Synthesis of language expressive means as the dominant of N.Dzhusoyty's poetic idiostyle

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Abstract - **The article analyzes the lexico-semantic and lexico-stylistic features of the Ossetian literary text. The authors describe a number of individual authorial innovations, repetitions, comparisons, lexical and grammatical methods of expressiveness. Particular attention is given to the study of language expressive means in N.Dzhusoyty's poetry. The authors consider linguistic figurativeness as one of the essential features of the lyrical genre, creating an individual style and artistic information content.**

Keywords - expressive means, modality, strophe, idiostyle, figurativeness.

I. INTRODUCTION

The search for principles and methods of comparative analysis of a number of texts as fragments of idiostyles still remains an actual task of linguostylistic research. One of the universal foundations of comparative analysis can be the nature and type of conjugation of two invariable components of any literary image – the denotative sphere and its linguistic expression. "The most common words and images are mutually permeable and transformed according to the style of a literary work. Verbal images and their formation techniques are very different depending on the basics of the poetics of a particular direction, a literary school, as well as the inner qualities of an individual style" [1, p. 55]. Studies that examine the typology of images, their compositional development forms, semantic combinations and shifts in the structure of a literary work are rare [1, p. 55]. The grammatical structure of images which greatly influences the stylistic colouring of a literary text is still poorly understood.

At first glance, an image with plasticity is more closely associated with sensual ideas about the outer world than an image expressed only by linguistic means. However, this view is substantially corrected when studying literary practice.

II. RESULTS AND DISCUSSION

In modern Ossetian writers' works the patterns of skillful conjugation of various means of speech expressiveness both in prose and in poetic texts are quite common [5, 6]. Nafi Dzhusoyty is one of the word masters whose poems are full of examples of traditional usage of various combinations of tropes. In his poem "Фæллад бараег" ("The tired rider") [3, p. 247], for instance, impersonation is expectedly enhanced by comparison:

Ыстæм хатт хъуыды æмæ зæрдæ,

Фыдвæллад барæгау, цæуынц –

Хæссынц ныллæг уагъдæй сæ сæртæ

Æмæ рæдзæ-мæдзæ кæнынц.

Sometimes the thought and the heart

As tired horsemen go –

Carry their heads low

And doze. (here and throughout – our subscript translation is given)

Further, this image of the "tired rider" is developed by the author even more intensively, and a fantastic picture emerges before eyes in which the main accents are already switched to the rider:

Уæд барæг базмæлы йæ саргъыл,

Æрлæууы раззагдæр рæгъы.

Фæллад бæх фесхъиуы уæд, маргъау,

Æмæ зындæр ранмæ тæхы.

Then the rider stirs in his saddle,

Moves forward, to the first rows.

His tired horse shudders like a bird

And rushes to the most dangerous place.

The dynamics and figurativeness of the living picture presented to the reader are reinforced by grammatical means – the verbs of movement базмæлы, æрлæууы, фесхъиуы, тæхы, in addition to interweaving impersonation and comparison, and even, to a certain extent, by the sound play

with geminated (æрлæууы, раззагдæр, фæллад) and velar fricative consonants гъ/х at the end of each line. The intensity reaches its apogee in the last strophe where the poet uses emotive vocabulary and phraseology:

Кæм ма ис мисхал дæр сæ рыгæй,

Ныхдзу уад хафы уый ыныл!...

Хæсты, дам, топп сæрфынц нæмыгæй,

Лæджы та базонынц зыны.

Where else is the crumb of their dust,

Head wind sweeps it away completely! ...

They say at war a gun is wiped out with a bullet,

And man shows himself in the trying hour.

And again, the synthesis of expressive means is used: here is a rhetorical question, and a syntactically complex non-trivial figurative comparison, which includes a phraseological unit as a precedent text (хæсты топп нæмыгæй сæрфынц). A special stylistic role is played by the repetition of single-root words with various derivational components:

- фæллад «tired»,

- фыдвæллад «very tired»,

- фæлладæн «to tired»,

- тохвæллад «tired of war».

The author also presents his individual innovation – ныхдзу, formed from the words ных "forehead" and цæуын "go", used in this context in the meaning of "head" (head wind).

Another interesting thing is that the title of the poem is carefully selected and justified by the following text, which is essential; remember what importance was attached to it by N.S. Leskov who believed that the title of a work, article, and even a note, not only must correspond to the content of the opus, but also be expressive and tempting [4, p. 305].

In another poem by N. Dzhusoyty "Лæджы зæрдæ" ("The Heart of Man"), the use of single-root words (фæндаг, надвæндаг, фæндаггонтæ) and words with similar sounds (фæндаг, фæнда) is especially distinguished among the devices of linguistic figurativeness:

Лæджы зæрдæ фæндаг у, надвæндаг.

