ЯЗЫКИ НАРОДОВ ЗАРУБЕЖНЫХ СТРАН (С УКАЗАНИЕМ КОНКРЕТНОГО ЯЗЫКА ИЛИ ГРУППЫ ЯЗЫКОВ)/LANGUAGES OF PEOPLES OF FOREIGN COUNTRIES (INDICATING A SPECIFIC LANGUAGE OR GROUP OF LANGUAGES)

THE STYLISTIC ASPECT OF THE MANIFESTATION OF ALLOPHRONIC ELEMENTS IN GERMAN POETRY

Research article

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Abstract
The article is devoted to the problem of the manifestation of allophronic elements in German poetry in the stylistic aspect. This work discusses such concepts as allophrony, orthophrony, stylistic tropes and figures. The material of the analysis is the poetic works of German authors (H. Heine, J.W. Goethe, F. Schiller, R.M. Rilke). The work provides a stylistic analysis of German poetry within the framework of the theory of "Allophrony", put forward by Professor B.T. Ganeev. According to this theory, the concept of "allophrony" covers not only the obvious ones, explicit contradictions, but also implicit contradictions that manifest themselves in all aspects of language and speech. The concept of '*allophrony*' is contrasted with a layer of logical elements called '*orthophrony*'.

Keywords: allophrony, orthophrony, stylistic aspect, contradiction, German poetry, duality.

СТИЛИСТИЧЕСКИЙ АСПЕКТ ПРОЯВЛЕНИЯ АЛЛОФРОННЫХ ЭЛЕМЕНТОВ В НЕМЕЦКОЙ ПОЭЗИИ

Научная статья

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Аннотация
Данная статья посвящена проблеме проявления аллофронных элементов в немецкой поэзии в стилистическом аспекте. В данной статье рассматриваются такие понятия как аллофрония, ортофрония, стилистические тропы и фигуры. Материалом анализа послужили поэтические труды немецких авторов (Г. Гейне, Й.Ф. Гете, Ф. Шиллер, Р.М. Рильке). В работе проводится стилистический анализ немецкой поэзии в рамках теории «Аллофрония», выдвинутой профессором Б.Т. Ганеевым. Согласно данной теории, понятие «аллофрония» охватывает не только очевидные, явные противоречия, но и имплицитные противоречия, проявляющиеся во всех аспектах языка и речи. Понятию «*аллофрония*» противопоставляется слой логичных элементов, который носит название «*ортофрония*».

Ключевые слова: аллофрония, ортофрония, стилистический аспект, противоречие, немецкая поэзия, дуальность.

Introduction
The purpose of this work is to investigate the manifestations of allophronic elements from the point of view of stylistics in authentic German texts.

The relevance is determined by the need for a theoretical understanding of the original German texts, which perfectly reflect the mores and customs of the peoples.

The scientific novelty of this work lies in the fact that it is the first study to analyze the stylistic organization of German poetry using the theory of allophrony.

The practical significance of the work lies in the fact that the results obtained are applicable in the practice of teaching German, in theoretical courses on general linguistics and stylistics.

The theoretical significance of the research work lies in the need for a theoretical understanding of allophrony as a linguistic concept specific to poetry.

The research material is presented by original poetic texts, from which the relevant allophonic elements were extracted for the purpose of their comprehensive study. The work uses extensive language authentic material (H. Heine, J.W. Goethe, R.M. Rilke, F. Schiller).

The subject of our research is allophronic elements, which are reflected in the stylistic aspect of German fiction in the form of stylistic devices — tropes and figures.

In the course of achieving the goal, the following tasks were solved:
 1) definition of the theoretical basis of the term "allophrony";
 2) the study of the manifestation and functioning of allophrony in the texts of German poetry;
3) analysis of empirical material.

Research methods and principles
The following methods were used to solve the tasks set:

1) the method of dictionary definitions (semantic analysis of allophronic elements);
2) contextual analysis;
3) the method of structural analysis.

