

DIALECTAL LEXICA, TERMS AND NEOLOGISM IN MODERN POETRY LANGUAGE**(Based on Sohrab Tahir`s poems)***MODERN ŞİİR DİLİNDE DİALEKTAL LEXICA, TERİMLER VE NEOLOJİ**(Sohrab Tahir'in şiirlerine dayanarak)***Orujova Mehriban Jabit gizi**

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Summary

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. Dialectal 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, Dialectal lexica.

Anahtar kelimeler: Mecazi anlam kelimeleri, Sözlük birimi, Arkaik kelimeler, Neologizm, Diyalektik sözlük.

Intriduction.

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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 syntagmatical 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 [Y.M. Skrebnev, 1975: 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 syntagmatical 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). 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 can not 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 [Y.M. Skrebnev, 1975: 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) [Y.M. Skrebnev, 1975: 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 [E. Rosenthal, 2001: 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. [N.S.Svetova, 2005: 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. [I.V.Arnold, 2002: 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 [Stylistics of the Russian Language, (2015), : 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 [Stylistics of the Russian Language, (2015), : 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 [Tahir, 2005: 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 Astara one to another, Make rivers and road needle and thread, Sew Culfas one to another. [Tahir, 2005: 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 [*Stylistics of the Russian Language*, 2015: 72, 73].

I. Arnold notes that words have connotative and denotative meanings then connotative meaning consists of emotional, expressive, appraiser, functional stylistic components. He characterizes the components of stylistic meaning of the word based on the material of the English language: "girl, maiden, lass, lassie, chick, baby, young lady words have the same denotative meaning and are addressed to the same person (girl). However, the use of this or another word depends on social environment and attitude of the talker to what person talks more than characteristics of the person. The first word (girl), which is neutral in stylistic side, can substitute other synonyms by forming the dominant member of the synonym row. The other members of the row are characterized by this or other connotations. Maiden is the poetic archaism. Lassie is the dialect word that expresses endearment (That means it is characterized by emotional connotation). Baby word has assessment connotation, it is used to express beautiful girl. Young lady combination can express irony [I.V. Arnold, 2002: 7]. In Azerbaijani language, despite "signature" and "to sign" combination mean the same meaning, they are used by different social groups and in different fields of social life (one is used in practical writing and another is used in people's spoken language). This difference makes them win separate functional-stylistic components. Therefore, the first stabilizes as official-practical and second stabilizes as element of the spoken household style. In a vacant signature spot, You has made signature of great nation [Tahir, 2005: 251]. Or in the combination of heart-soul-bosom, heart is the dominant word and soul, bosom are words have emotional expressive connotation (They often are used in the artistic literature's poem language). However, the use of both poems in the poetic language (parallelism of denotative and connotative meanings) serves to reinforce the denotative meaning of the text, enhancing the artistic power of the text. Make me happy by good love new, I give my heart and soul to you [Tahir, 2005: 196].

In the Linguistic literature, relationship system between words are classified into two types: paradigmatic and syntagmatical relationships [*Stylistics of the Russian Language*, (2015), : 82]. According to researchers, paradigmatic relationship is the vertical lineage of lexical units. Paradigmatic relations are manifested in polysemy, synonymy, antonymology, other lexical-semantic vocabulary groups, as well as in thematic (related to a topic) and situational vocabulary groups. Syntagmatical relations are the horizontal line links of lexical units. Paradigmatic relationships are of particular importance for functional stylistic [*Stylistics of the Russian Language*, (2015), : 82, 83]. Each of the word groups expressing a paradigmatic relationship between poetry and prose language has a stylistic function. Speaking about the classification of stylized events, Y. Skrebnev suggests dividing them into quantitative and qualitative figures. In the first case, when the object is called (unlike its traditional name), it either grows or shrinks. In the second case, the changing carries qualitative character. It is fundamentally different from the previous one. Quantitative figures include hyperbole and meiosis. Qualitative figures are divided into three groups: metonymy, metaphor and irony [Y. Skrebnev, 1975: 120, 121]. Usually researchers think that lexical polysemantism, synonymous, antonymous, homonymous, borrowed words, exoticisms, barbarisms, archaisms, neologisms, dialect lexica, jargons, professionalism and terms as well as taboos and euphemisms include to the stylistic resources of the language's lexical-phraseological tier [*Stylistics of the Russian Language*, (2015), : 83, 117]. Figurative meaning words, epithet, assimilation, metaphor, metonymy, synagogue, hyperbola, irony, allegory, animation, periphery terms that are called descriptive expression means are included into this category by D. Rozental [D. Rozental, 2001: 335, 360].

