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## WORD FORMATION PROCESS THROUGH METAPHORIZATION IN MODERN AZERBAIJANI ARTISTIC LANGUAGE

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**Abstract.** The study of linguistic problems in Azerbaijani linguistics began in the period after the 60s of the last century. Since these years, linguistic research has progressed both quantitatively and qualitatively, and has undergone rapid development. A. Dozens of our linguists, such as M. Shiraliyev, A. Demirchizade, M. Huseynzade, A. Akhundov, T. Hajiyev, A. Gurbanov, Y. Seyidov have developed deep and comprehensive methods of analysis of the language of artistic works, and these scientists have searched for talents and used them in the language and language of our classical writers and poets. motivated to conduct effective, qualitative research on stylistic features. We are also trying to continue this mission in our globalized world – in the current era, in terms of the requirements of modern linguistic science. The language of artistic works has specific characteristics, imagery, emotionality, etc. is chosen according to its qualities. Such works are very rich and colorful in language. Depending on the stylistic goal, the author of the literary works widely uses all the means available in the language within his power. These language tools have special stylistic tasks in the language of the artistic work. One of such tools is a metaphor.

**Key words:** metaphorical units, lexical-semantic method, word formation, the stylistic significance of the metaphor, epithet, allegory.

**Introduction.** It is clear that when we start from the grammatical structure of the language, we justify that in order to express a certain idea, we need to deeply understand not only the semantics of individual words, but also how the sounds and words interact with each other in the process of expressing the idea, and the syntactic structure of the language. All these collectively cover the problems of linguistics, and when they are studied in unity with each other, the research conducted can give its fruitful result. In order to increase the quality and efficiency of philological education, linguistic issues are approached from a new angle and certain researches are devoted to its actual problems. Since linguistics covers all areas and divisions of linguistic science, dozens of important problems are interpreted such as dialectology, language history, language theory, phoneme system, lexicology issues, morphology and syntax problems, the relationship between language and speech, language style diversity, literary language, comparison of religion with related and non-related languages, etc. Solving these issues has always been an important task facing linguists.

Artistic language differs from other styles of literary language due to its aesthetic expressive features. The language of the work of art should be fluent and attractive, and have a high quality of aesthetic detail. Unlike other styles of literary language, artistic numerology involves verses, each of which has its own, individual language and style (Abdullayev, 1999: 246). Elements of colloquial language are used in artistic language. Spoken language differs from language in terms of its characteristics. Dialogues are given more space here.

In Azerbaijan, stylistics has formed the sphere of interest of a number of prominent linguists. First of all, Abdulazal Demirchizade, Agamusa Akhundov, Musa Adilov, Turkan Efendiyeva, etc. can be mentioned among them. Today, scholars such as Afag Guliyeva, Durdana Aliyeva, Shamama Agakishiyeva, etc. conduct research on very important issues of stylistics.

The nature of the word, its lexical meaning, semantic structure, functional options, possibilities of expressiveness, stylistic details, aesthetics and other features can be mentioned as the main points in the focus of philological scientists. Metaphor has a special place among these issues. Because metaphor is the most necessary factor that ensures both the richness and the power of expression of the language. Metaphor is an important linguistic phenomenon related to the semantics of a word. This event is based on the polysemy of the word (Aliyev, 1989: 172). Because the metaphor derives from and refers to the basic, primary, true meaning of the word. Thus, one of the meanings of each polysemous word is primary, primary, real, and the other is secondary and figurative. If the main, primary, true meaning of the word is clear without the text, its true nature, polysemy is revealed within the text. Because the medium in which words live and change is speech.

**Discussion.** As you can see, there are many lexical-semantic types of word formation. The main research object of the article is the creativity of words and expressions that arise due to their acquisition of new meaning. This is also called word formation through metaphorization. It should be noted that the issue of creation of words and expressions through metaphorization in the modern Azerbaijani language should be widely studied (Aliyev, 1989: 172). Azerbaijani linguists dealing with the problem of word formation have occasionally touched on this issue in their research works. Linguist-scientist S. Jafarov characterizes this process as follows: In the process of lexical creation of words in Azerbaijani language, their development from polysemanticity (polysemanticity) to homonymization plays a key role (Abdullayev, 1999: 246). This phenomenon takes place, first of all, in the inner world of the language itself, and in that process the words belonging to its basic vocabulary are involved. In Azerbaijani language, the process of separating the words into their meaning and finally having many meanings takes place in all parts of speech, but the degree of the process is not the same. In the process of such word formation, the phenomenon of conversion and homonymization occurs.

