

HARMONY OF STYLE AND ARTISTIC SKILLS: PROSE AND POETRY

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Abstract. This article analyzes the artistic style, which is one of the functional styles of the language, and the stylistic meaning of the artistic text, its meaning and content. Excerpts from a number of works by writers and poetic lines are analyzed. Based on a linguistic and stylistic research of a literary text, expressiveness and evaluation criteria are determined through a comparative analysis of certain concepts.

Keywords: functional style, individual style, prosaic elements, expressive function, aesthetic function, linguistic tradition, literary norms and canons, stanza.

Style is the separation of language according to its tasks related to a specific field of human activity. People differ from each other to a certain extent in the selection and use of lexical, phraseological, grammatical and phonetic units of the language in the process of entering into relations in all spheres of activity. Such a selection of language tools within the universal language leads to the emergence of various forms of speech. Speech styles are directly related to the function of the language. That is why they are called functional style. Functional style does not mean something separate from the language, but an auxiliary system that is considered within the composition of a specific literary language, and differs in its own characteristics and scope of service.

The functional style is divided into different parts according to the main functions of speech expressions, that is, they are a means of communicating, informing, and influencing. According to I.R. Galperin, a functional style of language is a system of interrelated language means which serves a definite aim in communication. A functional style should be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of the language. These represent varieties of the abstract invariant and can deviate from the invariant, even breaking away with it [1, 81].

Every functional style of language is marked by a specific use of language means, thus establishing its own norms which, however, are subordinated to the norm-invariant and which do not violate the general notion of the literary norm. There are the following functional styles of literary language: 1) Oratorical; 2) Colloquial; 3) Poetic; 4) Publicistic and Newspaper; 5) Official; 6) Scientific.

Individual style is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable [1, 17]. Naturally, the individual style of a writer will never be entirely independent of the literary norms and canons of the given period. But the adaptations of these canons will always be peculiar and therefore distinguishable. Individual style is based on a thorough knowledge of the

contemporary language and allows certain justifiable deviations from the rigorous norms. Individual style requires to be studied in a course of stylistics in so far as it makes use of the potentialities of language means, whatever the characters of these potentialities may be.

The fact that literature is the art of words has been repeated since ancient times. So, the main element of literature is the word, language in general. There is no doubt that the ability of a literary work to rise to the level of art depends on its linguistic composition and the maturity of the artistic expression of the author. Therefore, in order to objectively assess the essence of any literary work, it is first necessary to analyze the uniqueness of its linguistic composition.

The language of literary and artistic works of this period can be studied for the purpose of scientific research of the state of the language in a certain historical period, the features inherent in this state, lexical, phonetic and grammatical differences, general and various aspects of the language. In this case, the language of works of art and written monuments serves only as material for research with the same purpose. This way of describing and studying the history of language continues to live on as the oldest and most enduring linguistic tradition.

The main goal of studying the language of the artistic work in the “stylistic aspect” is certainly different. At this point, the issue comes down to the fact that language has different functions.

Along with the term “expressive function” of the language, such terms as “poetic function of the language”, “artistic function of the language” and “aesthetic function of the language” are also used in works devoted to the study of the language of artistic works. But it should also be said that the term “aesthetic function of language” is used relatively often in philological literature. This is natural, because the concept of aesthetic task can generalize a number of concepts such as expressiveness, artistry, and poetics. In other words, the scope of the concept of aesthetic task is much wider than these concepts. Of course, the communicative function of language is also realized in any artistic work, but the aesthetic function is in the first place and takes the lead.

The novel genre dominates the literature of “The Lost Generation”, the skillful use of epic imagery in lyrics is one of the characteristics of the individual style of Richard Aldington and Vera Britten. As a result of the comparative-typological analysis, it became clear that poetry increased the artistic capabilities of both artists. Their creations both in prose and poetry help to fully understand the essence of “The Lost Generation” literature. Aldington and Britten's use of poetic lines mixed with text even in their creative works in prose serves to convey to the reader the emotional experiences of the character, the inner world and the climax of the work. Synthesis and harmony of lyricism and epicness in the artistic world of one creator provides lyricism in prose and epicness in verse. In the work of Vera Britten, gentle lyricism and silence are the priority, while in Aldington's poetry, philosophical observation and passion are manifested, the depth of thought, completeness, sincerity of emotions and passions, richness, form of the poems of both artists and was recognized in its time for its variety of content, attractiveness, and especially musicality.

As noted in the second chapter, Richard Aldington has a place in the English

“The Lost Generation” literature with his poetic works reflecting the characteristics of the imagist tendency. The principle of following simple grammatical rules rather than the pathetic silent words and phrases of the “The Lost Generation” literature lies at the root of the fact that the laws of Imagism require a short and simple expression of thought. One of the poems that reveals the possibilities and essence of this trend is “Images”.

“Images” is a poem that evokes only the rising tone of the image that grows in the lines, a fluent and clear expression of thought, and Aldington divides it into six stanzas of varying length, each of which consists of three to five lines. The poem is written according to the traditions of modern poetry and does not have a rhyme or weight unit. The poet makes good use of natural scenes to create the image of his lover. In the images, images such as the reflection of a gondola ship sailing along the slopes of the mountains towards a red deer and a flower fighting strong winds and coming back to life are used in parallel to reflect the image of the shore.

