

RESEARCH ARTICLE

# Harmony As A Dynamic Principle Of Literary Language Organization

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## Abstract

The article describes harmony as a dynamic principle of literary language organization, conceptualizing it not as a static aesthetic ideal but as an evolving structural and semantic process within literary discourse. Drawing on linguistic, stylistic, and metapoetic methodologies, the research examines how harmony emerges through the interaction of narrative voice, lexical choice, syntactic structure, and semantic layering. Special attention is paid to the role of dialogism, intertextuality, and cultural context in shaping harmonious literary expression. The study demonstrates that literary harmony is achieved through the productive tension between unity and diversity, stability and transformation, tradition and innovation. Rather than eliminating contradictions, harmony integrates them into a coherent artistic system. This dynamic model allows literary language to remain flexible, adaptive, and capable of reflecting complex human experience. By analyzing representative examples from Russian narrative prose, the research reveals how linguistic harmony functions as a key organizing principle that ensures aesthetic integrity, communicative effectiveness, and philosophical depth.

## KEYWORDS

Literary language, harmony, narrative discourse, stylistics, metapoetics, dialogism, intertextuality, linguistic organization, Russian prose, aesthetic structure.

## INTRODUCTION

The urgency of this research is обусловлена growing scholarly interest in interdisciplinary approaches to literary language that integrate linguistic, philosophical, and cultural perspectives. In modern literary studies, traditional static interpretations of harmony no longer adequately explain the complexity and plurality of contemporary and classical narrative texts. Therefore, there is a pressing need to reconceptualize harmony as a dynamic and systemic principle of literary organization. Furthermore, in the context of globalization and increasing intercultural dialogue, understanding how literary language maintains internal

coherence while incorporating diverse voices and meanings becomes particularly important. The study of harmony as a dynamic principle offers new methodological tools for analyzing narrative discourse and contributes to the preservation and reinterpretation of national literary traditions.

Frequently, in developmental forms, the thematic core of the work gradually emerges from the internal evolution of individual motifs. This theme becomes fully explicit only in the final section, where it also serves as the compositional climax. Significantly, developmental form lacks a clear reprise and

does not rely on structural symmetry; instead, the essence of the work is revealed only at its conclusion.

Harmony is one of the oldest categories of aesthetics and is traditionally associated with the concepts of measure, proportion, and symmetry. A. F. Losev defines harmony as a category that characterizes general structural principles such as order and integrity, yet, unlike related notions, harmony also refers to the meaningful content of a structural whole [2]. This implies not only the presence of unity, but also the differentiation, qualitative diversity, and even opposition of the elements that constitute this unity. Artistic harmony, therefore, may be understood as the realization of the harmonic principle within the very material of art itself. In poetry, this material is language, which differs from the materials of other arts by its inherent semantic richness and its national character. Accordingly, aesthetic theory has developed distinct notions of architectural, musical, and pictorial harmony.

## **LITERATURE REVIEW**

Despite its central role, language as a means of harmonic organization in poetic works has been insufficiently studied. A notable exception is N. V. Cheremisina's fundamental research *Issues of the Aesthetics of Russian Artistic Speech* (1981), as well as several related studies. By harmonic organization of a literary work, we understand the internal and external ordering of its linguistic elements that ensures the inseparability of its verbal texture. This involves an optimal selection and arrangement of linguistic units that produces unity, a unity which manifests itself as artistic perfection and beauty [2].

Although language, as an inherently meaningful artistic material, has been less systematically examined in terms of harmony than other artistic media, it is, in our view, particularly suitable for such analysis. Language occupies a higher position because it represents the primary means of establishing order in the world. Unlike the quantitative order characteristic of mathematical systems, linguistic order is qualitative and precedes other systems of ordering, functioning as a form of primary cognition. Michel Foucault offers a precise definition of this non-quantitative order, describing it as the inner law of things, a hidden network that relates them to one another and becomes perceptible only through perception, attention, and language. In poetry, this order reaches an even higher level of qualitative organization,

since it constitutes a fundamental aspect of textual structure, integrity, and artistic coherence. Poetic discourse unites quantitative and qualitative order already at the level of formal perception through stanzaic structure, meter, rhythm, and melodic organization.