In these processes, the semantic expansion of words and terms, that is, their separation, takes place. In such an ending, new words and expressions with different meanings appear. In that process, homonymization of one or more of the meanings of a polysemantic lexical-terminological unit, moving away from its main meaning, towards the formation of new words and phrases plays a major role. In one sound complex, according to the laws of internal development of the language, two or more meanings that are not directly related to each other are acquired and stabilized (Beylarova, 2008: 214). The original word form, preserving its previous semantics and structure, forms words and expressions with new meaning in that language. Therefore, the development of the word, expression from polysemy to homonymization opens the way to motivation (metaphorization). Such development creates new words.

Another way of word creation through metaphor is the method of changing words into simple words. Most of the once fixed words have turned into simple words at a certain time, and the roots of these lexical units have not been able to maintain their stability. When you separate those forms into root and suffix morphemes, they don't make any sense. The linguist-scientist H. Hasanov writes that the loss of independence of the roots in the modified words occurs mainly in two ways: either the word roots become archaic, or the phonetic composition changes (Akhundov, 1970: 103).

Metaphor, which is evaluated as a means of artistic description in scientific literature, also belongs to living spoken language and has an emotional-expressive character. There are two types of metaphor according to its characteristics:

- 1) *general metaphor*;
- 2) *stylistic or poetic metaphor*.

Common metaphors are fixed by deriving from the figurative meaning of the word, sometimes they are used by turning into a term. For example; a branch of a river, a toe of a boot, a foot of a mountain, a jackal, a fox, a snake, etc.

Stylistic or poetic metaphor is a product of purely artistic language. It is formed in the corresponding artistic work and remains a property of the artistic style. Metaphor is widely used in the language of literary works. The writer uses metaphor when appropriate to reveal the inner world of the image, to evoke certain emotional feelings in the reader, to create a short but meaningful description, image (Abdullayev, 1999: 246). Through metaphor, the writer reflects the essence of the event, the image, the described object in a more concise and short way through analogy, and manages to create a visual and concrete image. In addition to making the language of an artistic work expressive, figurative, and meaningful, metaphor also plays an important role in defining the individual artistic style of the writer. Creating an original metaphor in a work of fiction requires great skill and innate talent from the writer. Metaphors created only by an artist with such qualities have great influence. An artist must skillfully use metaphors and create stylistically appropriate ones (Akhundov, 1970: 103).

Mir Jalal uses metaphor in various stylistic moments. For example, as in his other works, Mir Jalal skillfully used metaphor in the narrative "Manifesto of a Young Man" for stylistic purpose. Let's focus on examples: The words lion and tiger mean fearlessness, shyness, courage, etc. used in meanings. For example: *"In this old village,"* he said, *"there are so many young lions that the mountain is overflowing."* The words to scream and shout express the qualities that belong to a person. By attributing the word *"shout"* to winter, the artist has figuratively described the fact that nature is also hostile to the oppressed Spring, thus creating a powerful metaphor: *"Winter was shouting with all its might to drown out this voice that came to life in the dream of an innocent creature."* The word *"to laugh"* also refers to a person. In the work, the author gave a new meaning to this word, he was able to naturally convey the echo of the joy awakened in people by the newly established Soviet government with artistic generalization and figurative metaphor. For example: *"Life laughs, nature laughs."*

Metaphors used in all styles of Azerbaijani language are called universal metaphors. Some of them have completely lost the sign of excitement and turned into ordinary neutral words and terms. Therefore, they are no longer considered as metaphors (the foot of the mountain, the head of the tree, the tributary of the river, etc.), and another part (the lion, the fox, the partridge, the flower, etc. about people) is widely used in living colloquial language, in folk literature and acts as a means of conveying strong feelings and excitement in the artistic style. We find artistic-aesthetic metaphors only in works of art. There are two types of those tropes:

- 1) tropes typical of the artistic style, that is, they can be found in the language of every writer;
- 2) individual artistic-aesthetic tropes, i.e. tropes specific to the style or language of a certain writer or poet.

