STYLISTIC FUNCTIONALITY OF LEXICAL UNITS IN MODERN POETRY LANGUAGE
(Based on Sohrab Tahir’s poems)

Abstract

In lexical units, stylistic quality covers meaning factor regularly. In poem and prosaic language sentences (hemistich) attitude of style appears among syntagmatical ranks’ members. It is not motiveless that stylistic does not appear in separated lexical (or phonetic) unit, but inside parameters of the text.

Key words: Metaphorical meaning words, Lexic unit, Archaic words, Neologisms, Dialectical lexica.

Since all words in the text are not loaded (or tone), the functionality of the relevant word is strongly emphasized in that context and affects the literary fate of the text. Therefore, Y.M. Skrebnev notes that, a word with a style load has a more neutral expression plan and a styling dominance [Y.M. Skrebnev, 1975: 137]. For example, in a paragraph poem the use of an anonymous or multilateral word in the context of neutral words can make it artistic and powerful. The black smoke blows the white cloud (black-white); Everyone sees in me, looks for in me, small destruction of great freedom (great-small), Happy and unhappy destinies lay on my arms (happy-unhappy). Occasionally, a simple lexical-grammatical (or stand beside) linkage of words occurs in a probiotic sequence. I. Mammadov notes that in the poetic language, the syntagmatical connection of semantically far words is one of the ways of transformation’s opportunities of meaning of word to its metaphorical meaning (carrying new meaning). Such extraordinary relationships that belong to poetical style, on the one hand are the products of artistic sense, on the other hand are the services of potential sem of this or other word has: The sorrow that I do not bend, Sorrow that I wound deeply; I did rely on a great meeting, I woke up and saw time has passed. It is possible to come across such examples in the Sohrab Tahir’s poem language.
Be disgraceful your empty-handed nothing (empty-handed nothing); Scream hangs itself inside me; Your merciless mercy has made me naked; I can not braid you to my destiny.

**Overview of Recent Publications.** In the researches, the stylistic lexica of language is classified as neutral lexica and stylistic lexica. Y.M. Skrebnev presents in second one division. He notes that when we compare stylistic lexica with neutral lexica, we can distinguish two types of differences. Stylistic lexica may be less aesthetically significant and more important than neutral lexica. They are words with positive connotations and negative connotations compared to neutral [Y.M. Skrebnev, 1975: 99, 100]. In the three-dimensional system proposed by Y.M. Skrebnev, the styling lexica is above and below the neutral words. For example, poetisms are considered as positive connotations (or belong to higher level from neutral lexica or super neutral) and spoken words and vulgarisms are considered as negative connotations (or belong to lower level from neutral lexica or subneutral) [Y.M. Skrebnev, 1975: 104].

D.E. Rosenthal considers that neutral words can be used in any style and notes that most of the words are characterized by neutrality [E. Rosenthal, 2001: 63].

In Russian language, resources of the stylistic lexica cover polysemantic words, synonyms, emotional and expressive lexica as well as other words that are used for stylistic aim (dialecticisms, argotism, barbarism, archaism, neologism etc.).

N.S. Svetova writes that stylistic meaning is the non-material information and surrounds express-emotional connotations of word, the result of communication effects, the content, form and genre of the speech, the author's attitude to the subject of the speech and the addressee, characteristic of the historically formed style of words (obsolete words, vulgar lexica, taboo words etc.). The words that do not have stylistic meaning belong to neutral lexica. [N.S. Svetova, 2005: 11].

I.V. Arnold notes that lexical styling is related to the contextual meanings of words and writes that he has learned the expressive, emotional, evaluative potential of words and their relation to different functional-styles. [I.V. Arnold, 2002: 11].

I.A. Sternin differentiates functional-style semantics among other components in the literal structure of the word and includes semantics related to the semantic character of the macro-component, speech, book, formal, practical, rhetorical, scientific, poetic, and literary.

