The Stylistic Function of Lexical Units in Figurative Expression and Artistic Discourse

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Keywords	Abstract
Lexical units Vocabulary composition of the language stylistic figures metaphors homonyms	In fiction and oral speech, means of expression that acquire figurative meaning such as exaggeration, antonamasia, symbol, oxymoron, periphrase, and irony are also characterized by figurativeness. Figurative expression, figurative speech, and figurative speech are important elements of the art of oratory, and they ensure that oral speech is lively and attractive. Figurativeness enlivens the artistic language and ensures the liveliness of other functional styles. The goal is to ensure the intensive delivery of any concept.

1. Introduction

Lexical units occupy a very important place in the information process of the language, being used in both nominative and figurative meanings. Therefore, along with lexical units used in a figurative sense, lexical units with nominative meaning can also be used in the text as a means of imagery, as well as in the process of oral speech. In the imagery of lexical units with nominative meaning, nominative meanings are intensified, that is, intensification takes the leading place in the imagery of lexical units with nominative meaning, and metaphorization takes the leading place in the imagery of lexical units with figurative meaning. In this sense, it occurs with the use of homonyms, synonyms, antonyms and repeated words with nominative meaning at certain stylistic moments in the text. Intensification of meaning also arises on the basis of the use of words in the text that are actualized through emphasis.

2. The Figurative Function of Lexical Units

The intensification of lexical units through metaphorization, creating imagery, is observed in metaphors, metonymies, synecdoches, epithets, and other types of metaphors.

Homonyms; It is a product of the period when the possibilities of expressing appropriate concepts in the vocabulary of the language through appropriate means of expression were limited. In the absence of a suitable word model for information, various meanings were squeezed into one word model. Therefore, homonyms were not a means of expression that enriched the vocabulary of the language as a word model

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at the initial stage. Homonyms were used only as a linguistic means that expressed the richness of the meaning of the language. However, the traditions of homonyms continued in later stages and influenced the formation of homophones, homographs and homoforms. Salim Jafarov, referring to the intensity of meaning in artistic examples of homonym traditions, writes that "The process of formation of homonyms is not a new phenomenon in our language. The process of enriching the vocabulary of the Azerbaijani language through homonymization has been around since ancient times" (Baylarova, 2008, p. 24).

Hasrat Hasanov, showing that it is difficult to determine the date and how homonyms were formed, writes that "The history of homonyms is ancient. No grammatical or word-forming means or syntactic connections are involved in the formation of homonyms. This path is simple in its form, but it is difficult to determine when and how homonyms were formed historically, and to say when they changed in the dictionary composition. Now we take these words ready-made and use them" (Hasanov, 1987, pp. 45, 60). However, Hasrat Hasanov gives examples of how homonyms and their homoform, homophone and homograph variants create puns in poetic examples. As is known, puns are an important means of expression of imagery. Buludkhan Khalilov, discussing the ways in which homonyms are formed, shows that they are formed due to the internal capabilities of the language and words borrowed from other languages (Khalilov, 2008, p. 165). At the same time, four main features of the use of homonyms in the artistic style are shown here: first, homonyms are a means of providing figurativeness of speech in the artistic language, second, they create an emotional mood in the listener, third, they act as a means of aesthetic impact, and fourth, they create a pun (Talibov, 1970, pp. 85–86; Vinogradov, 1971, pp. 106–108). It is impossible to imagine the existence and function of homonyms outside the text or oral speech. The main task of homonyms, both in artistic texts and in oral speech, is to revive and depict emotionality, aesthetics, the object of the image. In works that discuss the artistic properties of homonyms, this feature is brought to attention as an important issue.

The figurative feature of homonyms is that they create intensity of meaning in artistic examples. Homophone, homoform and homograph variants of homonyms create a vivid image of any event, work or action in artistic examples. This also serves to depict the object. This feature can be observed in the following examples:

> "Snowy mountains came and fell in between
> *I'm stuck abroad, mother, mother!*
> *There is no doctor to cure the wound.*
> *My wound is whining from side to side*
> *He wants to take help from Alasgar.*
> *The flowing curls, to one side, to the other" (Ashiq Alasgar, 1999, p. 157).*
> "In winter, the mountains are white, in summer, black."
> *Okay, write black on white paper with your pen.*
> *The winds of the storm, the black spring, make me angry.*
> *Rivers flow, stones come and go"*

As can be seen, here the alliteration of the consonants y, ğ, r and the assonance of the vowel a mutually create such a vivid picture that the reader feels himself in the place of the artist who created that picture. As if these feelings belong not only to the artist himself, but to every reader who encounters similar events.

