

PUSHKIN'S ATTITUDE TO SLAVISMS

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Annotation: *The article reveals the attitude of Pushkin in his work to Slavisms and to the speech means of Church Slavonic origin, in which it is of great interest as for understanding the very laws of development of the Russian modern literary language.*

Key words and phrases: *Problem, language, Slavisms, use, artistic, disputes, science, schools, regularity, interest, understanding, means, life, element.*

ОТНОШЕНИЕ ПУШКИНА К СЛАВЯНИЗМАМ

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Annotation: *В статье раскрывается отношение Пушкина в своём творчестве к старславянизмам и к речевым средствам церковнославянского происхождения в котором представляет большой интерес как для понимания самых закономерностей развития русского современного литературного языка.*

Key words and phrases: *Проблема, язык, славянизмы, употребление, художественный, споры, наука, школы, закономерность, интерес, понимание, средство, жизнь, элемент.*

The problem of Church Slavonicisms, which caused such lively disputes between Karamzinists and Shishkovists, nevertheless remained unresolved, therefore Pushkin's attitude to speech means of Church Slavonic origin is of great interest both for understanding the very laws of development of the Russian literary language, and for the creative practice of the poet.

Pushkin, not sharing Shishkov's views on the Russian literary language as a Slavic-Russian language, emphasized a very significant difference between the speech means of Church Slavonic and Russian origin. The poet understood that behind Church Slavonicism there is a centuries-old culture of the word and it cannot be neglected. Therefore, he willingly used all the vital elements of church and book origin, which were traditionally assigned to the styles of poetry. More Slavonicisms lingered in poetry than in prose.

Pushkin's assessment of Slavisms has historically changed and developed. In the work of early Pushkin, Slavisms are used quite often, mainly under the influence of Derzhavin's poetry, as well as Lomonosov's traditions. Later, however, Pushkin markedly departed from many Slavisms, significantly reducing their number, while being guided by the principle of proportionality and conformity that he had already developed, using Slavisms in accordance with the content and idea of the work.

Pushkin's early works, for example, "Memoirs in Tsarskoe Selo" are saturated with Slavisms:

The cover of the gloomy night hung;
It was not here that the gray-haired warrior slew him,
About Borodino bloody fields.

Pushkin worked on the novel "Eugene Onegin" for many years. Its first chapters are saturated with Slavonicisms to a greater extent than subsequent ones.

My goddesses! What do you! Where are you!

Hear my sad voice:

Are you all the same? Other le maidens,

Replacing, did not replace you?

Mature Pushkin objects to the arbitrary, artistically unjustified use of Slavonicisms. Old Slavonicisms are necessary, according to Pushkin, where they contribute to a truthful display of life. Pushkin's words of Old Slavonic origin perform certain stylistic functions.

1. The function of an uplifted solemn narration. In those cases when the poet speaks of lofty and important matters, Church Slavonicisms, covered with a halo of antiquity, solemnity, grandeur, reminiscent of hoary antiquity, turned out to be indispensable pictorial material.

Show off the city of Petrov, and stop

Unshakable like Russia

May he make peace with you

And the defeated element;

Enmity and old captivity

Let Finnish waves forget

And vain malice will not be

Disturb the eternal sleep of Peter.

In the same function of solemnly elevated narration, Slavonicisms appear in Pushkin's "Message to Pushchin", as well as in "Monument", in which he sums up his creative activity and predicts immortality for his creations.

2. Historical stylization, which refers to the reproduction of the most characteristic and favorite means and methods of expression used in the past. Historical stylization involves the transfer of the narrative plan to the past era and a kind of imitation of the style characteristic of the depicted era.

The tragedy "Boris Godunov" is a vivid example of historical stylization, presented in the speeches of Pimen, Boris and other characters. With the help of Church Slavonicisms, the poet

reproduced the characteristic features of the language of that time. 11 V. V. Vinogradov. On the language of fiction - M., 1950 -p. 508

3. Recreation of the style of ancient poetry.

Violent maidens sing

Their voluptuous melodies

The heat of love is poured into the hearts;

Their Persians breathe lust;

Their eyes, full of madness and languor,

They said: catch happiness

(The Triumph of Bacchus, 1818)

4. Since the 1920s, Pushkin has made extensive use of biblical images, biblical syntactic constructions, words and phrases from biblical mythology.

So, the poem “The fire of desire burns in the blood” was written under the influence of the biblical “Song of Songs”:

The fire of desire burns in the blood,
Your soul is wounded
Kiss me: your kisses
Myrrh and wine are sweeter to me.
Bow down to me with your gentle head,
And let me rest serene.
While the fun day dies,
And the night shadow moves.

(1825)

Compare in the Bible:

Let him kiss me, from the kisses of my mouth:
For the good of your sucker is more than wine, and the stench
Your myrrh is the most fragrance of all.

5. Slavicisms serve to create a professional characterization of the hero, for example, in Boris Godunov, the black Varlaam, in conversation with bailiffs, uses special vocabulary and phraseological units, trying to remind him of his dignity:

“Bad, son, bad! Now Christians have become stingy: they love money, they hide money. Little is given to God. Great sin has come upon the tongues of the earth.”

6. To create a comic effect, parody the biblical style, biblical images.

Do not wish someone else's good
You, God, command me;
But you know the measure of my strength -
Can I manage a tender feeling?
I don't want to see my friend
And I don't want to sit down
I don't need his ox
I calmly look at everything:
No house, no cattle, no slave,
All goodness is not flattering to me.

But if his slave

Pretty...God! I'm weak!

(10th Commandment, 1823)

Thus, throughout the entire creative activity, Slavicisms are an integral part of the poet's lyrics. If in the work of early Pushkin Slavicisms were used to create a poetic image, then in mature works the artistic image is created by the poet through special poetic lyrics, Russian and Old Slavonic in origin, as well as through neutral, common and colloquial vocabulary. Using Slavicisms along with Russian words, Pushkin tried to free them from religious mysticism, from fixing Slavicisms for a high style of speech, which led to the loss of the traditional coloring of rhetoric.

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