In the researches, among important signs of the word also lexical and stylistic meanings are highlighted [Stylistics of the Russian Language, (2015), : 70]. The lexical meaning combines different senses by covering the semantic structural components of the word. In the linguistic literature, it is noted that words that are an integral element of one of the styles and attached to certain speech environments provide the opportunity for expression when the alien style is embedded and obtains stylistic meaning [Stylistics of the Russian Language, (2015), : 72]. At this time the word can be goes out from literal meaning boundary but it does not lose it completely and even it becomes metaphor. Such functional quality are observed in the terms. Bullet position in the chests, My points, commas, Fist hands that rise and down, My exclamation in the sentences [Tahir, 2005: 34]. But the word does not go beyond the terminology and is adapted to new condition (text) with its all lexical-grammatical content. The same duty is fulfilled by words that belong to occupation and art. Make my arms needle and thread, Sew Astara one to another, Make rivers and road needle and thread, Sew Culfas one to another. [Tahir, 2005: 236]. Here the words which include to the profession of tailor’s lexica, do not
Components of stylistic meaning are divided into 2 groups:

a) The emotional-assessment component expresses the emotional state of the addressee or assessment to the addressee of the speech;

b) The social-stylistic component mean stylistic level, belonging to speech genres, archaicization and modernization, social or geographical characteristic of the word and etc [Stylistics of the Russian Language, 2015: 72, 73].

I. Arnold notes that words have connotative and denotative meanings then connotative meaning consists of emotional, expressive, appraiser, functional stylistic components. He characterizes the components of stylistic meaning of the word based on the material of the English language: “girl, maiden, lass, lassie, chick, baby, young lady words have the same denotative meaning and are addressed to the same person (girl). However, the use of this or another word depends on social environment and attitude of the talker to what person talks more than characteristics of the person. The first word (girl), which is neutral in stylistic side, can substitute other synonyms by forming the dominant member of the synonym row. The other members of the row are characterized by this or other connotations. Maiden is the poetic archaism. Lassie is the dialect word that expresses endearment (That means it is characterized by emotional connotation). Baby word has assessment connotation, it is used to express beautiful girl. Young lady combination can express irony [I.V.Arnold, 2002: 7]. In Azerbaijani language, despite “signature” and “to sign” combination mean the same meaning, they are used by different social groups and in different fields of social life (one is used in practical writing and another is used in people’s spoken language). This difference makes them win separate functional-stylistic components. Therefore, the first stabilizes as official-practical and second stabilizes as element of the spoken household style. In a vacant signature spot, You has made signature of great nation [Tahir, 2005: 251]. Or in the combination of heart-soul-bosom, heart is the dominant word and soul, bosom are words have emotional expressive connotation (They often are used in the artistic literature’s poem language). However, the use of both poems in the poetic language (parallelism of denotative and connotative meanings) serves to reinforce the denotative meaning of the text, enhancing the artistic power of the text. Make me happy by good love new, I give my heart and soul to you [Tahir, 2005: 196].

In the Linguistic literature, relationship system between words are classified into two types: paradigmatical and syntagmatical relationships [Stylistics of the Russian Language, (2015), : 82]. According to researchers, paradigmatic relationship is the vertical lineage of lexical units. Paradigmatic relations are manifested in polysemy, synonymy, antonymology, other lexical-semantic vocabulary groups, as well as in thematic (related to a topic) and situational vocabulary groups. Syntagmatic relations are the horizontal line links of lexical units. Paradigmatic relationships are of particular importance for functional stylistic [Stylistics of the Russian Language, (2015), : 82, 83]. Each of the word groups expressing a paradigmatic relationship between poetry and prose language has a stylistic function. Speaking about the classification of stylized events, Y. Skrebnev suggests dividing them into quantitative and qualitative figures. In the first case, when the object is called (unlike its traditional name), it either grows or shrinks. In the second case, the changing carries qualitative character. It is fundamentally
different from the previous one. Quantitative figures include hyperbole and meiosis. Qualitative figures are divided into three groups: metonymy, metaphor and irony [Y. Skrebnev, 1975: 120, 121]. Usually researchers think that lexical polysemanism, synonymous, antonymous, homonymous, borrowed words, exoticisms, barbarisms, archaisms, neologisms, dialect lexica, jargons, professionalism and terms as well as taboos and euphemisms include to the stylistic resources of the language’s lexical-phraseological tier [Stylistics of the Russian Language, (2015), : 83, 117]. Figurative meaning words, epithet, assimilation, metaphor, metonymy, synagogue, hyperbola, irony, allegory, animation, periphery terms that are called descriptive expression means are included into this category by D.Rozental [D.Rozental, 2001: 335, 360].