One cannot escape the magic of this picture. This is an unusual impression created by imagery, which is interesting.

3. Synonyms and the Enrichment of Artistic Language

Synonyms figurativeness is characterized by the strengthening of meaning and its more vivid, more colorful expression in the context of their sequential development in the artistic text and oral speech. Salim Jafarov writes that "Synonyms belonging to the literary language, in principle, occupy a more important place in the style of the artistic language. Therefore, synonyms are considered one of the means of expression of the artistic language."

Synonyms themselves are one of the language units that play an important role in enriching the vocabulary of the language. Unlike homonyms, synonyms, firstly, increase the vocabulary of the language by expressing separate meanings independently, and secondly and most importantly, synonyms express meanings that are not far from each other, but close and compatible. Moreover, in the literary language, even words that are not close in meaning are used as stylistic synonyms by bringing them closer in meaning. Synonyms are one of the language units that have a special role and importance in intensifying meaning and creating imagery. In works written about synonyms, their stylistic qualities in fiction are also discussed (Huseynzade, 1954, p. 13).

In literary texts and oral speech, both nominative synonyms and stylistic synonyms create imagery by serving to revive and effectively express meanings. In literary texts, the imagery of both nominative and stylistic synonyms is regulated by their sequential utterance. In nominative synonyms, the sequence creates imagery by strengthening the meaning, and in stylistic synonyms, the sequence creates imagery by aligning consecutive words to a common meaning.

4. Antonyms and the Expression of Contrasts

Antonyms also play an important role in enriching the vocabulary of the language. Antonyms occupy a special place in the vocabulary of the language as a means of expressing the contradictions and contradictions existing in nature, society, the inner spiritual life of man and the environment. Antonym words, like homonyms and synonyms, create imagery in artistic texts and oral speech as a means of intensive expression of meaning. Turkan Efendiyeva writes that "Antonyms participate in the opening of the inner world of artistic images. Thanks to antonyms, the writer can reveal and show the contradictory sides of the spiritual world of images" (Efendiyeva, 1980, p. 70). The following examples of the use of antonyms as a means of imagery can be given:

> "My heart opens to see your sorrow and dismay."
> *My speech is being held, see the bud and the valley*
> *The sun has set, the sun has risen, it is a prisoner of love*
> *The love-filled dawn was filled with fire and love.*
> *If he doesn't help me, he'll be more than just a coward.*
> *I will not do anything to her except for loyalty.*
> *Oh, be patient, don't sigh, you will see the end.*

Be my lover, it seems easy to you (Fuzuli, 2005, p. 133).

In these examples of Fuzuli's poetry, the antonyms "My heart opens", "My speech is held", "The sun has set", "The day has come", "The pain is over", "The love

"Sit nicely, stand nicely"
Your swing is beautiful, your walk is beautiful
Your character is beautiful, everything you do is beautiful.
"This beauty was bestowed upon you by God."
"A beautiful, sweet building,
Even if a hundred years pass, its taste will not fade.
Freshness and oldness are one
"The name of the jewel alone will not be forgotten on the Day of Judgment" (Vagif, 2004, p. 34).

In the examples related to Molla Panah Vagif, the antonyms such as "sit beautifully", "stand beautifully", "freshness", "oldness" and other qualities such as character, habits, and behavior of the artistic character are depicted with artistic images. It is as if the reader himself sees these qualities in his own personality and is proud of them.

5. Repetition as a Poetic and Stylistic Device

The repeated use of words with nominative meaning in literary texts is also a method of creating poetics. Creating poetics through the repetition of words in literary texts also serves to enrich and revitalize the rhyme system. Word repetition, along with strengthening the meaning, simultaneously increases emotionality and creates imagery. In the text, both parallel repetition of words, sequential repetition within the text, and repetition at the beginning are used as a means of imagery. This leads to intensification of meaning, artistic poetics, and enrichment of rhyme.

The following examples of adjacent repetitions can be cited:

"We've been separated for a long time, half a year."
We saw each other, but we didn't meet.
Our secret sorrows remain in our souls.
We didn't talk for a moment, we left.
We stood alone, strangers, strangers
We watched coldly, the madmen alone"
"Here are piles of unhammered iron
Your breasts are patchy, I see them patchy" (Rustam, 1984, p. 36).