Main results

Analyzing the stylistic aspect of German poetry within the theory of the "Allophrony", we came to the conclusion that the largest number of examples were identified with such stylistic means as metaphor — 35% (H. Heine — 10%, R.M. Rilke — 9%, J.W. Goethe — 8%, F. Schiller — 8%), personification — 20% (H. Heine — 7%, F. Schiller — 6%, J.W. Goethe — 5%, R.M. Rilke — 2%), antithesis — 15% (H. Heine — 6%, J.W. Goethe — 6%, R.M. Rilke — 3%), paradox — 12%, (F. Schiller, H. Heine), comparison — 10%. (R.M. Rilke — 6%, H. Heine — 4%), oxymoron — 8% (R.M. Rilke — 5%, F. Schiller — 3%).

Discussion

In this article we will consider the manifestation of stylistic tropes and figures in German fiction within the framework of the theory of "Allophrony and Orthophrony".

This theory was proposed by Professor B.T. Ganeev in his work "Contradictions in language" [2, P. 160].

According to the abovementioned theory, the term "Allophrony" is actually synonymous with the term contradiction in the occasional use of words. But the contradiction is a term referring primarily to the field of philosophy and logic. Scholar B.T. Ganeev emphasizes the need to introduce into linguistics a concept that encompasses the totality of both linguistic and speech phenomena, which are based on not only explicit but also implicit contradictions and alogisms. Thus, allophrony is a category that manifests itself not only in obvious contradictions (paradox, oxymoron, antithesis), but also in a number of other linguistic and stylistic manifestations, which are based on a contradiction that creates certain alogisms (metaphor, irony, grammatical inconsistencies, phonetic discrepancies).

According to the scholar B.T. Ganeev, allophrony is "that implicit, mental statement behind the expressed linguistic unit". The concept of "allophrony" is contrasted with a layer of logical elements called "orthophrony" [1, P. 43-44]. Orthophrony is something consistent, unambiguous, and consistent. The concept of orthophrony is closely related to the concept of norm, which is a set of standard logically correct linguistic units without deviations and anomalies of logical, semantic and pragmatic order [1, P. 118].

Thus, the signs of allophrony include: the presence of internal (latent) contradiction, ambiguity of the lexeme (polysemy), grammatical incompatibility (gender, tense), phonetic inconsistencies (pronunciation) etc.

In this paper, we will consider the main stylistic manifestations in German poetic works within the framework of the proposed theory. We believe that this topic occupies a large place in modern linguistics, is a new way of looking at linguistic and speech phenomena, is interesting and relevant at the present time.

In the course of the research, we analyzed the poetic works of the following authors: H. Heine, J. W. Goethe, R.M. Rilke, F. Schiller.

The main stylistic devices are tropes and figures. A trope is an expression transferred from one concept to which it is usually applied to another concept, a figure is a turnover with deviations from the usual order of connection and arrangement of words. In both cases, we have a deviation from the norm, from the direct value. Thus, the main stylistic techniques can be considered as manifestations of allophrony.

Stylistic allophrony is manifested in the speech creativity of people. Created for special communicative purposes, it may be necessary to express the exact meaning or its nuances, to "decorate" speech, to enhance the influencing function and other communication tasks [5, P. 120].

We have identified metaphor as one of the most widespread stylistic figures in poetry.

Von süßen Lippen und von bittrer Rede,
Von düstrer Lieder düstern Melodien [8, P. 11].
Dich sah ich, und die milde Freude
Floß von dem süßem Blick auf mich [7, P. 93].

"Wild passionate love", "sweet lips", "bitter speeches" and "soft joy" are traditionally poetic metaphorical combinations based on a sign of similarity.

The allophronic essence of a metaphor lies in the fact that it is both true, since it performs a nominative function, and false, since it speaks about a different object than the linguistic unit provides for. It is the dual nature of the metaphor that makes it possible to attribute its essence to the theory of "Allophrony".