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 into two categories: true and metaphorical [*Stylistics of the Russian Language*, (2015), : 71, 72]. According to D. Rozental, there are two definitions that are based on the figurative sense [D. Rozental, 2001: 355]. The manifestation of metaphorical significance is accompanied by the transition from one object to the other. Lamb dreams bleat in my eyes [Tahir, 2005: 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. Although the word lamb is usually used as a symbol of calmness and silence in spoken language, in contrast, the notion of "crying out, shouting", in the sense of the verb of the verb, is fostered. I. Arnold writes about the metaphorical meaning, when the meaning is called metaphoric or figurative, which does not only name the object, but also describes it through similarity or connection with another subject. This time, contextual meaning is confronted with a true meaning that signifies the basis of figurativeness [I. Arnold, 2002: 91]. So, in metaphorical meaning words, two aspects are important: similarity or object for which a connection is created, a sign which the metaphor based on. Although these features manifest themselves differently in different words (combinations), the object (predmet) - the explanation of the sign - is often justified. Where is crazy inspiration, grasp, gallop [Tahir, 2005: 231]. If the horse here is a similar object, the sign that the metaphor is based is a crazy word. Although the horse is not named, it is possible to easily identify an similar object due to use of grasp, gallop words along with semantic meaning of crazy word. When it is snowing from cold gazes [Tahir, 2005: 202] (snow or ice similar object is the sign of figurativeness). Human gets warmer by one sweet word [Tahir, 2005: 202] (sugar similar object, sweet is the sign of figurativeness). The word which whimpers edge of my tongue [Tahir, 2005: 198] (wound-similar object, whimpering is the sign of figurativeness). In all cases, figurative meanings are concentrated in the words that signify: sweet word (sweet), cold gaze (cold), whimpering word (whimpering), crazy inspiration (crazy). In the figurative meaning words of Sohrab Tahir's poems, the words that express predmet do not participate and only figurativeness based sign exists. The cold girl to her own fate, love [Tahir, 2005: 188] (the predmet that does not participate-ice). I find you in your warm whisper [Tahir, 2005: 188] (the predmet that does not participate – breath, air mass). You are stroking my shade [Tahir, 2005: 188] (the predmet that does not participate – air mass). Sometimes it is not a sign but a word that expresses the subject use. Tongue is too sweet, words are elegy [Tahir, 2005: 200] (the sign which does not participate here is bitter adjective, and elegy word in poison meaning expresses predmet).

I. Mammadov who talks about the mechanism of transformation of word to its metaphorical meaning, also argues that the word that used as comparison mean was not used and presents transformation from nominative meaning to metaphorical meaning as lexical-semantic evolution. He notes: Comparison of different objects and predmets in spoken language plays a special role for gaining new meaning, new lexical-semantic variants of the nominative meaning of the word and the combination of words expressing the content of a specific comparison will eventually evolve into a stable form as a carrier of new meaning, the word used as a comparison tool is redacted, the content of the comparison remains: precious man as gold – gold man, durable wrist as iron – iron wrist, hard heart as stone – stone heart [I. Mammadov, 2006: 207].