The parallel repetitions in these examples, secret-secret, stranger-stranger, cold-cold; pile-pillow, patch-patch, increase the emotional power of the text, enliven the figurative scope. They ensure the prominence of the described event. Each parallel repetition intensifies the ordinary event, brings it closer to the reader, and makes it memorable.

The patterns used sequentially in the text create poeticity in the verse in which they are used in the appropriate sequence. If the sequence continues in other verses, poeticity occurs in those verses:

"New year, new friends to my republic"
Come with sunny mornings in the skies
Every door, every house opens to you
Come, come, come with victories, with flags."
"I have won fame, I have won glory for my people."
I created this beautiful life out of my love.
*I would decorate the entire universe with songs*me"
"You are my word, you are my eye, you are myself, you are my mother."
"You are my honor, my glory, my power, Azerbaijan."
"May the golden hands that give life to your land be with you"
Long live these brave girls, brave sons, brave generations!"
*"From you to you"*is close
It is closer to me than me.
Everywhere in the world
Traveling from country to country
Wandering from place to place"

The repetition of the same word at the beginning poeticizes the text itself throughout and creates a mysterious harmony and imagery:

"A limb is a prose, a lip a tulip"
A beautiful rose, my lover
A neck is mine, the mouth is a cup
I am in love with a sweet dialect.
A cheek is orange, my chest is square
"A word is a jewel, a pearl of pearls" (Vagif, 2004, p. 54).

In a given literary text, the image of a person described by the repetition of a word is brought to life in the reader's imagination on the basis of separate signs. Here, a word does not express the concept of excess or number, it becomes an artistic designation, it is used as a metaphor. All metaphors become the embodiment of the uniqueness and uniqueness of the person being described. An object of description is depicted as a unique example of a person.

When the same word is used consistently at the beginning and throughout the text, the extent of poetics, harmony, and imagery increases manifold:

*"Beautiful"*tall, handsome, handsome, handsome man
How beautiful you are, you're dressed so beautifully.
Beautiful figure, beautiful neck, beautiful face
You're not beautiful, you're just a beautiful face

Stand beautifully, walk beautifully, and look beautifully.
My beautiful heart, put a beautiful necklace around my neck.
Beautiful singer, beautiful singer, beautiful singer
Beautifully cut kebab, my heart is beautiful
Beautiful lady, beautiful man, beautiful person
You are the beautiful bride of a beautiful person" (Vagif, 2004, p. 141).

In the given literary text, the same epithet is repeated two or even three times in one line. Each repetition serves to express the described object, event, or personality more vividly and more vividly. Such repetitions created in the literary description, with their rhythm, harmony, and pathos, cause an absolutely wonderful and attractive impression.

6. The Metaphor System in Figurative Language

The figurativeness of figurative words is manifested in the development of the metaphor system as a means of artistic description. Metaphors "…act as a means that creates an image in the artistic language, gives a subjective assessment of events, can express deep and subtle feelings, appeals to the aesthetic taste of the reader, and has a strong, emotional impact on him" (Efendiyeva, 1980, p. 75). When metaphors are discussed, the idea that they are related to artistic thinking is preferred. However, figurative thinking has a greater role and position in the creation, formation and functionalization of metaphors. The figurative influence of the folk language played a more significant role in the formation of metaphors. At the moment when the figurative imitations created by the folk language turned into corresponding concepts and intensified, the language was slow in creating a new word model, so intensive concepts were applied to the words existing in the language. Thus, words with real, nominative meanings were also doomed to express figurative concepts. Therefore, researchers who put forward the idea that metaphors are directly related to imagery are right (Huseynov & Garajayeva, 2017, pp. 243–244). Since metaphors consist of word groups formed on the basis of a meaningful word model, but do not convey a true meaning, in some cases they are also given together with stylistic figures. From this it can be seen that no matter how much metaphors and stylistic figures are talked about in linguistics, figurativeness has caused certain difficulties in the method of distinguishing them. In this sense, none of the research works provides a suitable, complete, complete idea of the structural composition of metaphors. For example, in the book Stylistics of the Azerbaijani Artistic Language, the system of metaphors is explained under the names of metaphor, comparison (simile), epithet (artistic designation), metonymy (name change), personification, exaggeration, and irony (Stylistics of the Azerbaijani Artistic Language, 1970, pp. 113–156). Abdulazal Demirchizadeh talks about metaphors, metonymy, antonomasia, exaggeration, oxymoron, periphrase, and irony under the name of metaphors. Turkan Efendiyeva talks about the emotional and figurative properties of metaphors, metonymy, synecdoche, and epithet in relation to the system of metaphors (Khalilov, 2008, pp. 75–112).