2. Metaphorical meaning words. Each of the above-mentioned lexical-semantic vocabulary groups, words with limited usage, word groups with different stylistic figures by origin, phraseologisms and other lexical units coincide with stylistic using in Sohrab Tahir’s poem language. Linguists point out that lexical meanings in relation to reality are divided two category: true and metaphorical [Stylistics of the Russian Language, (2015), : 71, 72]. According to D.Rozental, there are two definitions that are based on the figurative sense [D.Rozental, 2001: 355]. The manifestation of metaphorical significance is accompanied by the transition from one omen to the other. Lamb dreams bleat in my eyes [Tahir, 2005: 172]. I (first) kind defining word combination (lamb dreams) in the hemistich both attract attention (one side is new in this context, usually sweet word replaces it) and one of the composition’s part does not use in truthful meaning. Here, in comparable objects, the portent that belongs to first object is transferred into second object, and its concept become more enriched and substantial. But the author chooses another sign that is not relevant in our language as an object of comparison. Although the word lamb is usually used as a symbol of calmness and silence in spoken language, in contrast, the notion of “crying out, shouting”, in the sense of the verb of the verb, is fostered. I.Arnold writes about the metaphorical meaning, when the meaning is called metaphoric or figurative, which does not only name the object, but also describes it through similarity or connection with another subject. This time, contextual meaning is confronted with a true meaning that signifies the basis of figurativeness [I.Arnold, 2002: 91]. So, in metaphorical meaning words, two aspects are important: similarity or object for which a connection is created, a sign which the metaphor based on. Although these features manifest themselves differently in different words (combinations), the object (subject) - the explanation of the sign - is often justified. Where is crazy inspiration, grasp, gallop [Tahir, 2005: 231]. If the horse here is a similar object, the sign that the metaphor is based is a crazy word. Although the horse is not named, it is possible to easily identify a similar object due to use of grasp, gallop words along with semantic meaning of crazy word. When it is snowing from cold gazes [Tahir, 2005: 202] (snow or ice similar object is the sign of figurativeness). Human gets warmer by one sweet word [Tahir, 2005: 202] (sugar similar object, sweet is the sign of figurativeness). The word which whimper edge of my tongue [Tahir, 2005: 198] (wound similar object, whimpering is the sign of figurativeness). In all cases, figurative meanings are concentrated in the words that signify: sweet word (sweet), cold gaze (cold), whimpering word (whimpering), crazy inspiration (crazy). In the figurative meaning words of Sohrab Tahir’s poems, the words that express subject do not participate and only figurativeness-based sign exists. The cold girl to her own fate, love [Tahir, 2005: 188] (the subject that does not participate-ice). I find you in your warm whisper [Tahir,
You are stroking my shade [Tahir, 2005: 188] (the subject that does not participate – breath, air mass). Sometimes it is not a sign but a word that expresses the subject use. Tongue is too sweet, words are elegy [Tahir, 2005: 200] (the sign which does not participate here is bitter adjective, and elegy word in poison meaning expresses subject).

I.Mammadov who talks about the mechanism of transformation of word to its metaphorical meaning, also argues that the word that used as comparison mean was not used and presents transformation from nominative meaning to metaphorical meaning as lexical-semantical evolution. He notes: Comparison of different objects and subjects in spoken language plays a special role for gaining new meaning, new lexical-semantic variants of the nominative meaning of the word and the combination of words expressing the content of a specific comparison will eventually evolve into a stable form as a carrier of new meaning, the word used as a comparison tool is redacted, the content of the comparison remains: precious man as gold – gold man, durable wrist as iron – iron wrist, hard heart as stone – stone heart [I.Mammadov, 2006: 207].

I.Sternin’s attitude to the matter is somewhat different. He writes that, in contrast to the emotional, evaluative semantic components that are orientated towards the content, the functional-style component does not characterize the subject [I. Sternin, 1985: 58].

Metaphorical words are usually found in composition of combinations. Such combinations can be divided into two parts in S. Tahir's poems: ready-to-use in language and new creations. Ready-to-use figurative combinations in language are used often: cold gaze (Your cold gazes are mist, ice), sweet word (Human gets warmer by one sweet word), bitter word (Do not be offended my daughter from your own sweet rebuke, bitter word), sweet tale (Spilled Marble palaces, Gold castles, Sweet tales), bitter tongue, bitter scream (What a sad thing, shedding grumble, spreading fury bitter tongues; What a sad thing a cries of bitterness that break through the dungeons), black fortune (A ship becomes white in my black fortune), oily lie (oily lies that whirl head) [Tahir, 2005: 40, 201, 202, 168, 212, 261]. The nominative and metaphorical meanings of the same word alternate in the same text, and draw attention to the point that increases the artistic power of the text: A white ship moved from my life yesterday, It turned out that the white lies of my suspicion are right [Tahir, 2005: 260] (white ship-white lie).

