

DOI: <https://doi.org/10.18454/RULB.2021.26.2.34>**ХУДОЖЕСТВЕННАЯ ЛИТЕРАТУРА КАК ИСТОЧНИК ФОРМИРОВАНИЯ КОНЦЕПТУАЛЬНЫХ СИНОНИМОВ И МЕТАФОР**

Научная статья

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Аннотация

Актуальность исследования определяется необходимостью изучения вопросов синонимии, не получивших однозначного толкования в лингвистике, необходимостью расширения и систематизации знаний об основных группах, структурно-семантических характеристиках и употреблении лексических единиц, в частности, синонимов и метафор. Наряду с изучением синонимических отношений на языковом уровне возникает необходимость учитывать их в речевом использовании, чтобы выявить динамику разнообразных семантических отношений. В работе определены основные типы этих связей, предложена методика выявления структурно-семантических характеристик понятийных синонимов и метафор, а также особенностей их функционирования в контексте и речи. Научная новизна статьи заключается в том, что в ней предпринята попытка прояснить сущность взаимозависимости и взаимосвязи явлений синонимии и метафоризации на лексическом уровне. Практическая ценность статьи заключается в том, что ее результаты могут быть использованы на лекциях и семинарах по лексикологии, в спецкурсах по синонимии, на практических занятиях азербайджанским языком в вузе и школе, при написании дипломных и курсовых работ, при разработке учебников по лексикологии современного азербайджанского языка. Целью работы является изучение структурно-семантических особенностей лексических синонимов в языке, а также выявление специфики реализации синонимов и метафор в речи.

Ключевые слова: язык, контекст, полисемантизм, концептуальные синонимы, метафоры.

ARTISTIC LITERATURE AS A SOURCE OF FORMATION OF CONCEPTUAL SYNONYMS AND METAPHORS

Research article

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Abstract

The relevance of the research is determined by the need to study issues of synonymy that have not received an unambiguous interpretation in linguistics, the need to expand and systematize knowledge about the main groups, structural and semantic characteristics and usage of lexical units, in particular, synonyms and metaphors. Along with the study of synonymous relations at the language level, it becomes necessary to consider them in speech use in order to identify the dynamics of diverse semantic relations. The work defines the main types of these connections, proposes a methodology for identifying the structural and semantic characteristics of conceptual synonyms and metaphors, as well as the peculiarities of the functioning of their context and in speech. The scientific novelty of the article lies in the fact that it attempts to clarify the essence of the interdependence and interconnection of the phenomena of synonymy and metaphors at the lexical level. The practical value of the article lies in the fact that its results can be used in lectures and seminars on lexicology, in special courses on synonymy in practical classes in the Azerbaijani language at a university and school, when writing diploma and term papers, when developing textbooks on lexicology of modern the Azerbaijani language, as well as in lexicographic practice. The aim of the work is to study the structural and semantic features of lexical synonyms in the language, as well as to identify the specifics of the implementation of synonyms and metaphors in speech. In this way the relevance of the study is determined by a number of points: the fruitfulness of studying the problem of the closeness of word meanings within different contexts, since contextually conditioned connections between the meanings of lexical units reflect the process of individual, creative experience of a person of the surrounding reality and open access to the subjective perception of a semantic community by a native speaker; the need to investigate the active state of language in society, which is realized in the study of the use and functioning of language in fiction, influencing the spread of language norms, reflecting the natural state of the language.

Keywords: language, context, polysemantism, contextual synonyms, metaphors.

Introduction

It is generally accepted that language, inheriting its material and structure from previous eras, must express something that is constantly changing in composition and volume. For this he uses his old material, subordinating it to new tasks of expression, introduces new units, or metaphorization takes place. The use of synonyms and metaphors in works of fiction stems from factors such as the compositional requirements of the text, the need for a more detailed disclosure of the plot and clarification of the character's characteristics. The use of synonyms and metaphors in fiction stems from factors related to the compositional requirements of the text, the need for a more complete opening of the plot, the need to clarify the characteristics of the character. The fact that words that are not lexically synonymous in a certain position of clarification have a close and related meaning is due to the fact that the creative person delivers more accurate, precise and adequate information to his addressee, ie the reader. Contextual synonyms include similarities that, in reality, cannot exist outside of a given verbal situation, are conditioned only by that context, and are not distinguished by their constant activity. They are purely occasional. One of the reasons that contextual synonyms are merely semantic carriers nailed to a particular situation is due to their

polysemantism, which can be realized within the context. More precisely, a group of synonymous pairs can be distinguished between them, so that both sides or only one of their components is expressed in ambiguous words, and the semantic tone that creates this similarity can become a reality only in a certain local situation. Interestingly, the analysis of this group of synonyms reveals that they do not belong to a specific phraseological unit, to a “winged word”, to any petrified work of art. It is possible that some of these couples were once the product of the artistic imagination of a particular person, and over time, that background disappeared, and as a result, the source of allusion disappeared. However, in many cases, based on the analysis, we can say that there is no shortage of similarities between such synonyms, which are based on the empirical observation of the people, the potential for metaphorical derivation.

