves its mark on the course of analysis, dictates certain techniques, although it does not affect general methodological principles. The differences between the literary genera hardly affect the analysis of the artistic content, but almost always affect the analysis of the form to one degree or another.

It should be noted about the details of the portrait and the world of things that are found in lyrical works - they perform an exclusively psychological function in the lyrics. The greatest difficulty for analysis is represented by those lyrical works in which we meet with some semblance of plot and character system. Here, there is a temptation to transfer to the lyrics the principles and techniques of analysis of the corresponding phenomena in the epic

and drama, which is fundamentally wrong, because both the "pseudo-plot" and the "pseudo-characters" they have a completely different nature and function in the lyrics - first of all, again, psychological.

The foregoing relates primarily to the depicted world, which in the lyrics is built quite differently than in the epic and drama. The stylistic dominant toward which the lyrics gravitate is psychologism, but psychologism is peculiar "[1,280]. In the epic and partly in the drama, we are dealing with the image of the hero's inner world as if from the outside, in the lyrics, psychology is expressive, the subject of the statement and the object of the psychological image coincide.

The lyrics gravitate to a small volume and, as a result, to a tense and complex composition. In lyrics more often than in epics and drama, compositional methods of repetition, contrasting, amplification, and editing are used. Of paramount importance in the composition of a lyrical work is the interaction of images, which often creates the two-sidedness and versatility of artistic meaning.

The style dominants of lyricism in the field of artistic speech are monologism, rhetoric and poetic form. In the vast majority of cases, a lyrical work is constructed as a monologue of a lyrical hero, therefore we do not need to highlight the narrator's speech in it (it is absent) or to give a speech characterization of the characters (they are also not). However, some lyrical works are built in the form of a dialogue of "actors" ("A conversation between a book seller and a poet," "A scene from Pushkin's Faust," "Journalist, Reader, and Writer" by Lermontov). In this case, the "characters" entering the dialogue embody different facets of lyrical



consciousness, therefore they do not have their own speech style; the principle of monologism is maintained here. As a rule, the speech of the lyrical hero is characterized by literary correctness, therefore, it is also not necessary to analyze it from the point of view of a special speech style.

Lyrical speech, as a rule, is speech with increased expressiveness of individual words and speech structures. In the lyrics there is more the proportion of tropes and syntactic figures in comparison with the epic and dramaturgy, but this pattern is visible only in the general array of all lyric works. Separate lyric poems, especially XIX – XX centuries, may differ in the absence of rhetoric, nominative. There are poets whose style is consistently alienating rhetoric and gravitating toward nominativity - Pushkin, Bunin, Tvardovsky - but this is rather an exception to the rule. Exceptions such as expressing the individual identity of the lyrical style are subject to mandatory analysis. In most cases, analysis of both individual methods of verbal expressivity and the general principle of organization of the speech system are required. So, for Blok, symbolization will be the general principle, for Esenin - personifying metaphorism, for Mayakovsky - reification, etc. In any case, the lyrical word is very capacious, contains a "condensed" emotional meaning. For example, in Annensky's poem "Among the worlds" the word "Star" has a meaning that clearly exceeds the dictionary: it is not in vain that it is written with a capital letter. The star has a name and creates a multi-valued poetic image, behind which you can see the fate of the poet, and the woman, and the mystical secret, and the emotional ideal, and, possibly, a number of other meanings acquired by the word in the process of free, although guided by the text course of associations.

The analysis of the poetic features of lyrical speech is in many respects an analysis of its tempo and rhythmic organization, which is extremely important for the lyrical work, since the tempo has the ability to objectify certain moods and emotional states and with the need to provoke them in the reader "[2,62]. So, in the poem of A.K. Tolstoy's "Kohl to love, so without reason ..." the four-foot chorea creates a vigorous and cheerful rhythm, which is also facilitated by adjacent rhyme, syntactic parallelism and through anaphora; the rhythm corresponds to the vibrant, cheerful, mischievous mood of the poem. In Nekrasov's poem, "Reflections at the Front Door," a combination of three and four feet

anapesta creates a slow, heavy, dull rhythm, in which the corresponding pathos of the work is embodied.