*“Like a gondola of green scented fruits
Drifting along the dank canals of Venice,
You, O exquisite one,
Have entered into my desolate city”* [2, 178].

Aldington begins the poem with a simile, comparing a gondola sailing through the waters of Venice to a lover sailing through a lover’s heart. Aldington’s multiple marriages and several informal love affairs in his life are also described in the novel *Death of a Hero*. In this poem, the poet describes his situation very simply and points out that there is no place in his heart for anyone except his lover. In the poem, the images of the lover and the mistress are reflected through the narrator’s speech with the help of positive and negative coloring. A lover in love is compared to a ruined city, and a lover is compared to a flower that does not like difficulties.

*The blue smoke leaps,
Like swirling clouds of birds vanishing.
So my love leaps forward towards you,
Vanishes and is renewed* [2, 180].

In the second stanza, as in the first stanza, the poet skillfully uses parallel similes. Now the lover compares his indescribable love, his longing for his lover, the fact that when he is about to reach her, he disintegrates and comes back to life, to the birds flying through the clouds. Smoke like a cloud and a bird.

*A rose-yellow moon in a pale sky,
When the sunset is faint vermilion.
In the mist among the tree-boughs,
Art thou to me, my beloved.*

The third stanza is characterized by the lyrical “I” describing the beauty of his lover with absolutely beautiful images. It should be acknowledged that in this poem, the feelings and experiences born in the poet’s heart are transferred to the lyrical “I”. The heroine, a beautiful nature, wants to explain what her lover looks like to her. At this time, the statement of Aldington’s thoughts intensified, for him the moon is not an ordinary moon, but a miracle of nature smiling like a yellow rose. The sun doesn't just set, it spreads its beauty to the nature, blushes and kneels down. The sincere and

pure attitude of the lyrical hero to his beloved is described through the use of traditional literary details. Since the moon and the sun have been used in poetic works for many years, the author's intention rests on the prediction that his love will also be an epic in languages for several hundred years.

*A young beech tree on the edge of the forest
Stands still in the evening,
Yet shudders through all its leaves in the light air
And seems to fear the stars -
So are you still and so tremble [2, 185].*

In the fourth stanza, Aldington again uses the method of comparison and contrast to describe the situation of the lyrical hero. In this place, the coastal grapevine shivers alone at night and loses all its leaves before dawn. The lover's lover is as silent as ever, trembling with anxiety of loneliness. When comparing the images in the poem - the sprout and the state of the lover, the poet skillfully used logical-spiritual parallelisms in order to reveal the poetic goal. Parallel images serve to increase the artistic color of the poem.

Poetry played an important role in Vera Britten's work, and the poet skillfully expressed feelings in verse, which she could not express in prose. In the novel "The Testament of Youth", the poetic lines made it possible to express the inner world of the characters more deeply, and fulfilled the task of conveying their inner world to the reader in a more comprehensible way. The author's poem called "August, 1914" was also very popular in its time. Written in an anti-war spirit, this poem was written as a bitter satire on the social forces that at that time were calling war "holy". War is a barbaric killer that has deprived millions of people of their loved ones – parents, spouses, children, although many have suffered from the negative consequences of war, but hearing the pitiful pain of parents who have lost their children and crying, feeling the pain of women who have lost their spouses. She expressed the weight of all in the poem. Through the poem, each stanza consists of three lines, the poetess tries to prove that there are no positive features of war. Rhyme and measure are very clear, and Britten also makes good use of prosaic elements, including the use of assonance, alliteration, and caesura, which further enhance the poem's artistic value. Caesura means pausing in some parts of the poem, which makes it possible to deeply understand the meaning of the given poem. This poem contains the following lines:

*God said, "I have forgotten Me:
The souls that sleep shall wake again,
And blinded eyes must learn to see. [3,]*

In the first stanza of the poem, the lyrical hero conveys to the reader what God has said. According to God, mankind has forgotten him in the midst of joys and sorrows. The conclusion is that God is no longer considered worthy of worship, as if people cease to feel his presence and do not think about him. Now is the time to correct this mistake, he says in response to his appeal, what he will do with the simple and sincere thoughts of children, namely, the awakening of the heedless hearts and the blind eyes. should be opened. It is these two lines that express the loss of the noble feelings that are characteristic of humanity – the sense of feeling, to the extent

that one does not feel the pain of others, the seed of evil, which turns the spiritual and spiritual values and standards of life upside down. It means that traitors, traitors, malicious people are so blind that they cannot see other people's problems. These qualities belonged precisely to those who started the war and to the members of the degenerate society who considered war important. If they could feel and see the devastation of war, the misery and loss it has brought upon humanity, they would never have agreed to war. In the poem, the lyrical hero has hope for a bright future, he says that while conveying God's words to the readers, "hearts should learn to wake up" and "eyes to see". So, there is little desire and hope to stop the war. "Learning" is characteristic of those who do not know this, the ignorant. "Learn" is a verb that is mainly used to show a positive color, and the poet intends to give the poem an optimistic spirit through this word.

Therefore, the aesthetic function of the language with all its uniqueness and complexity is manifested directly in the artistic speech, having transformed the communicative function and fully serving the interests of art. All units of the common language acquire aesthetic value to one degree or another in the artistic language.

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