In figurative words, the number of objects of comparison can be one or two. In this case, one of the objects itself and signs of another become comparison subject. For example: the first side of combination of “cold iron” is too weak detail as defining of main side (that is, it would have been more successful to handle with other words). However, it shows normal stylistic functionality according to the text: I was a cold iron, i melt and flowed, In balls of your motley eyes [Tahir, 1975: 71]. Thus, although the first side of the combination refers to another subject, it also represents a third address, together with the word it is used.

Y.M.Skrebnev writes that the object of paradigmatic semasiology is not just the meaning of language units, but also the function of the meaning that articulated by language carriers in the context of language [Y.M.Skrebnev, 1975: 116]. In this case, the semantic functionality of the word goes beyond the usual meaning relations. The most common form of deviations in different images is change of meaning or getting far away from nominative meaning. Y.M. Skrebnev writes that the transition from a true meaning to a non-nominative or figurative meaning is called name transition: “...traditional names of the subject matter may be transmitted by
speech carriers to other subjects for subjective secondary signs, depending on the purpose of communication”. He calls it metaphorical meaning. Then, he notices: “Any metaphorical meaning reflects the unification of two semantic plans in a single form, in contrast to the generally accepted meaning of the subject” [Y.M.Skrebnev, 1975: 116, 117]. These considerations are typical of some figurative words. Come, down from sky, become a fairy, then become a king without jingling, my flower [Tahir, 2005: 200]. At this point, the name changes (The address of the flower is addressed to human), and the meaning plan also covers two case (nice looking, pleasant plant and a loved human). Youth rain on my lashes, in my heart a stranger love cries [Tahir, 2005: 119] (Rain word- in tear meaning). Your love has smoked, but has not fired [Tahir, 2005: 205] (Smoking in extinguished meaning).

References:

Mehriban Orucova
Müasir poeziya dilində leksik vahidlərin üslubi funksionallığı
(Söhrab Tahirin şəirlərini əsasında)
XÜLASƏ


Bədii dildə köhnənlmiş sözəndən adatan, köhnə həyat və məşəti təşvir etmək məqsədində istifadə olunur. Belə sözlerin arxa mənəsi həc bir dəyişiklik yə uğramır. Əsasən nominativ
manada işlənən tarixizmlər bazən məcazi məna ifadə edir. Məhdud işlənmə dairəsinə malik məhəllə sözləri təşkil edən dialekt leksikasının şərə cilində təmsil olunur.

**Açar sözər:** Məcazi mənah sözər, leksik vahid, köhnəlmış sözər, neologizmlər, dialekt leksikası

Мехрибан Оруджева

**Стилистическая функциональность лексических единиц в современной поэзии**

**РЕЗЮМЕ**

Статья посвящена изучению некоторых аспектов стилистических характеристик словарного запаса в современном языке поэзии. Отмечается, что в языке поэмы стилистика проявляется непосредственно в тексте, а не в лексической (или фонетической) единице. Таким образом, это делает любой поэтический (или прозаический) текст значимым и влиятельным с художественной точки зрения.

В связи с этим целью данной статьи является раскрытие значительной роли словарного запаса в современном языке поэзии.

В исследовании широко используются методы жудожственного описания и сравнительного анализа.

Научной новизной статьи здесь является характеристика лексической стилистики в контексте анализа современного поэтического языка русскими поэтами.

Отмечено, что в поэтических текстах слова с переносными значениями имеют определенное превосходство. Они не всегда используются в их истинном значении. Механизм преобразования слова в его метафорическое значение может быть различным в разных текстах и авторах. В споспособных объектах преназначение, которое принадлежит первому объекту, передается второму объекту, и его концепция становится более обогащенной и значимой. Иногда слова, используемое в качестве средства сравнения, опускается, и происходит переход от номинативного к переносному значению. В жудожственном языке устаревшее слово обычно используется для описания старой и повседневной жизни.

**Ключевые слова:** Метафорическое значение слов, лексическая единица, архаичные слова, неологизмы, диалектическая лексика.