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LEXIC STYLISTIC CHARACTERISTICS IN MODERN POETRY LANGUAGE (BASED ON SOHRAB TAHIR'S POEMS)

The article is devoted to the study of some aspects of the stylistic characteristics of vocabulary in the modern language of poetry. It is noted that in the language of the poem, stylistics is manifested directly in the text, and not in the lexical (or phonetic) unit. Thus, this makes any poetic (or prosaic) text significant and influential from an artistic point of view.

In this regard, the purpose of this article is to reveal the significant role of vocabulary in the modern language of poetry.

The study widely used methods of artistic description and comparative analysis.

The scientific novelty of the article here is the characterization of lexical stylistics in the context of the analysis of the modern language of poetry by Russian poets.

It is noted that in poetic texts words with figurative meanings have a certain superiority. They are not always used in their true meaning. The mechanism for converting a word into its metaphorical meaning can be different in different texts and authors. In comparable objects, the omen that belongs to the first object is transferred to the second object, and its concept becomes more enriched and meaningful. Sometimes the word used as a means of comparison is omitted, and there is a shift from nominative to figurative meaning. In artistic language, an obsolete word is usually used to describe old life and everyday life. The archaic meaning of such words does not change. Historical words, mainly in the nominative expression, sometimes have figurative meanings. Dialectical vocabulary, which includes local words with limited processing, is presented in the language of the poem. They personalize the speech of the characters.

In conclusion, it is concluded that words and expressions related to colloquial speech are very skillfully used by poets in their writings. Such words, which are not included in the cycle of using the literary language, are comprehensive for everyone because of their use in everyday relationships and sometimes enrich the poetic language with artistic and emotional colors.

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

Intriduction. The article is devoted to the study of some aspects of the stylistic characteristics of vocabulary in the modern language of poetry. It is noted that in the language of the poem, stylistics is manifested directly in the text, and not in the lexical (or phonetic) unit. Thus, this makes any poetic (or prosaic) text significant and influential from an artistic point of view.

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1. Stylistic functionality of Lexical units

In lexical units, stylistic quality covers meaning factor regularly. In poem and prosaic language sentences (hemistich) attitude of style appears among

syntagmatic ranks' members. It is not motiveless that stylistic does not appear in separated lexical (or phonetic) unit, but inside parameters of the text. 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 [1, c. 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 (orstand beside) linkage of words occurs in a probiotic sequence. I. Mammadov notes that in the poetic language, the syntagmatic 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) [2]. 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 cannot 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 [1, c. 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) [1, c. 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 [3, c. 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 [4, c.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. [5, c. 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 [6, c. 70]. The lexical meaning combines different sems 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 [6, c. 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 exclamations in the sentences [7, c. 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 Astar one to another, Make rivers and road needle and thread, Sew Culfas one to another. [7, c. 236]. Here the words which include to the profession of tailor's lexica, do not lose their lexic meaning even adapt to the content plan of the text easily. Such adaptations provide the stylisticity of any language unit with no style.

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, archaization and modernization, social or geographical characteristic of the word and etc [6, c. 72–73].

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 [6, c. 71–72]. According to D. Rozental, there are two definitions that are based on the figurative sense [3, c. 355]. The manifestation of metaphorical significance is accompanied by the transition from one omen to the other. Lamb dreams bleat in my eyes [7, c. 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.

3. Archaic words. According to classification of Y. Skrebnev [1, c. 106], archaic words have a definite place inside stylistic language facts that belong to paradigmatic lexicology. According to researchers, in the stylistic meaning of such words, the emotional-expressive component is more clearly expressed [6, c. 108]. Archaic words in a artistic language are often used to describe old life and household. At this point, the archaic meaning of the words remains the same, without making any changes. Although this is more common in epic works, it is characteristic various using styles for lyrical works.

The names of the duties, household items, clothes, units of measurements are the major part of the historical words. Katda- Katda's wanted his debt today; tsar- Tsar lead soldier you perhaps prevent your soldiering; footbinding- ice footbinding of snow, winter on my leg; arsheen- goodness, not measured by arsheen; girdle, turban-Fasten that instead of giridle, Put on my head as a turban, veil- Green veil is kept to its bunch face, Hundreds of beads are hang up from a thread [7; 8, c. 44].

4. Neologisms. The linguistic literature has the idea that neologisms that manifest themselves in fiction are different from the new words used in other fields. D. Rosental notes that if the neologisms included in the scientific, industrial-technical, and official-style styles perform their nominative function, their use in artistic works will be related to their stylistic goals [3, c. 77]. This idea reflects the difference between neogisms in a universal and individual stylistic. One point here is specially interesting. Neologisms of both types are created by the same word-means and almost the same methods. However, their using place (text) reveals them in different functional plans. One draws attention to the commonness of the plan of meaning and the other to the unconventionality. Prof. T. Afandiyeva writes about this point: "...The novator artist is always looking for new words and new tools for the original and expressive expression of thought. The writer relies on all the vocabulary in the language, and creates new words and phrases. It is true that in the process of creating a new word the writer sometimes goes beyond the vocabulary

laws of the language. Therefore, the words he creates are new and attract the attention of the reader with their originality, unusualness and poetic expression" [9, c. 216].

