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LEXICAL-SEMANTIC AND STYLISTIC SHADENESS OF POETIC SYNONYMS

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СТИЛИСТИЧЕСКИЕ И ЛЕКСИКО-СЕМАНТИЧЕСКИЕ ОТТЕНКИ ПОЭТИЧЕСКИХ СИНОНИМОВ

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Abstract. Synonyms, as a rule, are distinguished by their unique qualities from other lexical units from the lexical-semantic point of view in the language. So, mainly two aspects attract more attention in this group of words. First, they are close in meaning. Some linguists even call them synonymous, depending on the meaning of the synonym word. On the other hand, synonymy is the diversity of words in terms of form. In addition to the common aspects of synonyms and their main features such as their capacity, processing in a wide aspect, gaining richness, creating comparison, elimination of repetition, nuances of meaning, emotional-expressiveness, each language also has its own characteristics. Based on this issue, the article discusses the general and different aspects of the lexical-semantic composition of synonyms in the artistic language, their poetic figurative functions, and explains each of them separately. In addition, synonymous rows their composition, the structure of these rows, the place of the dominant in the row and its distinguishing features, the function of phraseological units as synonym are explained in detail in the artistic language. Here, at the same time, the essence of synonyms is revealed in the artistic language as a concise, laconic description means, from the variety of images, events, conditions, etc. the emergence of the need to use new synonyms has been clarified. In this regard, the stylistic aspects of synonyms have been highlighted in artistic language. When having a broad conversation based on the stylistic nuances of synonyms in the artistic language, a number of issues that create a specific meaning variety of synonyms within the context, including their juxtaposition, the meaning capacity and breadth of any word in a synonymous line, the pairing of a number of words as synonyms, and the strengthening of meaning in a sentence, increasing harmony, appropriate expression of characters' moods, feelings and emotions, etc. more attention has been paid to such main aspects.

Аннотация. Синонимы по языковому порядку с точки зрения лексической семантики отличаются от других лексических единиц своеобразными качествами. Так-как в этой словесной группе две особенности ещё более привлекают внимание. Во -первых, они близки по значению. Некоторые языковеды в зависимости от выраженного значения синонима их называют однозначными словами. С другой стороны это разнообразие тех слов, которые образуют синонимичность по своей форме. Синонимы и их значимость в литературном языке, пользоваться ими в широком аспекте, их богатство, создание ими сопоставление, свести на нет повторности, образование оттенки значения, эмоциональной экспрессивности и помимо этих положительных качеств, в каждом языке имеют своеобразные оттенки. В статье именно этот вопрос был взят за основу того, что в целом в литературном языке общие и разнообразные особенности лексико-семантического состава синонимов, об их поэтически образных функциональностей над примерами внутри контекста заведено слово и каждому в отдельности дано объяснение. Помимо этого, в литературном языке

синонимические ряды, их состав, строение этих рядов, место доминанта в ряду и его отличительные черты, синонимические функции фразеологических единиц широко объяснены. Здесь одновременно компонентность синонимов как средство изображения, в художественном языке, открыта сущность разнообразия образов, событий, положений и в их зависимости объяснено использование новых синонимов. В связи с этим в художественном языке стилистические особенности синонимов поставлены во главе угла. Широко объясняя стилистические оттенки синонимов в художественном языке некоторые вопросы, которые создают специфические значимые разнообразие, в том числе их совместное использование, ёмкость, значения какого-то слова в синонимическом ряду, его широта, совместное использование некоторых синонимов и усиление значения в предложении, увеличении гармонии, настроений, чувств и эмоций и их целесообразное выражение и подобным нюансам уделено больше внимания.

Keywords: synonym, lexical semantics, style, imagery.

Ключевые слова: синоним, лексическая семантика, стиль, образность.