Фæндаггонтæ – æгас дзыллæ, æмбырдæй,

Æдзух хæссынц – фæнда дæ, ма фæнда –

Сæ цъус цинтæ, сæ бирæ хъыгтæ уырдæм.

Кæд сахуыр дæ сæ цин, сæ сагъæстыл,

Уæд мауал тæрс дæ амондæн иппæрдæй.

Уый амонд у – куы фæуа с 'ахæсты

Зæххы хъыгтæ, зæххы цинтæн дæ зæрдæ! [3, p. 243]

The heart of man is a road, a trampled road.

Those walking – people, all of them,

Always carry there – whether you wish or you do not –

Their little joys, their big sorrows.

If you are used to their joys and sorrows,

Then don't be afraid of losing your happiness.

This is happiness – if you catch it

Your heart will be for earthly sorrows, for earthly joys!

The author combines this device with the usual repetition of words зæхх, цин, амонд, зæрдæ, хъыгтæ, and this is just eight lines! Repetition here is the main one, and comparing the heart with a road is an additional expressive means of creating a poetic text.

The term "linguistic figurativeness" seems more correct in this case, although more often it is used in relation to prose texts. E.A. Nekrasova believes that the term "linguistic figurativeness" is used "as a rule, when analyzing prose texts, as well as poetic works of the lyric-epic genre" [9, p. 64], and cites the example of V.V. Vinogradov who speaks about figurative syntax in relation to descriptive fragments of the "Bronze Horseman" [1, p. 174]. We, however, regard linguistic figurativeness as one of the essential features of the lyrical genre because the way that the sensual representation interacts with the text largely creates the artistic informational content of the work, its individual style. According to V.V. Vinogradov, "The reader not only reads the writer's work but is a creator along with him adding more and more content in his work. And in this sense, we can safely talk about the reader and the author's "co-creation" " [1, p. 8]. When reading lyric texts, such "co-creation" can be interpreted as one of the essential components of understanding the stated lyrical collision; moreover, in some cases only the "solution" to the associative code connecting the denotation with its artistic reflection gives the key to understanding the content of the lyric work or its fragment.

The analysis of the linguistic figurativeness problem by specific examples makes it possible to judge about the possibility of distinguishing typological groups of lyrical texts based on the nature of the interaction of the sensual representation with its "image" in the verbal fabric of the text.

A fragment of reality often gets a clear, sort of a picturesque image, as in the poem "Иунæг зæхх" ("The Only Land"):

Хъызт, æнахуыр хъызт хæхты,

Тымыгъ ноджы ныггалиу. [3, p. 270]

It's cold, it is unusually cold in the mountains,

And the blizzard is circling.

Further, in the same strophe, the author complicates the visual perception of the visual picture offered to the reader:

Арвæй зæххы 'хсæн митнад æврæгътæй

Къухæн бакæнæн нали.

Between heaven and earth through snow clouds

You cannot reach your hand out.

This plastic image is represented by an unusual perspective which must be determined in order to understand the author's point of view. In another poem, the poet describes the spring sky from a different position and creates an interesting image using a simple comparison:

Уалдзæг!

Галтæ талынгтæм хæцынц сыкъайæ,

Арв сæ сытыл хæссынц, хæцъилау. [3, p. 330]

Spring!

The bulls fight with their horns till dusk

And carry the sky on their horns like a rag.

Of course, there may be cases involving the poet and the reader's co-creation to a greater extent. For example, E.A. Nekrasova [9, p. 65] gives Andrei Voznesensky's lines from "Longjumeau":

I enter into a poem, as they enter a new time.

Pistons work, neighbours in the belts fall asleep.

Like a night cigarette telecentres fly following MCI.

There are a lot of questions.

Let me smoke, Time, with you.

If in the previous passages the reader was asked to imagine the sky as a flat area between the clouds and the earth or as a rag on the horns of bulls, then in this passage it is not enough to imagine a flight "backward" of a burning cigarette thrown along the way, it is necessary to recreate an imaginative picture of the aircraft's movement "forward" with an illusion of "flight" of fixed earthly landmarks [13], [14].

It is obvious that such constructions are based on the general laws of the language which also form the principles of the colloquial speech architecture through wide use of emotives and vocatives by N. Dzhusoyty as well as a whole arsenal of various stylistic means as in the fragment:

...Гъе, æмæ ма кæнут хъыг!

Нал мын ис цъассы цæрæн, –

Уæ къулты зынгуыстæй фæллад дæн...

Гъе, фæлæ,

Райгуырæн хæхтæ,

Мæн уæ къухтыл –

Уæ къæмбыртыл хастат.

Мæн æврæгътæм

Уæ цæргæсты базыртыл хастат,

Æмæ ацы зæрдæйæн,

Уыцы цъититы донæй кæй хастат,

Уымæн не суыдзæн, никуы

Уæ ферох кæнын йæ бон... [3, p. 314]

Oh, do not be sad!