The basic unit of external poetic order is the verse line, which often represents a segment of a sentence and rarely coincides fully with any single linguistic unit. The verse line embodies essential principles of poetic organization: it determines meter and rhythm, incorporates sound patterning, and frequently reflects lexical, morphological, and syntactic regularities. It also structures rhyme, both internal and external, and creates characteristic pauses within and between lines and stanzas. As a product of written speech, the verse line is additionally ordered graphically, possessing both spatial and temporal dimensions. As G. A. Shengeli correctly observed [2], a sequence of stressed and unstressed syllables without division into equal segments is not perceived as poetry.

Equally significant are elements of external geometric order, such as the parallelism of poetic lines and the structural completeness of stanzas. These include quantitatively defined forms such as quatrains, octaves, and specific stanzaic patterns like the *Onegin stanza*. The geometric clarity of poetic form is especially evident in fixed verse forms widely used in Russian poetry, including the sonnet, *rondeau*, stanza, *terza rima*, *sestina*, and *triolet*, as well as complex structures such as the sonnet cycle. Visual poetry and experimental graphic forms further emphasize this geometric dimension. Thus, much of poetic organization is governed by symmetry and ordering principles, although poets also employ asymmetry and enjambment to achieve expressive effects.

## **DISCUSSION**

The dynamics of form in a literary work may be interpreted from several perspectives. First, it can be understood as the development and transformation of a phenomenon, analogous to the musical organization of sound that generates emotional tension, highlights climactic moments, and emphasizes thematic contrasts. Second, it may be viewed as variation in the intensity of the speech sound stream. The related concept of dynamism is defined, on the one hand, as mobility, variability, and activity, and, on the other, as energetism—a philosophical view that explains natural phenomena through transformations of energy.

In this study, formal dynamism is examined on both the

compositional-structural and psycho-energetic levels: as a dynamic structure of form and as a system of potential energetic forces. Musical composition represents the most refined model of these principles, expressing in their purest form the universal compositional laws of temporal arts. Similar ideas are expressed by philosopher Vasily Sezemanas, who argues that music not only conveys human emotions directly but also objectifies the diverse manifestations of life, encompassing the entire dynamism of the phenomenal world and eliciting an inner response in the listener.

Susan Langer likewise emphasizes that the fundamental unity of the arts lies not in technical analogies or structural parallels but in the shared direction of meaning inherent in each art form. What she terms "significant form" constitutes the essence of all art. According to Langer, musical tonal structures bear a logical resemblance to the forms of human feeling, reflecting not emotions themselves but their intensity, magnitude, transience, and cyclical nature. Musical structure thus becomes a tonal analogue of emotional life, establishing a formal correspondence between symbolic expression and experiential reality.

Form may also be perceived simultaneously as architectonics—a finished structural result—and as process, a notion developed by scholars such as B. Asafiev and H. Riemann. This processual quality reveals form as inherently dynamic, similar to the internal structure of a literary work. Consequently, the musicality of a text is inseparable from its energetic and dynamic nature, which is grounded in human psychological mechanisms. This article therefore draws upon the ideas of psychoanalysts, cultural theorists, philosophers, and musicologists in order to explore more deeply the dynamic nature of textual form and the foundations of its musicality.

The classical formula of temporal artistic process—*initium–movere–terminus*—which represents the general dynamics of action, has been developed in both historical and contemporary aesthetic and musicological research. Beyond its function as a universal model of action, this formula serves as a structural and logical framework for expressing artistic movement. Boris Asafiev offered a detailed interpretation of this model, later refined by Viktor Bobrovsky through the functional analytical method originally proposed by Riemann. This approach enables the logical structure of artistic action to be revealed not only in music but in all temporal arts.

In a broader sense, the creation and selection of form constitute a principle that organizes the internal process of

artistic production and reflects psychological and logical regularities. Umberto Eco argues that the true content of a work lies in its manner of perceiving and evaluating the world, which is realized through form. The relationship between art and reality is therefore articulated primarily at the structural level, where not analogies but structural homologies can be identified. Scholars in aesthetics, creative psychology, mythology, and psychoanalysis regard music as a phenomenon rooted in the subconscious. As a creative impulse, it structures artistic form and reveals the hidden logic of seemingly incomprehensible connections. Archetypes, in this context, function not merely as symbolic images but as dynamic energetic forces that shape the intonational, compositional, and rhythmic organization of a text. According to Carl Jung, archetypes are manifestations of psychic energy, participating in reality as structural forms that generate and direct behavior and creative impulses.