In the lyrical work, we do not analyze the plot, nor the characters, nor the subject details outside their psychological function - that is, we do not pay

attention to what is fundamentally important in the epic. But in the lyrics, the analysis of the lyrical hero acquires fundamental importance. A lyrical hero is an image of a person in lyrics, a carrier of experience in a lyric work. Like any image, a lyrical hero carries not only unique personality traits, but also a certain generalization, therefore his identification with a real author is unacceptable. Often the lyrical hero is very close to the author in terms of personality, the nature of the experience, but nevertheless, the difference between them is fundamental and persists in all cases, since in each specific work the author actualizes some part of his personality in the lyric hero, typing and summarizing lyrical experiences. Thanks to this, the reader easily identifies himself with the lyrical hero. We can say that the lyrical hero is not only the author, but anyone who reads this work and, more often, experiences the same feelings and emotions as the lyrical hero. In some cases, the lyrical hero is only very weakly correlated with the real author, revealing a high degree of conditionality of this image [3,352].

The integrity of the style is most clearly manifested in the system of style dominants - the qualitative characteristics of the style in which artistic originality is expressed. For a long time literary criticism, aesthetics, and art criticism have tried to give similar characteristics, using such emotionally saturated paths as "easy", "hard", "strict", "free", "simple", "difficult", "to define this or that style" monumental ", "chamber ", etc. One of the most interesting and well-grounded attempts to systematize stylistic properties is the typology of "style categories" proposed by A.N. Sokolov.

The art world of a work can be built in different ways. First of all, it concerns the image of dynamics and statics, external and internal.

If the writer pays primary attention to the static moments of being, then this property of style can be called descriptive. It is characterized by a detailed reproduction of the external world - the appearance of heroes, landscapes, urban views, interiors, things, etc. The depicted world with descriptiveness is detailed in detail, and certain actions and events reveal, first of all, a stable way of life, that is, not what happens once, but what happens all the time. Descriptiveness is characteristic, in particular, of such works as "Old World Landowners" and "Dead Souls" by N.V. Gogol, "To Whom It Is Good to Live in Russia" by N. A. Nekrasov, essays by M. E. Saltykov-Shchedrin.

The author's concentration on reproducing external (and partly internal) dynamics is also called plot. The plot is usually expressed in a large number of difficult situations, in the intensity of the action, in its predominance over static moments and, most importantly, in the fact that the characters of the characters and the author's position are manifested



primarily through the plot. This property is the dominant style, for example, in the work “Nose” by N.V. Gogol “Mad Money” by A.N. Ostrovsky and others [4,156].

Finally, the writer can focus on the inner world of the character or lyrical hero - his feelings, thoughts, feelings, desires, etc. - this property of style is called psychologism. We see him in *The Hero of Our Time* by M.Yu. Lermontov, *Crime and Punishment* by F.M. Dostoevsky, *Anna Karenina* by L.N. Tolstoy, *Lady with a Dog* by A.P. Chekhov.

In each particular work, plot, descriptiveness or psychologism make up its essential stylistic attribute. However, these categories can be combined with each other: for example, psychologism and plot - in Dostoevsky's novels, descriptiveness and psychologism — in Chekhov's later stories and plays.

In the field of artistic speech, three pairs of style dominants can be distinguished:

verse and prose, nominative and rhetorical; monologism and discord.

Poetry and prose as stylistic qualities characterize the degree of rhythmic ordering of artistic speech, as well as its tempo organization. They play a significant role in the formation of the emotional drawing of the style, since one or another tempo is initially associated with a certain mood. Intermediate forms (rhythmic prose) are also possible between verse and prose, which, however, does not deprive these style dominants of a qualitative originality.

Another pair of typological characteristics of the style is associated with the use of means of linguistic visualization and expressiveness, tropes and figures (comparisons, metaphors, gradations, repetitions, etc.), as well as passive vocabulary and vocabulary of a limited sphere of use (archaisms, neologisms, barbarisms, etc.). These techniques can be an essential feature of the style of the work, but can hardly be used. In the latter case, the direct meaning of the word is important, the function of which is the exact designation of the details of the depicted world.

This property of artistic speech is called nominativity.

Nomination also implies a fairly simple and natural syntax. The opposite trend, associated with an indirect or descriptive designation of objects and the creation of a verbal-speech image, will be called rhetoric. A distinct dominance of nominativity can be observed in Pushkin's later poems and prose, in Turgenev's novels, Chekhov's short stories and novels, Bunin's poetry and prose. Rhetoric is inherent, for example, to the lyrics of romantics, the prose of early Gorky, Leonid Andreev. A relative balance between these principles is also possible: for example, in the novels of Tolstoy and Dostoevsky,

the stylistics of the former more inclined towards nominativity, and the latter toward rhetoric [5,124].