I. Sternin's attitude to the matter is somewhat different. He writes that, in contrast to the emotional, evaluative semantic components that are orientated towards the content, the functional-style component does not characterize the subject [I. Sternin, 1985: 58].

Metaphorical words are usually found in composition of combinations. Such combinations can be divided into two parts in S. Tahir's poems: ready-to-use in language and new creations. Ready-to-use figurative combinations in language are used often: cold gaze (Your cold gazes are mist, ice), sweet word (Human gets warmer by one sweet word), bitter word (Do not be offended my daughter from your own sweet rebuke, bitter word), sweet tale (Spilled Marble palaces, Gold castles, Sweet tales), bitter tongue, bitter scream (What a sad thing, shedding grumble, spreading fury bitter tongues; What a sad thing a cries of bitterness that break through the dungeons), black fortune (A ship becomes white in my black fortune), oily lie (oily lies that

whirl head) [Tahir, 2005: 40, 201, 202, 168, 212, 261]. The nominative and metaphorical meanings of the same word alternate in the same text, and draw attention to the point that increases the artistic power of the text: A white ship moved from my life yesterday, It turned out that the white lies of my suspicion are right [Tahir, 2005: 260] (white ship-white lie).

In figurative words, the number of objects of comparison can be one or two. In this case, one of the objects itself and signs of another become comparison predmet. For example: the first side of combination of “cold iron” is too weak detail as defining of main side (that is, it would have been more successful to handle with other words). However, it shows normal stylistic functionality according to the text: I was a cold iron, i melt and flowed, In balls of your motley eyes [Tahir, 1975: 71]. Thus, although the first side of the combination refers to another subject, it also represents a third address, together with the word it is used.

Y.M.Skrebnev writes that the object of paradigmatic semasiology is not just the meaning of language units, but also the function of the meaning that articulated by language carriers in the context of language [Y.M.Skrebnev, 1975: 116]. In this case, the semantic functionality of the word goes beyond the usual meaning relations. The most common form of deviations in different images is change of meaning or getting far away from nominative meaning. Y.M. Skrebnev writes that the transition from a true meaning to a non-nominative or figurative meaning is called name transition: “...traditional names of the subject matter may be transmitted by speech carriers to other subjects for subjective secondary signs, depending on the purpose of communication”. He calls it metaphorical meaning. Then, he notices: “Any metaphorical meaning reflects the unification of two semantic plans in a single form, in contrast to the generally accepted meaning of the subject” [Y.M.Skrebnev, 1975: 116, 117]. These considerations are typical of some figurative words. Come, down from sky, become a fairy, Then become a king without jingling, my flower [Tahir, 2005: 200]. At this point, the name changes (The address of the flower is addressed to human), and the meaning plan also covers two case (nice looking, pleasant plant and a loved human). Youth rain on my lashes, In my heart a stranger love cries [Tahir, 2005: 119] (Rain word- in tear meaning). Your love has smoked, but has not fired [Tahir, 2005: 205] (Smoking in extinguished meaning).

3. Archaic words. According to classification of Y.Skrebnev [Y.M.Skrebnev, 1975: 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 [Stylistics of the Russian Language, (2015), : 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 girdle, 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 [Tahir, 2005: 62, 68, 100, 135, 213; Tahir, 1975: 44, 37].

The semantic structure of the word consists of the main sem, the differential sem, and usually the potential sem. In order to divide the vocabulary content in various lexical-semantic groups in semasiology, I.Mammadov characterizes archetypes, differentials, and potential sem, which are taken as the main criteria in the semantic structure of the word: “Archisem- are the signs that belong to all object classes...Differential sem- made up main nuclear of word`s meaning. Determines its size within lexical-semantic groups and differentiates its corresponding word from others, both within the group and with other groups in sem... The potential sem represents the secondary, non-significant features of the subject... There is a special role of potential sems in formation of metaphorical meaning and polysemanticism in language [I.Mammadov, 2006: 230, 231]. In historical words, meaning changes occur at the expense of potential sem. Ice footbinding of snow, winter on my leg (ice footbinding), Green veil is kept to its bunch face (to keep veil).