The second type of metaphors occurs according to the stylistic purpose and is considered an aesthetic element of the corresponding work. Individual artistic-aesthetic metaphors appear figuratively as a result of the unity of human emotions and logical thinking. Those objects – things and events are mainly represented by names that express abstract and concrete concepts. Most stylistic-aesthetic metaphors are individual. The artist, who tries to give a subjective assessment of his objects and events, brings out different shades of meaning hidden in the depths of the word, and thanks to this, creates metaphors with powerful expression (Babayev, 1992: 12).

According to S. Jafarov's observations, in our modern literary language, the process of formation of new words through homonymization from the polysemy of the word plays a more active role in nouns and adjectives. Such a process can remain within the framework of the same part of speech, as well as it can go beyond this framework. In other words, as a noun is formed from a noun or an adjective from an adjective in the process of homonymization from the polysemy of a word, an adjective is formed from a noun, a noun is formed from an adjective, etc. may arise. These processes, of course, differ from each other according to their characteristics (Efendiyeva, 1980: 249).

The things named by the word must have common characteristics that correspond to each other. Metaphorical meaning emerges based on similarity, relationship, proximity to each other and com-

monality of function between objects. Polysemy arises from the need to express a newly formed concept in the language. The use of the word in a metaphorical sense comes from an attempt to name any new object or event of the existence that surrounds us. In a word, language units become metaphorical when they express the concepts of real existence about objects and events in a figurative form. A linguistic unit has the power to describe objects, events and actions in a metaphorical sense (Beylarova, 2008: 214).

Metaphorizing refers to image, color, internal sign similarity, time and space, expressed function, scope, etc. mainly can be. When the name of one concept is transferred to the name of another similar concept, any relations and characteristics of the first thing are adapted to the second thing. The new meaning created in the word is based on the transfer of the name of one thing to another thing, expansion or contraction of the main meaning.

Transferring the name of one object to another occurs by summarizing the separate meanings of lexical units (the name of the first object). According to Professor T. Efendiyeva, "metaphor" is a phenomenon arising from the semantics of the word. Metaphor is a product of human thinking, which always tends to imagery, it is one of the categories of language (Efendiyeva, 1980: 249).

Motivated meaning can quickly change the semantics of a lexical unit. At this time, it is revealed what and to whom the same word refers in the text, and synonymous relationships are formed. For example, the names of animals and birds are, of course, nominative meanings in the language, when those names are given to people and express other concepts (meanings of ugliness, ugliness), a synonymous relationship appears. As a result of such a connection, a new word appears. For example, M.A. Sabir used the word "crow" as both the name of a bird and the bearer of a negative sign of a person, and meant "ugly" people when he said, "*Black crows are playing, what is our remedy now?*"

The famous linguist-scientist T. Hajiyev writes: "*The words and meanings of the classical style are different, the phonetic composition of the words remains stable, but the semantics is essentially updated*". M.A. Sabir himself announces the diversity of the functional-semantic load of these words depending on the style. In general, at the beginning of the 20th century and in the present century, the words expressing the names of animals and birds, such as wolf, jackal, bull, horse, dog, cat, and hop-hop, have a certain role in the satirical style, gain typical social content in the sense of being used, and the writer's socio-political and enters the stylistic lexicon, which greatly helps to clarify the class trend. Such words, along with other words that are the product of a true satirical style, are entitled to stylistic functional semantics. It is possible to find such expressions in the example of the poem given below:

Səyyadi – cəfahardə fəhm olmayacaqmış,  
 Ahuləri – ceyranları neylərdin, İlahi?!  
 Hər küncdə min tülkü yatıb çardağımızda,  
 Ay çalağanlar, məni qorxuzmayın.  
 (Sayyadi – there will be no understanding in Jafahar,  
 What are you doing with deer and gazelles, God?!  
 A thousand foxes sleep in every corner and in our attic,  
 Hey guys, don't scare me).

(M.A. Sabir)

In some styles, especially artistic style, journalistic style and colloquial language, language units are used that give speech an additional emotional-expressive tone. An important element that increases the expressiveness of the language is the figurative meaning of the word. The meaning expressed indirectly by the word is called metaphorical meaning. Metaphor has several forms of manifestation in language. A few of the more widespread and important ones are analyzed below:

**Metaphor** – Metaphor belongs to the lexical semantic category. Although metaphor is functionally similar to simile, it is structurally different from it. Thus, unlike simile, metaphor is only simile. This

aspect makes the metaphor more compact and figurative. The formation of a metaphor is possible in different ways. As a result, its colorful forms are created.