Lexical-semantic and stylistic shades of poetic synonyms. Synonyms occupy a wide position in a language. This subject has additional opportunities in the fields of lexicology, semasiology, grammar and stylistics. From this point of view, synonyms and their stylistic possibilities have been widely discussed in linguistics, and their lexical-semantic and poetic possibilities have been investigated in a certain level. In morphology, synonyms have been studied in terms of parts of speech, in syntax, in sentence aspect, and in lexis and semasiology, in terms of lexical-semantic meaning. In stylistics, the shades of meaning of synonyms in the context of literary texts were considered. In general, as a synonym semantic category, which is a lexical-semantic unit of the language, it often carries a poetic function in the artistic language, in the expression of imagery and variety, emotional and expressiveness, various of meaning, etc. is important in its creation. In addition, synonyms play an indispensable role in clarifying the means of description and expression of the artistic language, in correct and appropriate level of meaning, concretization, and elimination of repetition. It is not by chance that V. V. Vinogradov specifically noted that "the shades of meaning and concepts of the vocabulary are mainly characteristic for synonyms" [1].

Synonyms are free in artistic language. Rather, synonyms reveal all the possibilities of individual style in increasing the poetic image function. It is impossible to find a poet and a writer who did not have synonyms in his unique individual artistic style. Synonyms are one of the main aspects of the individual style of every writer in showing all the subtleties of the image, the image space.

M. N. Huseynova correctly writes about this: "The poeticized event is precise, depending on the character of the images, the synonyms in the language of the works that create feelings and excitement and are involved in the analysis as a means of the poetic text look very promising. Thus, they create a special fluidity, a musical tone, and we witness that it is encountered abundantly in artistic examples... Indeed, synonyms are of special importance in the poeticization of artistic language. Thus, synonyms are an important means in clarifying, correctly and appropriately expressing, meaning, and concretizing the means of description" [2].

Speaking about the lexical-semantic features of synonyms, S. G. Berejan came to the following conclusion: "In semasiological research, synonymous words are taken in a narrow sense, but according to the lexical-semantic norm, synonyms should be understood objectively, or rather,

in a broad sense, provided that the possibilities of functional style are taken into account and should be explained in terms of speech events" [3].

A. P. Yevgenova agrees with S. G. Berajan's opinion and writes: "In order to solve the problem of lexical synonyms, it is necessary to consider the lexical-semantic system of the literary language as a very important condition for distinguishing it from the development task facing speech 9 (text)" [4].

By some linguists these ideas are valuable as a response to the denial of the stylistic quality of lexical synonyms. Well-known linguist prof. A. Alakbarov shares the opinion of the above linguists and writes: "The row of lexical synonyms for certain parts of speech is made up of such different words that they can be distinguished from each other by their functional stylistic content and contextual-phraseological form" [5].

So, it is clear that phraseological combinations play no small role in the expansion and enrichment of synonymous lines. For example: to miss — to suffer — to think, etc.

The essence of the research work. The facts show that, according to some researchers, synonymous lexical units in ordinary everyday language are beyond the possibility of creating imagery in artistic language. In fact, those who think so are mistaken. Our outstanding linguist M. Adilov: "Folk language is figurative from head to toe. The words and expressions used in the everyday life of the people, which show themselves step by step, are figurative both in form and content, reminiscent of poetry." Then the author gives an example of synonyms from the language of the poet. "O dear reader, O dear person, Oh kind mother, Oh dear mother. ("Bitter memories") Mind, thought, poetry, a thousand blessings created by the mind" [6]. The lexical synonyms used in the vernacular language are used figuratively in the poems of almost all our poets:

My love, my belief always, always, the taste of the world is sweeter than anything. It's faith, it's faith, it's work, but the name of all victories in the world" (B. Vahabzade "Four hundred and sixteen").

That time, that hour, that day, that time, that moment (M. Mushfiq "My Own")

People know that you are mine. You are my home, my abode. (S. Vurgun "Azerbaijan")

Let there be a voice in the mountains, a voice in the fields. Listen to the sound of roaring floods (N. Khazri).

It is possible to increase the number of such examples as much as you like. One of the main aspects of lexical-semantic synonyms is to increase the variety in the artistic language and enrich it further, which is derived from the main stylistic nuances of synonymy. Another reason for this is the unique individual creative ability of the writer:

Oh history, oh my song, oh my old man... Your emotions, your pleasant dreams. O holy elder, oh wise elder (B. Vahabzade "Mugam"). You are a song on the lips of life, there is strength in your maternal gaze. There is love, there is pleasure (N. Mushfiq). When daffodils' eyes are full of tears When violets look sad When carnations keep their eyes on the road Lilacs tear your hair, what should I do? (M. Rafili "What should I do"). A piece of fire, a piece of fire My heart is like a burning mountain. Neither a flood nor a flood can stand in front of me. I have a joke with nature (M. Mushfiq).