The transfer of signs of animation to inanimate objects is a personification that can also be attributed to the manifestation of allophrony, found in German poetry in large numbers.

Fremd ist, was deine Lippen sagen,
fremd ist dein Haar, fremd ist dein Kleid,
fremd ist, was deine Augen fragen, und auch aus unseren wilden Tagen [6, P. 52].
Die Sonne zeigt, vollendend gleich dem Helden,
dem tiefen Tal ihr Abendangesicht [9, P. 9].

The author "enlivens" nature, intending to show that everything happens like a human being: the day ends, there comes a farewell, silence and sleep.

The stylistic figure of contrast, the sharp contraposition of concepts, positions, images, states, etc., is the antithesis [4, P. 40]. The allophronic essence of the antithesis is obvious and can be traced in the explicit contrast of lexical units. Let's look at some examples.

Ich bin so schwach, ich bin so stark,
Mir ist so wohl, so weh! [7, P. 140].

The antithesis is manifested through the use of the antonyms "schwach" (weak) — "stark" (strong), "wohl" (well) — "weh" (painful, bad), referring simultaneously to the same subject.

Mit der Liebe Flügel <u>eilt die Zukunft</u>

<u>In die Arme der Vergangenheit</u> [9, P. 37].

Allophrony is created by using the antonyms „Zukunf"t (future) and „Vergangenhei"t (past) in the same context.

A paradox (Greek paradoxos — "contradicting the usual opinion") is a statement that contradicts the generally accepted opinion, as well as a contradiction when deduced from correct premises. This definition brings the concepts of "Paradox" and "Allophrony" closer, given the explicit nature of the expression of contradiction.

<u>Ich bin satt vor der Zeit</u>

<u>Und hungre nach ihr -</u> Was soll nur werden? [9, P. 13].

The paradoxical combination of "I'm already fed up with this time and I miss it so much" (I'm hungry for it) is built through the use of the interfacial antonymy satt sein (to be full) and hungry (to starve), which gives the lines an allophronic character.

The comparison shows signs of allophrony due to the comparison of two subjects belonging to different objects. So, for example:

Manchmal geschieht es in tiefer Nacht,

<u>dass der Wind wie ein Kind erwacht</u> [6, P. 60].

The wind, like a child, will keep pace everywhere.

Mädchen — <u>stark wie Eiche</u> stehet dein Dichter,

Stumpf an meiner Jugend Felsenkraft [9, P. 95].

Girl — your poet is strong like an oak tree.

The oxymoron combines two contradictory concepts, which makes it possible to consider this figure of speech within the framework of the theory of "Allophrony".

Der Kirchhof hoch im <u>Sommerschnee</u>

Gehört zum Bergdorf hin [6, P. 51].

"Sommerschnee" (summer snow) is a one–word oxymoron consisting of two independent morphemes "Sommer" (summer) and "Schnee" (snow).

Conclusion

The analysis has shown that allophrony as a widespread phenomenon of language and speech can be considered a linguistic universal that is reflected in the stylistic aspect of language. It should be noted that within the framework of the proposed theory, the most common stylistic devices in German poetry include metaphor, antithesis personification, paradox, comparison and oxymoron.

Since ancient times, philosophers and scientists have recognized the existence of two languages — the language of direct meanings and the "allegorical" language, that is, the language of the norm and the "legitimate" violation of the norm (contradiction). Allophrony (Greek "different thinking"), the term proposed by Professor Ganeev covers linguistic and speech phenomena in which, to one degree or another, there is a contradiction. In this paper, an attempt was made to analyze the stylistic means of language in German poetic texts within the framework of this theory.

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Не указан.	None declared.
Рецензия	**Review**
Все статьи проходят рецензирование. Но рецензент или автор статьи предпочли не публиковать рецензию к этой статье в открытом доступе. Рецензия может быть предоставлена компетентным органам по запросу.	All articles are peer-reviewed. But the reviewer or the author of the article chose not to publish a review of this article in the public domain. The review can be provided to the competent authorities upon request.

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