1. Metaphors related to external similarity. For example, the tip of a shoe, a river branch, the face of milk, etc.

2. Metaphors resulting from similarity due to their internal features. For example, fox, deer, lion, wolf, lamb, etc. when the names of animals and birds are transferred to people, these words become metaphors.

3. A metaphor arises when the actions of humans and living things in general are transferred to objects. For example, death comes, thought is born, etc.

4. All verbs combine with nouns denoting inanimate objects and animate them. For example, a person dries up, a person takes root, the heart rejoices, the face smiles – these are examples of phraseological metaphors.

As we have seen, all metaphors are formed as a result of figurative comparison. For this reason, there is an implicit comparison in every metaphor. Metaphors are more powerful than similes. Here maximum compactness appeals to the theory. Metaphors derived from the figurative meaning of the word, but already fixed and sometimes turned into terms, are considered general. Stylistic metaphor is a product of artistic language. It is formed in the artistic work according to the stylistic purpose. Such metaphors are not used in spoken language. Poetic metaphor is the fruit of figurative thinking. This kind of metaphor sense is formed by the unity of emotions and logical perception (Valiyev, 1981: 99). A writer with figurative thinking sometimes feels and understands the connections between such objects, which is unusual for thinking. Those objects are mostly names of things and events that express abstract and concrete concepts. It should be noted that the poetic metaphor has an individual character.

**Epithet** – Epithet is one of the means of figurative expression of the Azerbaijani language. Translated from Greek, the epithet means "addition". The main purpose of an epithet is to add it to words denoting an object or event. It can derive from both literal and figurative meaning of the word. Most of the epithets used in poetic speech are figurative. The epithet is the result of association. The name of a sign is used as a sign of another subject by similarity. The qualities of inanimate objects can be transferred to humans and vice versa. For example: pencil eyebrows, pistachio mouth, night with sweet eyes, flirty spring, cheerful petals, etc.

An epithet is an artistic term with high imagery. It closely combines artistry and logic. Of course, there are countless signs of a thing. Epithet means only one of them. This choice itself is subjective and individual. So the epithet is always subjective. The epithet brings new spirit, artistry and emotionality to artistic language, especially poetry. By structure, the epithet is simple and complex. That is, the epithet is expressed by one or several words. The main parts of speech are usually involved in the function of an epithet (Stylistics of Azerbaijani artistic language, 1970: 240):

1. Nouns acting in the adjective function (tulip cheek, cloud puff, golden morning, pearl tooth).
2. Adjectives: green-eyed sea, yellow eyes, white arms, etc.

An epithet is a word that emphasizes an aspect characteristic of any object or action. The stylistic function of the epithet is its artistic expressiveness. Since they have high imagery, they serve to make the image and chant more expressive and focus attention on one point. It is these features that distinguish them from grammatical definitions (Valiyev, 1981: 99).

**Allegory** – An allegory is a comparison of objects or events in order to explain one thing to another. The allegory consists of the following parts:

1. Similar.
2. Analogous.
3. Sign of simile.

Yerdən ayağını quş kimi üzüb,  
Yay kimi dartınıb ox kimi süzüb.  
(He floated off the ground like a bird,  
Stretched like a bow and shot like an arrow).

Sometimes the allegory consists of only the first two parts. The stylistic function of allusion is the artistic expressiveness it creates in the text. An allegory is not just a comparison. It serves the creation of an artistic image, the imagery of the text. Simple similes are comparisons of two events in one common aspect. Complex similes are comparisons of events in a number of general respects.

**Metonymy** – Metonymy is one of the types of metaphor. The metonymic metaphor differs from the metaphorical metaphor according to the principle of formation and the functions it carries in the language. Thus, metonymy is created not on the basis of similarity, but on the juxtaposition of objects and events that are different from each other and the internal and external relations formed as a result. For example, the expression right hand (Gurbanov, 1986: 397). At first glance, this expression does not include the concepts of back, help, support. However, physiologically, the fact that a person uses his right hand more often leads to the emergence of this metaphorical meaning. Metonymy, like metaphor, is a product of human thought. It also has a historical character like a metaphor – that is, it has changed and developed over time. Metonymy is a positive phenomenon, two types of metonymy attract attention due to the quality of expressiveness and scope of use (Stylistics of Azerbaijani artistic language, 1970: 240):