Usually in epic words archaic words` using points create stylistic shades. D. Rosental notes some of them: characterize speech of personages, it creates solemn shades, creates irony [D. Rosental, 2001: 75,76] and

etc. In poetry, historical words are used to create phraseology in the form of proverbs. Goodness is not measured by Arsheen (arsheen).

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 [Розенталь, 2001:77]. This idea reflects the difference between neologisms 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" [T.Afandiyeva, 1980: 216].

In S.Tahir's poems too, many original words and expressions with non-traditional formats are used: my pot destiny, mouth arsheen, bloody memory, father world and etc. Sometimes such neologisms are created in a language model of words and word combinations that are readily available. The Kura looks like as if has gone milk sleep, Its lip runs away as child sometimes [Tahir, 2005: 74]. Our language has a winter sleep expression, but the combination of milk sleep created in its form is unconventional for Azerbaijani language, new and original for poetry. Or the author's definitions are sorted according to their addresses, and the new compounds that they create characterize them (in fact people that are praising addresses) in concrete and compact form. There is strange power of the praise, There are several faces of the praise, There is a praise that censures other, There is a swearing praise and step praise [Tahir, 2005: 85]. The swearing praise here is a definition that is completely addressed to a person who is characterized as negative, while step praise is usually directed to someone who is not worthy. The author even increases their number: debt praise, grumbling praise and etc. The use of a new combination aims to create an accurate description. Our dream home is already wrapped up with suspicious structures [Tahir, 2005: 89]. It uses a word that expresses its content, not any lexical unit that is used alongside the word doubt. A perfect resemblance stands behind the expression; as the body of doubt embraces all aspects.

T.Afandiyeva writes on the ways in which neologisms are formed: "All means of language are involved in the development of individual stylistic neologisms: morphological, semantic, syntactical" [T.Afandiyeva, 1980: 216]. Russian linguists, however, claim that neologisms were formed by morphological and semantic methods and borrowed words [Stylistics of the Russian Language, (2015), : 109]. Morphological individual-stylistic neologisms are rarely found in S. Tahir's poems (Generally, formation of stylistic neologisms in artistic literature is related to individual style of writer. Therefore, this group of neologisms is less. Because they are individual and define the style of the writer) [Hasanov, 2006: 59]. In Azerbaijani language, the word "burmaca" which is formed by the help of non-productive "maca" suffix is used. Burmaca (twirling) ways rotate to my neck, Pathes, ways are creeping behind me [Tahir, 2005: 67]. Lexical unit replaces winding word. For comparison, people tend to think, epics, and fairy tales, to minimize negative images and events, but to increase and exaggerate positive images and events.

The words of non-traditional morphological structure are as numerous as S. Tahir's poems, and the presence of the majority in the text has different styles of purpose in terms of form and content; either means shades, or in other words, the root or the figure resonates with the sound composition of the morpheme.

In S. Tahir's poems, the number of complex neologisms is much greater, and is largely corrected by the repetition of the same word. T.Afandiyeva describes them as follows: Formation of words in this way belongs to the spoken language of the people. Here, for more expressive expression, the writer combines and uses the same word roots in a new form. Majority of such expressions perform in artistic definition function [T.Afandiyeva, 1980: 225]. Roses become flowers on you, Coguetry hides in your black eyes at night, ...My Tabriz, oh my Tabriz [Tahir, 2005: 62]. Depth in your forehead's wrinkle, I become thoughtful and have lost

today [Tahir, 1975: 24], (become thoughtful- to think too much, to be lost in thoughts); You have flowed and come with spring as a melody, played ice springs which flow as cascade (as a melody); Enemy was throwing their hope as a ball [Tahir, 2005: 21, 95]. To throw hope as ball means to be in defeated situation.