5. Dialectal lexica. The dialect vocabulary, which comprises local words with limited scope, is represented to some extent by poetry and prose language. Although these words are used for different purposes in fiction, they all combine the same quality-stylistic functionality line. This line draws attention in two ways in the quality of the artistic style of dialect words. They make individualistic the speech of the characters and it is distinguished from the common language facts because of the language definition that stands against linguistic literature. Although such selections are important to both literary and epic works, often found in also poetry texts. Usually text boundaries can change any word (also limited using words) structurally and functionally – in a content context. Sometimes a meaningful innovation simply completes it without causing any change. Dialectic words create different shades in poetic texts.

6. Spoken Household Lexica. Words and expressions related to spoken language are skillfully and locally used. Such words, which are not included in the literary language, are understandable to everyone, and sometimes enriched the language of poetry with artistic emotional paints. Prof. S. Jafarov notes that monochrome speech lexica and vulgar lexica include to non-literary ways of verbal language vocabulary [10, c. 92–93]. Prof. Afandiyeva notes that there are two types of spoken household lexica: spoken household words related to literary language and simple (common) spoken household words. She also divides words that characterize last group into 2 categories: softened words and expressions, rude words and expressions [9, c. 133]. Words and expressions related to the spoken language enrich the poetic language with its new features, primarily with a new lexicon. It creates new comparisons, similarities, and creates new characters.

7. Terms. The terms are words that have a specific area of using. Dr. Rosental writes that special vocabulary is used in science, art, industry, manufacturing, agriculture and other areas, with terminological character. If this vocabulary is definitive (logical determinant) and nominative in appropriate language styles and literary genres, it can be used as a means of expression in artistic literature and publicity to describe the discourse of individuals in a particular field of activity [3, c. 82]. Terms in poetic texts cannot have this function sometimes. The terms express only the nominative meaning in the language. For this

reason, in all styles, including examples of artistic styles, terms are used in a variety of ways – words that refer specifically to the vocabulary. They are used in truthful meaning in poem texts.

Conclusion. Stylistic opportunities of lexica include polysemantic words, lexical-semantic word groups, emotional and expressive words, also other words that

used for stylistic goals – dialectisms, argoism, barbarism, archaism, neologism and etc. Sufficient original words and phrases are used in S. Tahir's poems. Sometimes such neologisms are created in the model of such word and word combinations that are ready in the language. The neologisms in the language of the poem are individual and define the style of the writer.

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Оруджева Мехрибан Джабит гизи. ЛЕКСИЧНІ СТИЛІСТИЧНІ ХАРАКТЕРИСТИКИ МОВОЮ СУЧАСНОЇ ПОЕЗІЇ (ЗА ВІРШАМИ СОХРАБА ТАХІРА)

Стаття присвячена вивченню деяких аспектів стилістичних характеристик словарного запасу в сучасній мові поезії. Відзначено, що в мові поеми стилістика проявляється безпосередньо в тексті, а не в лексичній (або фонетичній) одиниці. Таким чином, це робить будь-який поетичний (або прозовий) текст значущим і впливовим з художнього погляду.

У зв'язку з цим метою статті є – розкрити значну роль словникового запасу в сучасній мові поезії.

У дослідженні широко використовуються методи художнього опису та порівняльного аналізу.

Науковою новизною виступає характеристика лексичної стилістики в контексті аналізу сучасної поетичної мови російських поетів.

Відзначено, що в поетичних текстах слова з переносними значеннями мають певну перевагу. Вони не завжди використовуються в їх істинному значенні. Механізм перетворення слова в його метафоричне значення може бути різним у різних текстах різних авторів. У порівняних об'єктах ознака, яка належить першому об'єкту, передається другому об'єкту, і його концепція стає більш збагаченою і значущою. Іноді слово, яке використовується як засіб порівняння, опускається, і відбувається перехід від читача до переносного значення. У художній мові застаріле слово зазвичай використовується для опису старої у повсякденному житті. Архаїчний сенс таких слів не змінюється. Історичні слова, здебільшого в називному відмінку, іноді мають переносні значення. Діалектична лексика, що включає місцеві слова з обмеженою обробкою, представлена мовою поеми. Вони персоналізують мову персонажів.

На закінчення робиться висновок, що слова і вирази, які стосуються розмовної мови, дуже вміло використовуються поетами в своїх творах. Такі слова, які не входять до циклу використання літературної мови, мають всеосяжний характер для всіх через їх використання в повсякденних стосунках і іноді збагачують поетичну мову художніми та емоційними квітами.

Ключові слова: метафоричне значення слів, лексична одиниця, архаїчні слова, неологізми, діалектична лексика.