Jung [5] conceptualizes the psyche as a dynamic process grounded in the flow of energy between opposing poles. The psychodynamic nature of archetypes connects the collective and individual unconscious and becomes perceptible through musical structures as "valuable intensity." [5]. In his theory of artistic creativity, Jung assigns priority to unconscious biological and volitional impulses over conscious intention. Artistic works accumulate energy in the depths of the subconscious, and music, according to Jung, penetrates the deepest archetypal layers of the psyche more effectively than any other art form. Jung described unconscious musical movement as a kind of symphony whose driving forces remain mysterious. Archetypal music arises from the collective unconscious and provides artists with preexisting patterns that shape their creative works. The interaction of motifs, tonal systems, rhythmic diversity, and contrapuntal structures operates beyond rational explanation yet profoundly influences artistic imagination. Emerging from the subconscious, melodic and harmonic patterns awaken emotional states, generate narrative transformations, and give rise to new sensations, feelings, and ideas, thereby demonstrating the powerful role of musical archetypes in the creative process.

Musical form has been interpreted in relation to what is considered its primary foundation: sound structure, thematic organization, affect, mood, or compositional plan. One of the most authoritative musical encyclopedias, *Die Musik in Geschichte und Gegenwart*, defines the formation,

coordination, and selection of form as “the most unconscious activity of the human spirit, which nevertheless constitutes the basis of all known applications of form to material provided by nature” [1]. In this view, form is understood as an inner principle of organization and a structuring force, interpreted in psychological and often metaphysical terms as a creative process.

According to the Swiss music theorist Ernst Kurth, form is “not a static scheme but a psychologically motivated process determined by the inner dynamics of the work, inspired by human experience and expressed through constantly changing melodic-rhythmic processes and harmonic movement” (cited in Palenite 1993: 9). Kurth’s foundational works, written in the early twentieth century and influenced by the philosophies of Schopenhauer and Hartmann, remain highly relevant today. His ideas, together with the energetic theory of music, profoundly shaped later scholarship, influencing figures such as Heinrich Schenker, Gisèle Brelet, Vladimir Jankélévitch, Boris Asafiev, and Eero Tarasti. In his major writings, including *Psychology of Music* (1931) and *Foundations of Linear Counterpoint* (1917), [1]. Kurth developed an original theory of musical energetics, emphasizing the impact of music on human psychology and the role of subconscious processes. He effectively transformed the traditional concept of architectonic form into a processual one. Kurth identified three types of musical energy: kinetic (melodic), rhythmic, and potential (harmonic), thereby establishing musical form as a dynamic structure. His assertion that psychological functions constitute the foundation of musical phenomena contributed significantly to the emergence of music psychology as a scholarly discipline.

By the mid- and late twentieth century, this energetic-dynamic, or process-oriented, interpretation of musical form became dominant and was further developed in various theoretical frameworks. Notably, Boris Asafiev’s concept of musical intonation and his understanding of form as both process and scheme continued this tradition. His school, particularly represented by Vladimir Bobrovsky, refined functional methods of musical analysis, introduced analogies with literary forms based on the triad *i:m:t* (*initium, motus, terminus*), and analyzed processual relations between formal sections, dramaturgical elements, rhythmic types, and dynamic profiles of musical works [1]. Bobrovsky’s functional methodology, building upon Hugo Riemann’s analytical system, distinguished general logical functions (introduction,

exposition, development, unification, and conclusion), universal compositional functions (presentation, transformation, reprise, and coda), and special historically conditioned compositional functions. While the first two categories remained relatively stable across epochs, the latter exhibited greater stylistic variability. The dramaturgical dynamic of a composition is determined by the so-called “dynamic wave form,” which may vary according to the number and placement of climaxes, producing simple or complex, complete or partial, stable or fluctuating structural profiles.