An interesting fact is that when analyzing this group of synonyms, it is revealed that they do not refer to a specific phraseological unit, or a “winged word” or a petrified quotation from any literary work. Perhaps some of these pairs were once a product of the artistic imagination of a particular person, but over time, this lower background disappears, and as a result, allusive sources of quotation disappear. But in many cases, based on the analysis, it can be said that a special form of similarity formed on the basis of the talent of empirical observation of the people and the potential of metaphorical creativity is not a minority. The process of combining experience that needs to be conceptualized and already conceptualized is possible if there is a similarity between the event structures of both types of experience. This is done in the process of metaphorization. In other words, metaphorization occurs when two similar or highly similar event structures that represent two types of perceptual experience of an individual are combined.

The aim of the work is to study the structural and semantic features of contextual synonyms and metaphors of the modern Azerbaijani language, as well as to identify the specifics of the implementation of their constituents in speech. Achieving this goal involves solving the following tasks:

- to develop a methodology for identifying contextual synonyms and metaphors;
- determine the category of synonyms and metaphors.
- to investigate the semantic structure of synonyms;
- to identify common and differential components of the meanings of words that form a given semantic group;
- describe the main types of structural organization of synonyms;
- to find out the specifics of the functioning of contextual synonyms in the works of art of the modern Azerbaijani language

Methods and Materials

The theoretical basis of the article was the scientific research of both Azerbaijani and foreign scientists-linguists. The versatility and depth of the problem of contextual synonyms is vividly illuminated in the works of Azerbaijani and foreign linguists A. Damirchizade, F. Veyselli, D. Shmelev, V.Gak, etc. The works of art by I.Shykhly, Y Chemenzemely were used as practical material.

Since the article is devoted equally to both theoretical and communicative-speech problems, it uses a variety of methods of linguistic analysis, which are directly dependent on the tasks being solved. Descriptive, transformational and seminal analysis occupy a special place in the range of methods used. The first is widely used when describing factual material. The second is in the process of experimental modeling. The third is when analyzing linguistic units. The material of the research was works of art, synonyms, metaphors belonging to the main parts of speech. The solution of the tasks is carried out using a comprehensive research methodology, which is based on the method of component analysis, the method of dictionary definitions, the method of contextological analysis.

Results

In the modern Azerbaijani language, scientists offer different principles for the classification of synonyms. Since distinguishes two subgroups of synonyms, "which is explained by the differences in the functions that they perform in the language, namely: 1) ideographic synonyms and 2) stylistic and stylistic synonyms. “In their works, H. Hasanov, A. Kurbanov, on the basis of varieties of synonymous relations, distinguishes the following categories of synonyms: “1) absolute synonyms, between which there are relations of identity, complete coincidence of meanings; 2) ideographic synonyms, between which there are differences in some shades of the actual lexical meaning; 3) stylistic synonyms, distinguished by belonging to colloquial or book speech, by the presence of emotional and expressive coloration, by referring to the national, dialect, slang, etc. vocabulary”. Babayev A. *Dilçiliyə giriş*, Bakı: Maarif, 504 s. Həsənov H. *Müasir Azərbaycan dilinin leksikası*, Bakı: Bakı Universiteti nəşriyyatı, 2000, 399 s.

Absolute synonyms are also called lexical doublets. Defining this type of synonyms, H. Hasanov writes that these are “synonyms that do not differ completely in their meaning and relation to the context,” according to the scientist, the existence of such synonyms in the language “is a transitional, temporary phenomenon.

Thus, synonyms can differ in shades of meaning, in style, in the degree of activity in modern speech, in the sphere of use, in compatibility with different words and in the degree of complexity.

Research of materials about the Azerbaijani language gives every right to say that the contextual synonyms of the Azerbaijani language are distinguished by quite interesting specifics. And this is because the field of syntactic expressiveness and semantic meaning of a word allows it to be expressed in various forms, depending on the conditions of any thought, stylistic setting, subjective position” [8, P. 315], [11, P. 99]. And in this case, the trajectory of the “semantic field”, which is the basis for the formation of synonymy, is limited by the individual imagination of the writer and poet, the author of this line of synonyms.