In the poems of S. Tahir, stylistic neologisms that are formed by semantic way are observed. Afandiyeva writes that semantically stylistic neologisms manifest themselves as a result of word-formation and substantiation. Then writes: "In addition, in artistic work the words that are related to stylistic aim may unite with some words that does not belong to literary language and can form new compositions with new characters. This style of compositions appears as stylistic neologisms [T.Afandiyeva, 1980: 226]. This type of figurative composition is often found in S. Tahir`s poems. Vitrin ladies laugh at streets (vitrin ladies- that is to say adorned); Mount has elder laws too (elder laws). I want to go and become a "bye-bye"; death can die too, it is true; The mill stone of time has been revolved; I saw chained desire; I can not bend you to my destiny; I thread beads cities, rosary villages; You grind me too much mill desire; Please help me, my mother river, my father river; I built a house from love melody at desire street, wish garden; Ship come to next tedious harbor; Calm waves [Tahir, 2005: 69, 80, 101, 109, 129, 145, 160, 161, 177, 185, 190, 231, 244, 260, 261].

The idea of occasional neologisms is that the primary purpose of creating these types of units is the substitution of language acquisition [Guliyev, 2005: 94]. Indeed, the use of individual stylistic neologisms is aimed to substitute borrowed words. I was sell by auction [Tahir, 1975: 26].

Y.Skrebnev writes that one of the formation sources of neologisms in modern times is the revival of archaic words [Y.Skrebnev, 1975: 106]. Archaic words are used in various styles in various stages of the history of the Azerbaijani language - in the 20th and 30th centuries, and at the end of the 20th century and even in modern times. The neologisms formed by the revival of archaic words are also found in the work of S. Tahir. A car that goes about 100 trees per hour, Can not substitute place of single healthy foot [Tahir, 2005: 21], (the tree word means distance measure unit historically).

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. These shades make sense and increase their expressiveness. To live with stranger passport fragmentary, Old flinging out money and price, I have seen so much now I see one more time [Tahir, 2005: 55]. To fling out means to throw in Azerbaijan language`s dialect [Dialectological vocabulary of Azerbaijan language, 2007: 501, 507]. In the text of the poem it is understood to mean "to throw, roughly, disrespectful manner". Enemy has come flockly and wallowed in your bottom [Tahir, 2005: 59]. The meaning of the verb "to wallow" that belongs to animal, is moved into human being as meaning of "to assemble". As a result, the word flock addressed to the enemy is concretized in a new, unconventional way of the second side of the aggression combination. My grandmother put off her overcoat at least (mağıl) [Tahir, 2005: 68]. Since the grandmother lives in the village, throughout the poem, the concepts of the village form an association with each other, including the character of the grandmother. The author adds dialectism to the this line - the word "mağıl" (means "at least" in Azeri dialectism). Why does my trotter go fast (tez-tov) [Tahir, 2005: 138]. The word "tez-tov" means "hurried" in Azeri dialectism. The presence of the dialect also enriches the author's speech with additional shades. The slightest irony in the sense of the word is that there is no trace of the horse's rapid stroke. Sometimes the same lexical unit incorporates phonetic and lexical styles [Tahir, 2005: 98].

Sometimes morphological structure, which is characterized for dialect, becomes the indicator of stylistic. This structure, which is not typical for literary language, enriches the lexical unit with additional meaning. Generally, in many languages (Including Azerbaijan language too) the suffix is able to make sense of the

word morpheme is attached to. For comparison, researchers who speak of the possibilities of stylistic word-formation in English note that the same suffix –ish suffix- when it is added to adjective informs abundance (for example: big-biggish) of quality (or omen), but when it is added to nouns (for example: book-bookish; woman – womanish) it creates adjectives that contain the concept of denial [Arnold, 2002: 86]. As –ça² – suffix creates diminutive meaning nouns in the Azerbaijani language, it adds new words that are not used in literary language [Tahir, 2005: 83]. Although such morphological structures are not numerous, this character in the poems of S. Tahir is one of the lines.