The nature of the artistic composition can also become a stylistic dominant. In the most general form, twotype: simple and complex composition. In the first case, the composition function is reduced to combining the parts and elements of the work into a single whole, which is always carried out in the simplest and most natural way: in the plot area it will be a direct chronological sequence, in the field of narration - a single narrative type throughout the work, in the field of spatial temporary organizations - the unity of place and time, etc. With a complex composition in the construction of the work, in the order of combination of its parts and elements, a special artistic meaning is embodied and an aesthetic effect is achieved. Such, for example, is the change of narrators and the broken chronological sequence in Lermontov's *Hero of Our Time*, the system of intersections of different storylines in Tolstoy's *War*, the repeated symbolic details in Dostoevsky's novels, the spatio-temporal organization of Bulgakov's *Master and Margarita* and etc.

An essential property of the style is the volume of the work, which is felt very well by both writers and readers, and which often directly affects the whole style of the work. Each detail, each stylistic device, depending on the size of the structure, has a different function, has different strengths, and a different load falls on it.

When analyzing a work, one to three dominants are usually identified. It should be borne in mind that the dominants of style manifest themselves as tendencies of style formation and are not of an absolute nature: for example, with general nominativity, the appearance of pathways and figures; Elements of the psychological image can also appear in those works where psychologism is not a dominant, etc. Submission to the dominant of all elements and techniques is the principle of the style organization of the work.

So, in Gogol's poem “*Dead Souls*”, the stylistic dominant is a pronounced descriptiveness. Among the artistic details, the details of the portrait and especially the real world prevail; the psychological image is minimized. The character of imagery is life-like, which is important for creating a general impression of authenticity. Dramatically (as far as possible in the epic work) the plot is weakened; accordingly, the importance of extra-plot elements - copyright retreats, insertion episodes, and especially descriptions. In accordance with the dominant, the composition of the system of characters is also constructed: firstly, there are extremely many of them in the Gogolian poem, and secondly, they are essentially equal and equally interesting to the author, be it Chichikov or, for example, Ivan Antonovich the



pitcher snout, so that the separation of characters into main, secondary and episodic is very arbitrary. Among compositional techniques, repetition and amplification, forcing of the same type of details, impressions, characters, etc., are of particular importance, which also contributes to descriptiveness. An important property is the contradiction, and different speech manners are absolutely opposed to each other, without penetrating each other: it also “works” on descriptiveness, creating a speech image of different ways of life [6,160].

Another example is the organization of style in Dostoevsky’s novels. The stylistic dominants in them are psychologism and discord in the form of polyphony. Naturally, the “internal” artistic details prevail over the “external” ones, and the latter psychologize in one way or another - either become the emotional impression of the hero, or reflect changes in the inner world, state of mind (for example, portrait details). It is not mainly the details-details that are used, but the details-symbols (for example, an ax, blood, a cross in “Crime and Punishment”), which are able to become more psychologized. An interesting role of the plot in the formation of style. Thus, the dominant properties determine those laws by which individual elements of the art form are combined into an aesthetic unity - style.

However, the integrity of the style is created not only by the presence of dominants that control the structure of the form. Ultimately, this integrity, as well as the very appearance of a particular style dominant, is dictated by the principle style functionality, i.e. his ability to adequately express this or that content. Thus, style is a substantial form. Here, however, it is important to clarify that the content of a work requires a very wide range of phenomena - from the concept of the world and the person inherent in the entire work of the writer (for example, a romantic understanding of the personality in Lermontov's work) to the most subtle experience (for example, in a separate lyric poem).

Those, and not other stylistic dominants, stylistic tendencies arise in the work primarily because their appearance requires specific substantive tasks. Thus, the principle of contrast in the style of “War and Peace” is due to Tolstoy’s desire to clearly contrast true and false, spiritual and animal, good and evil. This is the core of both the problems and the axiomatics of Tolstoy, the essence of the ideological and emotional orientation of his work, the expression of the ethical uncompromising nature of the author [7, 502.]

The category of style in modern literary criticism and art criticism is applied not only to the work of this or that artist or to a separate work, but also to broader concepts. So, they talk about styles of

direction and movement, about national and regional styles, about “styles of eras” (classicism, romanticism, etc.).

In modern literary criticism, the idea is expressed that part of the work can be sustained in a special style. In the XX century, a new style of stylistic community arose - the style of the element of the work. Some works are built on the principle of collage (mosaic). But, even if the work is a collage, its parts are included in a new artistic unity, thus submitting to the new, style-specific regularities characteristic of the given work. It is clear from what has been said that the style of a single work is the most real and concrete, which makes its analysis a paramount task.

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