Although the synonyms given in the examples are close in terms of lexical-semantic concept, they can act in different positions in different contexts if they are taken separately from the synonymous line.

In belles-lettres, synonyms stand in different ways and in different positions. They create a special richness by bringing a special stylistic quality to the language and clarifying the meaning. Often, in individual works of art, synonyms are double, pair, side by side, etc. it gives a stylistic color to the meaning of the context by processing it. This aspect of synonyms is quite common in

belles-lettres. That brave, that gallant of courageous people. I volunteered to help you (M. Dilbazi "Algerian girl") I am moon... My name is Moon, My name is Gamar (moon)... I am Moon My name is Hilal (crescent)...

I am Moon My name is Moon, my name is Crescent, I am Moon My name is Moon, My name is also the girl of the Sky... (A. Jamil "Speaking Moon")

As it can be seen, in the first example, the synonyms brave-gallant-courageous are used side by side. In the second example, if we assemble the word "Moon" from lines, we get such a synonymous row (Moon-Moon-Crescent-Crescent-Heavens). In both examples, the emotionality created by synonyms not only increases the poet's artistic capacity and value, but also revives the richness of his poetic medium before the eyes of the reader.

The artistic style is distinguished by the variety of synonyms. Simple, correct, complex synonymous lines are often found here. Sometimes there are such synonyms that consist of a compound word with a similar meaning: The first part and the second part of the compound words given with a hyphen are synonyms. Such facts can be found in the works of most poets: Nature is still wearing purple, the sky horizon of the country is the green seed (N. Khazri "Call it"). Sadness fell to our hearts when cold winds blew (N. Khazri "Even if you come, even if you don't come"). People come to see hand in hand! The monument of the flower-less poor (N. Khazri "This is how to live"). May blessings come with you. Until then, if your head is healthy (N. Khazri "The Dragon"). How many sorrows and secrets are in the heart (H. Arif "Flavor"). The universe is arbitrarily mysterious and questionable. The world of spectacle has been born since time immemorial (a poem of "The Komsomol" by S. Vurgun).

Sometimes in artistic language (mostly in S. Vurgun) it happens that complex words repeated side by side in the same verse, two identical verses or the same clause form a synonymous row: Light pours from the sky, hug by hug, skirt by skirt. Clouds of flies fly over it. (S.Vurgun "The standard-bearer of the time") I traveled the country from end to end. Morning by morning, carving by carving, I opened a thousand books and looked Chapter by chapter, page by page (R.Rza) or sometimes by listing words of similar meaning in verses, synonymous lines become a means of artistic expression: He felt the breath of the people on the ground, The hand flowed and came to the plains and fields! The glory of the heroes that I am a poet has come in months and years! (S. Vurgun "Mugan"). Synonymous series for plains-deserts, months-years.

In all the examples we have given above, synonyms increase the poetic power of the word artist on the spot and at a high level. It is here that the late professor M. Adilov said, "The craftsmanship of the artist is not in choosing words, but in combining them laterally, connecting them [7]. In this sense, such synonymous lines can be found quite often in M. Mushfiq, Gabil, M. Shahriyar. Synonymous lines consisting of corrective words: I poured my heart, head, and heart into the oppression of the caravan roads (M. Mushfiq). The chest stone is out of place, homeless (Gabil "The Wanderers"). The poem is Ferdowsi's great song. It is joy, it is joy, it is sadness, it is sadness (M. Shahriyar).

In each of the above poems, the stylistic shades and colors are eye-catching, increase the artistic level of the poem, its poetic weight and ensure its richness.