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 [S.Jafarov, 1970: 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 [T.Afandiyeva, 1980: 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. Acad. T. Hajiyev considers the presence of words and expressions in the poetic language as an approximation of the characteristics of poetry and prose in literary language and writes: "...our literary language has a number of specific features or colours dating back to the 70's and 80's. The most interesting of these is the rapprochement of poetry and prose each other and maximum aesthetic stylistic activities... Even in the '40s, phrases in the language of A.J. Jamil's plot poems appear in the language. This sign is evident in the use of judgment, the usual lore of words and expressions as a powerful emotional carrier, and the effect of the functioning of the comparison [T.Hajiyev, 1990: 323, 324].

Most of the spoken words in S. Tahir's poems are verbs. He (she) gave everything as dole for love, Heart googled its eyes to world (the verb "to goggle" means that the eyes are wide open from fear, violence, hunger, amazement, and confusion. In the text, it means being angry). The winds were whistling and yelling, The clouds were dancing and clapping (Clapping means to be happy). You're idling with a wounded desire [Tahir, 1980: 48], (to idle – means to do nothing). Phraseological compounds belonging to the spoken language are used: Tahrān clench teeth against Iran [Tahir, 2005: 214], (to clench teeth- to threaten). Oh great people of history! Raise your rights up! Shove eyes of glutton [Tahir, 1980: 14], (The combination of tapping into the eye means grasping).

In terms of expressive meanings of spoken household lexical words, according to T.Afandiyeva's classification, expressive value giver words and rude expressive words are exist. Itchy flower vases shine around you (itchy- expressive value giver). I am a little rabid, misch, Wish my mom rectified me (rabid-vulgar and rude expression) [Tahir, 2005: 116, 144].

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 [Rosental, 2001: 82]. Terms in poetic texts can not 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. An emptiness buzzes in my bloody wound, It sounds like magical tales (magical tales); Greet me or I am sorry, hey flying ravines, friable layers (fravine); The tanks are troubled, guns are silent (tank,gun); The streets became a meeting corridor, the squares being their speech tribune [Tahir, 2005: 32, 260, 216] (meeting, speech, tribune).

Prof. T.Afandiyeva points out that the terms that have a neutral style are mostly in nominal function in the artistic style. Here they do not serve as the opening of the character and the psychological realm of the character, but only as an additional tool [T.Afandiyeva, 1980: 145,146].

However, some character traits of the terms differentiate them from common words. Prof. I. Gasimov writes that: ... the meanings of the words included in the general vocabulary of the language can coincide in one way or another with the concepts and so-called ones. Words included in a specific vocabulary, however, have a special denotative meaning as they come to be called more specific denotes. As a result, they cannot be used or changed meaning beyond specific denotative meanings compared to common lexical units [I. Gasimov, 2011: 64]. This feature of terms allows them to be used for their stylistic purposes. At this time, special denotative meaning in artistic works (in poem language), is used for comparing, assimilation, other styles and author's purposes. Any predmet (in wide meaning of the word) is similar to the object represented by the terms. In this case, the common signs are based. Bullet position in the chests, My points, commas (points, commas); My wells in the sea row by row, As notes that are lined up in a white paper [Tahir, 2005: 34, 134], (well, note). Here, the shape and measurement features allow to consider bullet place as points and commas, and putting in a row of wells as note's order. Comparison is made. Maybe mountains sit down and play chess [Tahir, 2005: 226], (play chess). According to T. Afandiyeva, the terms in literary language manifest themselves in two ways - the nominative stylistic function and the metaphorical meaning. She notes that nominative function is related to following stylistic aims: the creation of comic situations in the literary work, the satirical strengthening of the achievements of science and technology in order to characterize the character's style of communication, in order to express the character, function and rank of the character in relation to the labor process and the work of the character [T. Afandiyeva, 1980: 146, 147].