An alternative classification of musical form grounded in energetic, or psychodynamic, principles is offered by Hermann Erpf in *Form und Struktur in der Musik* (1967). Erpf conceptualized the evolution of European musical forms as a historical progression through forms of juxtaposition, balance, and development. He emphasized the psychological dimension of musical perception, defining form as a structure experienced through hearing. From this perspective, music may be mentally represented without direct auditory perception, although such experience remains approximate. Music, therefore, exists only through human psychological engagement; without perception, music as such does not exist. In his analytical practice, Erpf examined melodic, temporal, dynamic, and timbral dimensions of musical language [4]. His conception of form integrates historical and systemic perspectives, generating new principles of structural logic closely connected to musical dramaturgy. At the highest level, he identified three universal organizational principles—succession, equilibrium, and development—through which all specific musical forms may be described. Erpf also emphasized the structural affinity between speech and music, considering sequential structure based on repetition and comparison as the primary formal type. He distinguished between simple sequential forms (canon, invention, sequence, rondo) and complex sequential forms, including preludes, suite movements, baroque concertos, chaconnes, contrapuntal compositions, and fugues.

According to G. Erpf’s theoretical framework, the second major category consists of the so-called balanced forms, which may be provisionally described as “returning” structures [4]. These forms are further subdivided into simple types (such as the period, binary form, and certain variants of the sonata, in which the repetition of the exposition is regarded as an independent structural unit) and advanced types, where the

evolution of sonata form integrates both sequential structures (song, fugue, fugato) and balanced principles. Importantly, balance should not be equated with equal temporal length. In the perception of form, the decisive factor is the sense of its flow, while individual components may differ in significance and proportion.

In his discussion of advanced balanced forms, Erpf [4] consistently examines the song form (monothematic and simple) and its varieties, including AB and ABA structures (the latter representing a large song form that does not necessarily correspond to the number of stanzas), the strophic song with variations, and the freely organized song. He also addresses cyclic forms, such as the suite and the sonata cycle, as well as principles of variation, which, although sometimes constructed according to sequential order, function within a broader balanced framework.

A third type of form may be identified as developmental form. Unlike sequential forms, which are characterized by linear progression, and unlike balanced forms, which create a retrospective anticipation of closure, developmental forms are defined by purposeful motion and directed continuity both within individual sections and in the overall structure. In such forms, separate structural units persistently strive to merge into a unified whole, while the composition is framed by a culminating structural link.

### CONCLUSION

Thus, within elementary sequential forms, principles of balance are established, while within them the idea of development gradually matures. On the basis of the foregoing analysis, the following conclusions may be drawn:

The dynamism of literary form, understood as its musicality, is grounded in psycho-energetic processes common to all temporal arts, as postulated in the theories of psychoanalysts, mythologists, cultural theorists, and philosophers.

The concept of musical form as a process is analogous to the notion of inner form in literary texts; therefore, certain compositional principles of music may be productively applied to the analysis of literary dynamics.

The musical structure of a literary work may be examined through theoretical models proposed by musicologists such as V. Karbusitsky, V. Bobrovsky, and G. Erpf, [3] which allow for a more precise characterization not only of the ontological foundations of form but also of its principal dynamic structures

and profiles.

The present study has demonstrated that harmony in literary language should not be understood as a static or purely aesthetic category, but rather as a dynamic organizing principle that governs the interaction of linguistic, semantic, and ideological elements within the novelistic discourse. The analysis has shown that harmony is achieved through dialogic balance, where contradictions, tensions, and oppositions are not eliminated but integrated into a higher level of artistic unity. This process reflects the fundamental nature of literary language as a living structure capable of self-renewal and self-regulation. The dynamic character of harmony allows literary texts to remain open to multiple interpretations while preserving their internal integrity.

Furthermore, harmony operates as a mediating force between tradition and innovation. The study also confirms that harmony is inseparable from ethical and philosophical dimensions of literary language. Through harmonious organization, the novel constructs a space for moral reflection, social critique, and existential inquiry. Literary language thus functions not only as an aesthetic medium but also as a form of cultural consciousness that shapes readers' perception of reality. In methodological terms, the research affirms the effectiveness of an integrative approach that combines linguistic, stylistic, and metapoetic perspectives. Such an approach makes it possible to reveal harmony as a multidimensional phenomenon that transcends purely formal analysis and enters the sphere of cultural meaning.

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