The artistic language is a wide field for stylistic nuances, rich and diverse meanings of synonyms. Here, it is possible to coincide with the poetic stylistic features and figures of synonyms. Often, ready-made synonyms that exist in the language of artistic works are used. Often, in addition to synonyms that have a close meaning in common language, artists manage to create synonyms from words that are not synonymous in common language with their own high thinking and deep thinking. Considering this, A. A. Aslanov writes about this: "Synonyms found in works of art should be approached from two aspects. The first group includes synonyms in general. These are

synonyms that have existed in the language for a long time and are introduced into the language by writers in various ways and purposes... But writers are not satisfied with only introducing known synonyms into the text. In the whole work, they use new synonyms depending on the character of the images and events" [8]. This, of course, requires great skill and skill from every writer. Such synonyms, as a stylistic means of description and singing, make any object - things and events more accurate and meaningful in front of the reader and listener.

First of all, let's pay attention to the use of synonyms taken from the language in fiction: He loves snowy winter, spring, summer. Loves to create, loves to build (A. Kurchaylı). Smokes and fumes pass through a broken sword, people pass through fires and flames with the love of life (S. Vurgun "Hymn of the Future"). The hearth is lit, the fire remains and we jump in our hearts (M. Mushfiq). In the examples given here, the synonyms "to create - build", "fumes - smokes", "from fires — flames", "fireplace — fire" once again confirm the idea that we have said.

The synonyms in the examples given below from the works of separate poets, being the product of individual creativity of the poets, lead to increase the harmony, richness, description, meaning capacity, stylistic nuances, and poetic value of the poetic language at a higher level: How beautiful, how sweet a meeting (B. Vahabzade). Books are waiting in line, next to the barrel, on the branch of the straight horse. The places are narrow, dark, light and knowledge are left in the shadow of indifference (R.Rza "Poetry white oil and so on"). The school is the lamp of the century, the lamp of the new generation, the center of culture (Abdullah Farug). The sad sounds of the past come to my ears since long ago. An old world comes to my imagination. The sound of a dusty caravan (O.Sarivalli "Camel Caravan"). As light is shared, those people should put stars on the ground in mountains, stones, dense forests (S.Vurgun). The traveler of the roads - telegraph wires. The messenger of the years — telegraph wires (M. Mushfiq).

One of their main features for determining synonyms is the issue of synonymous row. A synonymous line is usually simple or complex. A synonym row must contain at least two words. Such a series is, in fact, a simple synonymous series. For example: Poetry is human strength, human determination. It is the great verse of Sheikh Ferdowsi. Joys, health are grief and sadness (Shahriyar). Those who are stingy in their thoughts and words, even if they live for a hundred years, know that they are not beautiful (B. Azeroglu). Tribulations, oppressions have walked on this table (B.Vahabzade "Roads, sons"). You are selfless, purposeless, and impartial (B. Vahabzade "Four hundred and sixteen"). The bush trembled and the flower became cold due to this terror (B. Vahabzade "Mugam"). In these verses, the synonyms of strength-perseverance, joy-health, grief-sadness, thoughts-words, calamity-oppression, malice-prejudice, trembling-chilling are simple.

So where am I going? So why am I going? I'm going to smell someone else's pleasure, joy, and pleasure (B. Vahabzade "Roads, sons"). Everyone has their own homeland. Frost pulls people from the ground to the sky, Where is your home, where is your abode? (O. Sarivalli "Beggar from Panama") Iran is a hotbed of treachery and deceit, Turan is a cradle of slander and terror (H.Javid "Sayavush"). It is an enemy of lies and crooked work since the dawn of time. He is strong, courageous, unswerving, his word is firm He is the one who gives courage to our hearts and minds (B. Azeroglu "Truth of our century") Harayim is the homeland of my hand and language, my voice, my word is mine (B. Azeroglu). In these examples, synonyms such as kef-eish-ishrat, yurd-watan-maskan, khayanat-trick-slander, strength-dare-courage form three words, which should be considered a complex synonymic series. In general, compound synonymous lines of more than three words are four, five, etc. it can also consist of similar words. Each synonymous line has its own dominant, that is, a leading word.

The facts prove that the great number of words that make up the synonymous row in the artistic language, the influence power of the poem, its fluidity, and the depth of meaning become

stronger. Synonymous lines sometimes consist of phraseological combinations: The chest pain of burning continents. The same pain sound of a million hearts. Disgrace, death camps, broke hearts, broken hearts (B. Vahabzadeh). Our division passes through storms, Desires, hearts are scattered on the road (Gabil). Give opportunities to the squares, give them a moment. Let one be a hero a hundred times (Gabil). It is difficult to find the harmony and weight of the Earth in the free voice of a soldier. Finding the weight of words in the hum of golden roses (B. Vahabzadeh).