One of the peculiarities of the terms we find in S. Tahir's poems is their metaphorical meaning. According to T. Afandiyeva, this feature of the term comes directly from its nature [T. Afandiyeva, 1980: 147]. I am a strange bird, I can not from love magnet due to my destiny [Tahir, 2005: 152], (magnet). As you can see, the metaphorical meaning of the term serves powerful expression that the word come together.

In addition to the term words, combinatons have a nominative-stylistic function too: long-range guns, horse strength, chessboard (Far-shot balls open their mouth, Looks at three millions meeting; He joined me in a revolutionary car, a thirty million horsepower; Mountains look like chessboard) [Tahir, 2005: 32, 37, 226]. The terms in the poem are used for other purposes too. With the help of terms, new combinations are created to express the author's ideas and to form characters. Such combinations are distinguished by their originality, novelty and uniqueness for the language of poetry. For example: life ampoule, freedom passport, revolutionary car, obligatory love, honorable love, guaranteed devotion, hesitation bunches, five wheeled car, isolation island and etc. Sometimes the ready term is changed to form. My shroud is on my body, My life is in my palm, Now the shroud is bulletproof [Tahir, 2005: 32]. It uses new history expression in the case of a new history combination. Enter lesson room as a teacher, start your first lesson from new history [Tahir, 2005: 38].

The terms in S. Tahir's poems cover more than ten areas of science and activity; linguistic terms (sentence, exclamation, line, word, mother language, salutation - Bullet position in the chests, My points, commas, Fist hands that rise and down, My exclamations in the sentences; Eyes become exclamation points, Tears become passionate salutation, Mother's tears become mother tongue book), medical terms (ampoule, blood transfusion, vessel- He transferred blood from my Sattarkhan honour to my vessel), military terms - (ball, armor, rank, tank - throwing balls open their mouths), physics terms (horse force, magnet- I can not run away from love magnet), music terms (note, harmony, composer), law terms (compulsory, guaranty), agriculture terms (ploughman, cultivation, bunch - I am a ploughman, cultivate freedom in hearts), geography terms (ravine, sea, island - Freedom island is under water), chess terms (chess, playing chess, chessboard, checkmate), literature terms (magical tales) [Tahir, 2005: 31, 32, 34, 37, 71, 134, 196, 199, 212, 213, 216, 218, 226, 228, 256, 262].

The terms referring to a particular lexical layer are in some cases dual. The meaning of words in S. Tahir's poems allows them to be understood both as a universal word and as a narrow term. The peculiar nature of these words is related to their generosity. The peculiar nature of these words is related to their homonym. I. Gasimov writes: "In the units of common and special layer homonym relationships can occur. Separate words are used both in the overall lexical composition and in the specific lexical layer, and thus gain the quality of homonyms. This process can occur in a variety of ways. In many cases, the universal lexical unit acquires terminological meaning and thus terminates because of one or other semantic features" [I. Gasimov,

2011: 61]. First time checkmated king here, the first time I won [Tahir, 2005: 218]. According to the context, words and expressions of “king, checkmate, won” can be used both in truthful meaning and term.

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.

Dialectic words create different shades in poetic texts. These shades make sense and increase their expressiveness. The morphological structure, which is characteristic of the dialect at times, is an indicator of stylistic. This structure, which is not typical for literary language, enriches the lexical unit with additional meaning.

The terms are used in various sizes. In poetic texts they are used in the true sense. They are used in poetic language for comparison, simulation and other styles and for author's purposes. One of the peculiarities of the terms we find in S. Tahir's poems is their metaphorical meaning. The terms in S. Tahir's poems cover more than ten areas of science and activity; linguistics, medicine, military, physics, music, law, agriculture, geography, chess and literature terms.

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