Thus, in addition to the types of synonyms mentioned above, contextual synonyms are also distinguished in modern Russian, which are “the individual stylistic use of a word, not fixed by the general public use”. Contextual synonyms are understood as words referring to “the same object and phenomenon” in a specific text.

In general, it should be noted that in the Azerbaijani language, the constituent components of synonymous series are different in functionality and contextuality. “Often in a language, true synonyms have social and expressive equivalents” [14, P. 152]. A literary text, especially a poetic text, is the object of close attention of linguists.

Let's look at the stylistic use of the contextual synonym formed in the language of works of art, including Y.V. Chamanzaminli's “Between Two Fires” (“In the Blood”). The work describes how the tyrant Shah ordered the blacksmiths to nail a large number of nails with the intention of building a minaret from the skulls tomorrow. The blacksmiths worked hard at night, and if they did not do so on time, their heads would be handed over to the executioner. The whole country was in trouble tomorrow. But at night the king is killed. When Dan's place was demolished, the news of the king's death had already spread. The blacksmiths were told that they did not need a nail, but a few nails for the king's body. Knowing this news, the chief blacksmith wiped the sweat from his forehead; — *Ey mixi mismara döndərən Allah — Oh God, who turned the pegs into nails.* he said, turning his face to the sky.

In this example, the formation of the contextual synonymous line “great god”, “divine” and “omnipotent God” from the expression “God who turns the nail into a nail” took place at the “order” of the emotional expression of that context. It is not the point of clarification that is important here, but the point of increasing the impact of the text through enumeration. The expression is metaphorical and increases the power of emotional impact.

Çoxdandır bu cür ətirli, təzə çörək yemirəm [13, P. 110] — “*I haven't eaten this fragrant, fresh bread for a long time*”. There is no doubt that the stylistic synonymy of the words fresh and fragrant in the context of a given context, that is, in the characterization of freshly baked bread. However, if we examine the facts of this contextual rapprochement written by I.Shikhly within the dictionary of synonyms, we will encounter a different picture. Within one context, the use of synonyms can be characterized in a variety of ways, synonyms can be used for different stylistic purposes: on the one hand, the desire to avoid tautology; on the other hand, we want the speaker to express this or that concept in detail.

Speaking about contextual synonyms, we can give an example when, in one context, the proximity of words that are far from the point of view of semantics in a common language is created. Thus, referring to the “Dictionary of synonyms of the Azerbaijani language”, the synonyms of the word “fresh” are “fresh, sweaty, new” [7, P. 369]. Interestingly, the word sweat, which is considered a lexical synonym of the word fresh, according to the explanatory dictionary of the Azerbaijani language, has the following meanings: 1) Clear liquid secreted by special subcutaneous glands. 2) Formed on objects when in contact with air at higher temperatures age, (italics are ours. –SB) II adj. and an envelope. Not yet withered, fresh, fresh (about flowers, greens, etc.). *Sweaty blue onions; Sweat purple.* That is, the ability of an association to be synonymous with the wet, wet nature of a fresh plant is recognized. However, the same privilege is not recognized for the fresh and fragrant properties of fresh bread. There is a very simple explanation for this: the potential for metaphorization of natural phenomena observed in flora and fauna is much stronger than local phenomena occurring in everyday life. In this sense, the connection between the freshness of fragrant bread cannot be as easily deciphered as the connection with the freshness of a freshly peeled flower, its age. It should be noted that if, according to the intonation of the enumeration, the side synonyms are side by side, references to synonyms referring to additional explanatory points are more prevalent in prose works. The analysis of contextual synonyms of works of art written in the Azerbaijani language, including the work of I.Shikhly, clearly shows that the latter is preferred here. For comparison, the ability to express a broad stylistic tone of contextual synonyms does not mean that the stylistic possibilities of lexical synonyms in works of art are limited. Thus, idiographic synonyms in the language of works of art can serve to strengthen expression as well as to clarify the meaning with equal success.

For example: *Salatın anasının ani olaraq köks ötürdüyünü, qollarını yanına salıb dayandığını və beləliklə də Mələyin daha gözəl, daha cazibədar* olduğunu dərk etdiyini duydu [13, P. 52] — he heard that Salatyn's mother suddenly passed out, put her arms around him, and thus realized that the angel was more beautiful and more attractive. However, it must be acknowledged that the exceptional role of stylistic-contextual synonyms in enriching the language of works of art significantly distinguishes it from other groups of synonyms.

The stylistic use of contextual synonyms in I.Shikhly's “Deli Kur” attracts a lot of attention. Consider some examples: *Gördün bu çərahaya, qızıışmış köpək qızını?! — Did you see this crazy, bitch?!*

In this example, the arrangement of a contextual synonymous line from the words charhaya (impudent) and agitating draws attention to the point of increasing the impact of the text through enumeration.