I cannot live in a pit as before, –

I am tired of hard work in your walls...

Oh, but

Dear mountains,

You carried me in your hands

On the ledges of rocks.

You carried me to the clouds

On the wings of your eagles,

And that heart to which

You carried the water of those glaciers,

It can never

Forget you.

The poem is called "Хæрзбон, хæхтæ!" ("Farewell, mountains!"). This is one of the most emotionally strong works of the poet, in which sensuality and deep psychological heat are achieved, for the most part, by lexical and grammatical means in combination with various skillfully used types of repetition [2, 11]:

- by repeating the interjection гъе which sets for this work the tone which is specific to such a folklore genre as weeping;

- by threefold repetition of the verb хастат "carried", reinforcing stringing the memories of the past, of what you lose (similar stringing is used in weeping);

- by repetition of the enclitic form of the pronoun of the 2nd person plural уæ "your" throughout the poem while its location in the line varies in strophes):

a) at the beginning of the strophe: Мæн уæ къухтыл – /Уæ къæмбыртыл хастат. /Мæн æврæгътæм /Уæ цæргæсты базыртыл хастат, /Æмæ ацы зæрдæйæн, /Уыцы цъититы донæй кæй хастат, /Уымæн не суыдзæн, никуы /Уæ ферох кæнын йæ бон;

b) in the middle of the strophe: Æз – уæ хъæбул, уæ бындар (I am your child, your support);

c) at the end of the strophe: Нæ, мæ хуызæн уæ /Ничиуал уарздзæн./Нæ, мæ хуызæн уæ /Ничиуал зондзæн (No, like me / No one else will love you / No, like me / No one else will know you);

- by repeating morphemes: Кæм цæрон,/Кæм цæуон,/Кæм кусон,/Уым мæ митæм кæсдзынæн (Where I will live, / Where I will walk, / Where I will work, / There I will look at my actions);

- by repeating words in different grammatical forms (polyptote): Уæ зæрдæйы цæфтæм /Уый, дохтырау, хъусдзæн./Уæ хуылфы хæзнатæ /Уымæн ратдзыстут иууыл лæварæн./Уый æркæсдзæн цæрынмæ /Уæ фыртты,/Уæ нæуæг хъæбулты, etc.

The use of repetition once again proves our idea that "for a poetic language, repetition is one of the most characteristic devices; it is universal and is used, due to its natural expressiveness and emotionality, to reproduce the assessment of the reality phenomena depicted by the author of a poetic text, it helps to enhance the expressiveness of speech, affecting the emotional-volitional sphere of a person" [2, p. 101].

Other devices of expressiveness and the author's idiostyle, the inclusion of a sentence with homogeneous parts give special emotionality to this poem… (Цæссыг æмæ тугæй,/ Дæлфад æмæ армы тъæпæнæй,/ Уæраг æмæ цонджы рæбынæй… "With tears and blood, / With soles and palms, / With knees and elbows"), occasional words (зæрдылзад хæхтæ "mountains ingrown into the heart"), foot polymetry and others. The text, as we have already said, imitates a certain folklore genre; it is rather difficult to draw a clear line between conversationalism as a common feature of the modern national language and logical-psychological complexity as a feature of literary texts. The combination of the real (Æз мæ хид,/Æз мæ бæгънæг къæхты туг/Фæкалдтон уæ тигъджын къæмбыртыл "My sweat, / The blood of my bare feet / I spilled on the steep ledges of your rocks") and the surreal (Æз цæудзынæн сымахимæ,/Фыдæлты ингæнтæ уынынмæ./Æз цæудзынæн сымахимæ, /Мæ зæронд, мæ уарзон гыццимæ… "I will walk with you / To visit the ancestors' graves. / I will walk with you / To my old, my beloved mother" – the author appeals to the mountains) here is a very complex construction which it is advisable to consider in a series of proper devices.

III. CONCLUSION

Thus, to express figurative ideas, various principles of expressive means architecture can be used; the emotional background of the literary whole also includes the perception of the modal plan of a work, in addition to the figurative semantic plan of perception [15]. The modality level of Nafi Dzhusoyty's poems is very high, and this, being a feature of his idiostyle, gives the poetry of the writer a special note of sincerity. Isn't this the main goal, the essence and the reason of a poetic text? The words that Nafi once said about Kosta Khetagurov can be equally attributed to his poetic creativity, "Art must be primarily art created by the works of highly gifted artists, otherwise there will be neither content nor form in it. The form and content should be in perfect harmony with another thing: in a poem there should not be a single extra sound or lack of it. Art should be meaningful, purposeful, and its meaning and goals should be based on the meaning and goals of life" [8, p.53].

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