1. Fixed, general metonymy.
2. Figurative metonymy.

Fixed metonymies consist of common phrases and term-specific words. Figurative metonymies do not act as terms, but as metaphors that have not yet left their expressiveness. Individual metonymies are also found in the artistic style. Metonymy derives only from the figurative meaning of the word, it depends on the existence of connections between objects and events. Metonymy is the most important and useful speech unit used in artistic style (Demirchizade, 1962: 20). It increases the possibilities of expressiveness and imagery of artistic language. There are the following types of metonymy based on the transfer of the corresponding quality:

1. Name transfer by location. The characteristic of such metonymies is that this or that place name is used to indicate the population living temporarily or permanently in that place (the whole village stopped for the performance). Various forms of metonymy arising on the basis of spatial connection are manifested. The most widespread of these is metonymy, which is the use of the name of a certain thing instead of the subject located in it.

2. Transfer of the name according to time (*My past came alive in my eyes*).
3. Author-work transfer (*I read Nizami in full*).
4. Transfer on financial grounds (*He ate three bowls*).

5. Metonymies formed on the basis of logical causality. Among them, the most interesting in terms of expressiveness are the following:

- a) metonymies based on personal names. In some cases, the names of classical heroes act as metonymy (Leyli and Majnun, Demon, Topal Teymur, etc.);

- b) it is also common to see a person's name transferred to the items he produced (Chevrolet, Ford, Chanel).

**Synecdoche** – One of the types of metaphor is synecdoche. Synecdoche refers to the transfer of the meaning of one event to another based on a quantitative relationship. Synecdoche is very close to metonymy. If metonymy is simply formed due to the transfer of one thing to another on the basis of space, time, logic, causality, synecdoche is possible as a result of transferring one thing to another on the basis of a quantitative sign (Valiyev, 1981: 99). That is, the same word is used to mean both a whole thing and a part of it. For example,

a) the word "student" used in the sentence "the main task of the student is to read" is used in a general sense.

b) the use of many in the sense of less: nizami, fuzulis, koroglus, etc. "...the essence of synecdoche is to assume this or that concept"

That is, any lexical unit used in the singular case expresses the content of the plural. Synecdoche is a stylistic fact. They create brevity and expressiveness in the text, open wide opportunities for the confirmation of the idea, integration of the subject under one name, recognition and concretization. For example:

Aldım sorağın bu sədaqətin Vaqiflər,  
Zakirlər yadıma düşdü.  
(I received your request of this loyalty, Wagifs,  
I remembered Zakirs).

(H. Huseynzadeh)

Synecdoche is of great importance in terms of characterization and individualization of images. They are artistic creators of emotionality, expressiveness, as well as imagery. Synecdoche can be formed in the following ways (Gurbanov, 1986: 397):

1. With the plural being used in the singular or vice versa (e.g. The city is completely asleep).
2. By using the part instead of the full (for example, show me a door).

**Hyperbole and litotes** – Hyperbole is a figurative expression that reflects the extreme exaggeration of any event (eg, *Tiger people are strong*). Litotes is a figurative expression that reflects the extreme reduction of any event (eg, *His mouth is a small pistachio*). Hyperbole and litotes are widely used mainly in journalistic, artistic and domestic styles. They are used to make the image more vivid and attractive. Therefore, they are rarely used in official, business and scientific styles. There are 2 types of hyperbole and litota: *universal* and *individual style*. For example, these words, which are widely used in colloquial language, are based on litota and hyperbole (Demirchizade, 1962: 20).

**Conclusions.** The cited examples suggest that these appeals to animals are not random. Words denoting parents and relatives in the household bring to life people with a certain cultural level, consciousness, and profession. The names of animals and birds in satires characterize a certain class attitude, social position, outlook on life, and the nature of artistic images. The final result is that words in our language have multiple meanings, that is, the semantic expansion and separation of the word in itself creates the event of homonymization and conversion. New words with unrelated meanings appear in the language, and this process is mostly observed in nouns and adjectives. The rich word-making possibilities of the Azerbaijani language play an important role in the creation of a figurative lexicon in the artistic language in the process of word formation through metaphorization. The semantics of a lexical unit that has acquired several meanings is, of course, specified within the context.

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