But at the same time, it should be recognized that the exceptional role of stylistic-contextual synonyms in enriching the language of literary works significantly distinguishes them from other groups of synonyms.

Discussion

As noted, contextual synonyms in themselves are simply “remotely related” to the standards adopted for synonyms in linguistics, and the examples presented in such studies in the context of such explanations reaffirm this view. This above sample will clearly confirm the general opinion of many linguists. Thus, as noted in many normative grammars, contextual synonyms themselves are simply “remotely linked” to the standards adopted for synonyms in linguistics, and the examples presented in these studies once again confirm the correctness of this argument. Exit from the study of A. Demirchizadeh under the title “Stylistics of the Azerbaijani language” can be traced to the above-mentioned fact in the lyrics of the immortal Mollah Panah Vagif.

Zövqüm, səfam, seyrim, bağım, çəmənim,

Süsənim, sünbülüm, ləlim, səmənim.

...*Sözüm, ixtilatım, hər qal-ü-qeylim,*

Mətləbim, muradım, xatirim, meylim. (Vagif) (italics belong to A. Demirchizade. –S.B.) [12, P. 12].

My taste, my pleasure, my journey, my garden, my meadow,

My iris, my spike, my lily, my malt.

My word, my rebellion, every my desire

My goal, memory, propensity

As you can see, in a real language, for the formation of synonyms, lexical units that do not imply general or close denotativity are only stylistic synonyms. That is, in the context of this text, the synonymy of lexemes, my goal, desire, memory, inclination or, thorn, lime is conditional. And only the author is under the creative imagination can form a “synonymous row”.

That contextual synonyms express semantic closeness only under certain conditions, that is, at the request of the discursive environment. The fact that the lexemes used in these studies, which have been used in many studies as almost standardized examples of contextual synonyms, do not appear in real synonymous dictionaries of the Azerbaijani language, leaves no doubt that contextual synonyms demonstrate closeness of meaning only to certain conditions [4, P. 59].

The main characteristics of the nuclear, nominative meaning are its direct focus on objects of extra-linguistic reality, the greatest paradigmatic fixation and relative independence from the context. Derived meanings, on the contrary, are distinguished on the basis of semantic dependence, deduction from the original, original meaning. They show the greatest syntagmatic fixation and are not determined to a significant extent by paradigmatic relations [1, P. 202], [12, P. 133-138].

For such a metaphor to “work”, the addressee must be aware of the expansion of meaning and refer to the old and new meanings simultaneously; — the desire to more accurately express the expressive intentions of the individual. Metaphor, as a result of the relationship between two meanings of a word, of which one acts as the original and the other as a derivative, is a vivid example of dynamics in the field of lexical semantics [2, P. 11].

Let us remind that linguists emphasized the importance of paying attention to “two points of using synonyms”, which consist of “1) *a moment of additional clarification*, 2) *a moment of enhancing color or impact*” [10, P. 100]. *Red faces. Muddy intoxicated, obscene looks and smiles* [9].

Conclusion

Based on the foregoing, it can be concluded that the widespread use of contextual synonyms and metaphors in the art style is the norm, and the appeal to stylistic synonyms that demonstrate semantic convergence within a particular context is governed by both the goal of the author and the formal standards of the artwork.

Thus, the following conditions for the emergence of metaphor in the linguistic field can be distinguished — semantic transformation of the original linguistic unit with modification of the meaning towards figurativeness by complete or partial abstraction from the lexical meaning of the original lexeme. This causes the “loss” of the direct meaning of the corresponding linguistic unit and provides an opportunity for the direct application of this lexeme in a logically “contradictory” context.

The purpose of the metaphor in the linguistic field is the formation of an image, and the nominative basis of the metaphor is connotative or descriptive vocabulary; violation of the rules of formal logical thinking and the emergence of a metaphor as a product of insight, objectifying the result of clear logical procedures and multi-stage cognitive operations. In this case, the metaphor is the result of the qualifying activity of consciousness, which manifests itself in the linguistic field. In such metaphors, the dependence of connotative features on the discursive environment is objectified, manifesting the ability of the phenomenon under study to appear in a specific context, function in it, and disintegrate together with the latter; the need to designate a new concept with the help of already known linguistic units in order to make it more accessible for speech interaction. For such a metaphor to “work”, the addressee must be aware of the expansion of meaning and referring to the old and new meanings simultaneously; the desire to more accurately express the expressive and stylistic intentions of the individual. Contextual synonyms, in contrast to metaphors, are quite often used in newspaper — journalistic style, although their number is much less than the number of cases of using system synonyms.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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