

BORROWING IN PUSHKIN'S POETIC LANGUAGE

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ANNOTATION

This article describes the life and creative path of Karakalpak folk poet Ibrayim Yusupov. A number of poems translated by Uzbek poets were subjected to hermeneutic analysis, and thoughts about the unique style of the poet's work were included.

Keywords and phrases: Karakalpak, poet, publisher, writer, philosophy, tone, slang, characteristic, painstaking, feeling, content, talent, talent, responsibility, originality, loyalty, singer of humanity.

Introduction

No less acute was the problem of borrowing in the language. It was solved in different ways, depending on the views on the development of the Russian literary language. Supporters of the book-Slavic type of language - the Slavophiles, or Shishkovists - did not consider it possible to borrow anything from another language. Pushkin, speaking out against the clogging of the Russian language with foreign words and expressions, believed that it was impossible to blindly reject any borrowing, just because it is foreign. In relation to borrowings, he also adheres to the principle of proportionality and conformity. The poet approves of those borrowings that do not restrict the freedom of development of the native language, but contribute to its enrichment. He expressed his attitude to borrowing in the novel "Eugene Onegin" in the following verses:

But pantaloons, tailcoat, vest,

All these words are not in Russian;

And I see, I blame you,

What is it my poor syllable

I could dazzle much less

Foreign words.

Even though I looked in the old days

In the academic dictionary.

The mention of the Academic Dictionary of 1789-1794 is not accidental, since it does not even contain those foreign words that have long and firmly entered the everyday life of the Russian spoken language.

In his work, in accordance with his basic principle, Pushkin uses such borrowings that help to express his thoughts better, more clearly and more figuratively.

In the novel "Eugene Onegin" the word "ideal", fashionable at that time, is used several times:

Bowing your weary head

On the buzzword ideal

Quietly Lensky dozed off.

And the one with whom he was educated

Tatiana's sweet ideal...

About a lot, a lot of fate took away.

In the work of Pushkin, you can find a number of borrowings that were common in the speech of educated and cultured people of that time: a banknote, a balcony, a vest, a business card, a harem, a stagecoach, a lyre, pantaloons, a tailcoat, a fountain, etc.

Thus, in the work of Pushkin, in his language practice, all the burning issues of the development of the Russian literary language were resolved: its liberation from conditional stylistic restrictions, the literaryization of vernacular, the stylistic neutralization of book means and the organic fusion of previously incompatible linguistic elements in one work. Pushkin created and strengthened the system of a unified general literary language, at the same time overcoming the stylistic monotony, monotony, conventionality of literary speech, creating opportunities for creating stylistically complex and diverse contexts.

The new system of the literary language was especially closely connected with the trends in the development of styles of fiction, therefore it was in fiction that it found its expression and embodiment first of all. In the Pushkin era, a close interdependence between the development of literature and the literary language is revealed with particular obviousness.

Academician V. V. Vinogradov notes "the presence of a strictly regular relationship between the design of realism as a specific method of verbal and artistic representation and the processes of formation of national literary languages" 11 [V. V. Vinogradov. On the language of fiction - M., 1959 - p. 466]

Important and fundamentally new is the very approach to the language of literature. When selecting linguistic material for fiction, the aesthetic criterion comes to the fore, that is, it is selected in accordance with the specific artistic task set in the work. There is nothing predetermined, conditional, imposed from the outside: as it was under classicism, where the structure of a literary text was dictated by the genre, and under sentimentalism, all conventions were associated with the image of a sentimental narrator. Now the language of the work follows directly from the internal properties of the work. Therefore, it is just as aesthetically significant and individually unique as all other elements of a work of art. The system of conventions and restrictions that stood between the artist and the reality depicted by him is being destroyed.

In Pushkin's language, there was a combination of linguistic elements from different stylistic layers of the literary language and the national language. "The stylistic coloring of the word for Pushkin itself becomes a means of representation. It is this use of stylistic means that is characteristic of the

further development of literature up to the present day” [B. V. Tomashevsky. Questions of language in Pushkin's work // Pushkin, research and materials. T. 1 - M. - L., 1956 - p. 60].

A. N. Ostrovsky assesses Pushkin’s reform in the language as follows: “Pushkin bequeathed to his followers sincerity, originality, he bequeathed everyone to be themselves, he gave courage to any originality, gave courage to a Russian writer to be Russian” [A. N. Ostrovsky. PSS, vol. XIII - M., 1952 - p. 167].

Pushkin is the creator of the norms of the modern Russian literary language.

The leading principle in the selection of speech means is the principle of proportionality and conformity.

Folk speech in Pushkin ceases to be an extra-literary phenomenon, but leads the main element into the structure of the literary language, reflecting its norms and organically uniting with the bookish elements of the language.

Book speech from a closed language system is reborn into one of the elements of the Russian literary language.

It was in Pushkin's work that a harmonious merging of all the viable elements of the contemporary literary language with elements of the national language took place in the texts of all genres of literature.

Slavicisms serve to express certain stylistic functions.

I would like to conclude my conclusions with the statement of Academician V. V. Vinogradov:

“So, in the language of Pushkin, for the first time, the basic elements of Russian speech came into balance. Having carried out a kind of synthesis of the main elements of the Russian literary language, Pushkin forever erased the boundaries between the classical three styles of the 17th century. Destroying this scheme, Pushkin created and sanctioned a variety of national styles, a variety of stylistic contexts welded together by theme and content. As a result, the possibility of an endless individual-artistic variation of literary styles opened up. Thus, the broad national democratization of literature gave scope for the growth of individual creative styles within the limits of the general literary norm. V. V. Vinogradov. Essays on the history of the Russian literary language of the 17th - 19th centuries. V. - M., 1982 - p. 267 - 268

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