In the book "Azerbaijani Language and Speech Culture" published by the Azerbaijan State Academy of Physical Education, metaphors, metonymy, epithets, and synecdoche are discussed under the title of metaphors. In the book "Explanatory Linguistic Terms", the most common types of metaphor are metaphor, metonymy, synecdoche, allegory, exaggeration, comparison, epithet, irony, litotes, personification, periphrasis, and antonomasia. Buludkhan Khalilov further specified the types of lexical metaphors and

briefly showed that they consist of the following: metaphor, metonymy, synecdoche (Vinogradov, 1971, p. 149).

Since each of the means of creating imagery in literary texts has one or another subtle quality of imagery, it is impossible to draw a sharp boundary between them. Therefore, there is a need for special research to fully, accurately and argumentatively determine the structural composition of the metaphor system and the distinguishing features of stylistic figures. V. Vinogradov also shows that the issues of genre and style are difficult here, taking into account the diversity of the figurative language of literary works (Vinogradov, 1971, p. 107). In studies devoted to the modern Russian language, as in the Azerbaijani language, there is no complete idea of the unified composition of the metaphor system. In the text related to the language of literary works, metaphors, metonyms, comparison, epithet, personification and periphrasis are included in metaphors. In some cases, the figurative features of metaphors and stylistic figures are so detailed that it becomes difficult to clarify in practical terms which group they actually belong to and to determine their true boundaries. These sources mention metonymy, metaphor, synoxdoxa, epithet, hyperbole, dysphemism, pun, metota, comparison, periphrase, allegory, pathos, personification, sarcasm, prony, euphemism, oxymoron, antithesis, antonomasia and other figurative means under the name of metaphors. Since their normative boundaries are not defined, it is difficult to determine which ones specifically belong to metaphors and which ones to stylistic figures (Bulava, Vatsloshkinova, & Galkina, 2013, p. 6).

7. Blurring Boundaries: Metaphors vs. Stylistic Figures

From the comparison of metaphors and stylistic figures, it can be concluded that both of them have the quality of imagery in the text, as well as in oral speech. The difference is that stylistic figures create imagery in the text by their structural composition and meaning properties. For example, alliteration, assonance of phonetic units and repetition of lexical units are based on their structural and true semantic basis in imagery. In metaphors, however, the main place is not on the structural and true semantic basis, but on the meaning generalized in abstract thinking and derived on the basis of the true meaning, but distant from the true meaning. The norms related to stylistic figures and metaphors are determined on the basis of these properties. Metaphors within the system of metaphors arise on the basis of the transfer of meaning between objects and phenomena. This is the norm that distinguishes the lexical-semantic properties of metaphors from others. For example, in expressions such as the steppes laugh, the clouds cry, the sea is excited, the nightingales sing, the heart is on fire, and dreams come true, the esqui-semantic norm of metaphors is clearly observed. Here, the meanings in the expressions the steppes laugh, the clouds cry, the sea is excited, and the nightingales sing are based on the transfer of human signs to the object. That is, laughing, crying, being excited, and singing are fundamental to humans. However, these signs are metaphorically transferred onto the object, and here no semantic anomaly occurs, on the contrary, these objects are depicted and animated with signs belonging to the person. The heart is on fire, in its combination, the sign belonging to the object (burning object) is transferred onto the object, and in the combination dreams come true, reality is transferred to life into abstract thought. Here, it is inevitable that there must be an internal meaning and logical connection between the transferred sign and the object of transfer. Otherwise, the norm may be violated and the metaphorical meaning will not occur. For example, a storm at sea can be metaphorized as the sea being excited. However, metaphors such as the sea moving, the sea moving, the sea singing do not arise.

8. Conclusion

In fiction and oral speech, means of expression that acquire figurative meaning such as exaggeration, antonamasia, symbol, oxymoron, periphrase, and irony are also characterized by figurativeness. Figurative expression, figurative speech, and figurative speech are important elements of the art of oratory, and they ensure that oral speech is lively and attractive. Figurativeness enlivens the artistic language and ensures the liveliness of other functional styles. The goal is to ensure the intensive delivery of any concept.

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