Based on the main features of phraseologisms in the artistic examples we have given, the semantics of the synonymous line, as a result of the description, the figurativeness and compactness of the lines provide the impact of the idea and its emotional value.

"The processing of words and phrases in the synonymic row in the literary text brings the object, event, sign and quality closer to the reader".

It really is. Especially when synonyms are used side by side, the artistic effect attracts the reader's attention and sounds powerful. For example, our division passes through storms. Dreams and hopes are scattered on the ground (Gabil) Tears cry in the eyes, Eyelashes and eyebrows cry... Stones cry when the tongue speaks (N. Khazri). Trenches - the footprints of time Trenches - the pain of the earth, it is yellow (N. Khazri). A man with a loving heart, a pleasant man, A man with a prayerful mouth, an old grocer. Molla (religious man) is fair, sofi is strong, mourner blooded, follower is shame (M. A. Sabir "Oh grandma, a red bearded man"). There is no justice in a gentleman, nor blood in a khan (S. Vurgun "Vaqif"). Beautiful figure, beautiful neck, beautiful face (M. P. Vagif). The road to happiness is still stony and thorny, oppression is still armed, faith is still infant, the hands of the strong are bloody (R. Rza "From the hungry to the satisfied") etc.

One of the most important features of synonyms in the artistic language is that they express expressive and emotional shades. It depends on the position and direct type of synonyms in artistic language. In particular, in the enrichment of synonyms and the expression of high stylistic qualities, as a rule, poeticism is considered one of the most important aspects. The creation of poetic synonyms in artistic language and their appropriate use require high skill and responsibility from every artist in terms of approach to words.

Here, the battle path of every soldier is the lines of a great time (B. Vahabzade "Four hundred and sixteen"). From his height as tall as mountains, from his Eagle's gaze, from his greatness, Poetry spread to our hearts (N. Khazri). In these examples, poetic synonyms such as the soldier's battle path - lines of time, upright stature - eagle eyes - majesty evoke emotional feelings in us.

In general, the role and importance of synonyms in artistic language is undeniable.

In terms of stylistic use of synonyms in poetic language, our poets are almost divided into two groups. Thus, the classics Nasimi, Khatayi, Fuzuli, M. P. Vagif, our contemporaries S. Rustam, S. Vurgun, R. Rza, M. Mushfiq, M. Rahim, B. Vahabzadeh, N. Khazri, X. Rza and others use poetic words widely, although they did, but the poets of the last period did not give much preference to synonyms created on the basis of new words. It is enough to pay attention to the following examples from the classics:

He who loves his soul for his soul will love his soul, and he who loves his soul for his sake will love his soul (M. Fuzuli). Blue-eyed, gazelle-eyed, sweet-moving sweet-eyed (M. Fuzuli). An angel would be ashamed of your beauty, Your beauty will make a fun to the moon (M. P. Vagif) According to the ethics in the hands of the bridegroom, the khan, the bey, the groom (M. A. Sabir) May I get strength from the strength of the hands, there is a world of dreams in my Sarvan's heart... In the realm of hearts it is the first spring (S. Vurgun).

For comparison, let's consider synonyms from examples of artistic language of modern poets:

O our new century! I have a word for you... It's simple how close my poem is. My words have not yet reached the heights of your understanding (Ali Karim) He does not get tired, he does not get

tired, he searches, he searches, His desire, his wish is unknown (Nowruz Ganjali). What a holiday, what a celebration, what a day (Nowruz Ganjali). He is always covered with shame and reproach, A veil of clouds is placed on his head (Dadrüz Rashidoglu) The devil's deeds are in the hands of the executioners, His words are a thousand tricks, and his deeds are evil (Dadrüz Rashidoglu).

In general, we come to the conclusion that many independent expressions of ideas and figurative thinking of poetic thinking are reflected in the synonymous lines of each of these pieces that we bring from different poets. Synonyms are indispensable in enriching the language of artistic works, eliminating repetition, and creating stylistic variety.

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