

## THE STYLE OF SPEECH AND LANGUAGE IN 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. Attention is drawn to the distinctive features of the literary language of the great writer, which give a special flavor to the Russian language, and highlight the style of his speech against the background of other Russian writers of that time.

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### The role of the author in novels

In the novel "Family Happiness" (1859), in a truly family novel, Tolstoy was unbearably cramped. The superbly successful tone of the narration from the face of a young woman crushed him. In the work conceived by him, something Turgenev appeared - the poetry of the novel was created by the nightingale who settled in the lilac bush, "circles of light and shadow", "the magic wall of beauty", which revolted Tolstoy. In the depiction of nature, in spiritual confusion and the search for heroes, he strove to swing in full breadth, to think and defend his thought in images.

On the approaches to the formation of the stylistic core of "War and Peace" was not this early novel of his, but Caucasian and especially Sevastopol stories. The author there completely steps aside - events, people, characters, ordinary soldiers and officers, and not each of them is on his own, not a hero exalted above the others, only the truth. In the search for truth, in the explosion of imaginary truths - and there is the activity of the author, his work and himself.

In «War and Peace», the author is already visible in everything: in the use of a single word, in the choice of the etymological and syntactic forms necessary for its purpose, in the meaningfulness of any link in the poetic text, in the philosophical orientation of each image, in the development of the action, in the general structure of the work in general.

All images of the novel are equally essential links for the expression of thought. From the need to compare, contrast, combine, link, fill one with the other - "conjugate" - the main features of the syntactic structure of the epic novel are born. Tolstoy "describes in words not the smile itself, but its "content", its psychological equivalent", conveys not the sound of a voice, not a visible gesture, but directly their inner meaning and action. In the novel, the complex zigzag paths of the spiritual development of each of the characters are mathematically correctly established. In any of his actions, feelings, words or gestures, the hero of the novel is true to himself and at the same time is subject to pressure from the circumstances of a given moment, all sorts of temptations, motives, influences on him, a combination of all this. Yes, in this sense the author is in the power of his hero, just as a scientist

is in the power of the subject he studies. But this does not mean the author's self-elimination. The author not only interferes, he is always in action, he is always there. "The originality of Tolstoy's realism lies in the fact that his works not only express the truth, but also show the way to it, the process of searching for it".

This is especially evident in the complete unity of historical and family-personal plans. These two different plans, in fact, do not exist at all. There would be no images of Nikolai Rostov and Andrei Bolkonsky if there were no images of the military events of 1805. Even the deeply civilian Bezukhov is internally created in the events of the Patriotic War. Natasha's participation in these events and Helen's non-participation are the most important touches in the images of the "family plan". One penetrates into the other, as the adverbial turnover penetrates into the main sentence, one is mixed with the other. And the author is constantly busy discovering such laws that are equally significant both in history and in private human life. In the very image of the war, its comparisons with peaceful life are constant, one crosses, fills the other. Revealing the meaning of the event becomes a constant and basic artistic task, and the reader expects this. The meaning of an event is neither its purpose nor its justification; it emerges from somewhere unforeseen, from the side. It is necessary to renounce ordinary logic, the search for the direct purpose of events, in order to understand that all "small events were necessary", that everything "remote, impossible, suddenly became close, possible and inevitable".

Just as in history the submissive, the unthinkable, the herd temporarily triumph, and in the end the cohesive, active, conscious, general triumphs, so Pierre, caught up from the inside by sensual attraction, and pushed from the outside by Vasily Kuragin, marries Helen with a stifled mind, and then, internally liberated everything that he has experienced, he chooses his only, true girlfriend.

The role of the author in «Anna Karenina» is somewhat different. The author's opinion is hidden there for the time being, and you do not know whether Anna, Vronsky, Karenin are doing well or badly, you do not know who is right in the confession scene - the old priest or the unbeliever Konstantin Levin, many scenes are written so restrainedly, so "objectively", that the author's voice seems to be really dying out. When Levin visits the English Club, everything there looks so cozy, so hospitable, and everything served for dinner is so tasty that Konstantin Levin seems to feel good in the midst of the empty and well-fed master's contentment. But an amazing thing! Oblonsky, in the salon of Countess Lidia Ivanovna, on the contrary, with terrible force realizes the falsity of aristocratic mysticism and jumps out of it, "as if from an infected house." Through Oblonsky, who is completely alien to him, through Vronsky in his attitude to the prince, through Mikhailov in his attitude to Vronsky's art, through Dolly in her attitude to the morally false position of Anna and Vronsky, the author's voice constantly erupts like flames. In the complex logic of Tolstoy's plot, the author always comes out in the end.

#### Using a Dialog

And in the dialogue, what is inherent in the dialogue is expressed, but in Tolstoy there is a particularly obvious confrontation between thoughts and feelings. In the communication of people, in their desire to inspire each other with the most necessary and brightest that they have, the thoughts dearest to the author are expressed in an effective form: "... but in the world, in the whole world there is a kingdom of truth, and we ... children all over the world..." . What becomes constant in the dialogue is that one interlocutor interrupts another, speeches wedged into one another, and this creates not only a natural discontinuity of the word, but a lively confusion of thoughts. Like a monologue, the dialogue is constantly commented on by the author: its intonation, the way a single word is said, a gesture, a look or a smile.

The dialogue is drowned in a commentary that is more significant than the dialogue itself and gives it significance. After reading Vronsky's last remark, no one will see in it what Anna felt in her: "There was something insulting in what he said: "this is good," as they say to a child when he stopped being

capricious, and even more was insulting is the contrast between her guilty and his self-confident tone ...".

The striving for complete psychological truth, for the discovery of the individually diverse and yet precise and strict laws of a person's mental life, constitutes the goal and essence of Tolstoy's realism. As an artist, Tolstoy's share of truth lying on the surface was not attractive. To blow up solid rocks, to make a way into the depths, to overturn common truths, to extract new ones that contradict them - that's what he recognized as art, and what his soul lay for. "Tearing off all and sundry masks" is a dominant feature in Tolstoy's realism.

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