

## СТИЛЬ ХУСЕЙНА ДЖАВИДА

*Абдуллаева Гюнай Шамсаддин кызы, Гасимова Марал Ильгар кызы*

*Тагиева Конуль Арзу кызы*

### *Резюме*

Основное содержание творчества Джавида определяется противоречием между идеальным бытием и возникающими в мечтах лирико-философскими мыслями, направленными на поиски идеальной истины. Истина, на которую опирался Джавид, имела только одно значение: видеть свой народ и нацию свободным и счастливым, а свою родину среди цивилизованных государств! Хусейн Джавид, создавший великолепные произведения, выиграл все литературные баталии. Ведь в своих произведениях он прославил и возродил не только Азербайджан, но и почти все человечество. Его целью было пролить свет на проблемы, волнующие человечество. Не случайно этого великого гения, искавшего истину на протяжении всей своей карьеры, называли «Шекспиром Востока». Хотя творчество Джавида сформировалось в прошлом веке, оно находит отклик и сегодня. Художественные особенности творчества писателя, язык и стиль его произведений привнесли новое дыхание в искусство письма не только Азербайджана, но и всего тюркского мира. Его стиль был неповторим, и его оригинальность поражала многих. Долг всех, кто ищет истину, читать, любить и защищать произведения этого великого автора.

*Rəyçi: dos.Aidə Həsənova*

*ADAU-nun Dillər kafedrasının 20 may 2022-ci il 9 saylı protokolu*

*Daxil olduğu tarix 02 İyun 2022-ci il*

UOT:80.

## FUNCTIONAL STYLES OF THE LANGUAGE

*Zeynalova Səbinə Zakir qızı*

*Gəncə Dövlət Universiteti*

[zeynallisabina@inbox.ru](mailto:zeynallisabina@inbox.ru)

**Summary:** *Functional Style is a system of interrelated language means serving a definite aim in communication. It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves. Each style, however, can be recoquized by one or more leading features which are especially conspicuous. For instance the use of special terminology is a lexical characteristics of the style of scientific prose, and one by which it can easily be recognized.*

**Açar sözlər:** *ədəbi standart, əlaqəli dillər, eyni quruluşlu mətn, fərdi nitq, təhsil, danışiq tərz, kitab üslubu, poeziya*

**Key words:** *Literary standart, interrelated language, homogenous text, individual speech, education, colloquial style, bookish style, poetry*

**Ключевые слова:** *Литературный стандарт, взаимосвязанный язык, однородный текст, индивидуальная речь, образование, разговорный стиль, книжный стиль, поэзия*

A functional style of language is a system of interrelated language means, which serve a definite aim in communication. A functional style is regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language.

The literary standard of the English language is not homogenous. In the course of its development the Standard English Literary Language has fallen into several subsystems each of which has acquired its own peculiarities which are typical of a given functional style. The members of the language community recognized these styles as independent wholes.

Each functional style of the literary language has its own peculiar features. Each functional style makes use of language means the interrelation of which is peculiar to the given style. There are different definitions of the term style.

V. V. Vinogradov: style is socially recognized and functionally conditioned internally united totality of the ways of using, selecting and combining the means of lingual intercourse in the sphere of one national language or another.

I. R. Galperin: style is a system of interrelated language means which serves a definite aim in communication.

I. V. Arnold: Functional style is a subsystem of language which possesses specific lexical, syntactical, sometimes phonetic features characteristic of a particular sphere of communication.

Y. M. Screbnev: style is what differentiates a group of homogenous texts (an individual text) from other groups (other texts). It is the peculiarity, the set of specific features of a text type or of a specific text.

All these definitions point out the systematic and functionally determined character of the notion of style.

There is a great difference between the concept of functional style and that of a writer. The peculiarities of individual speech are not classed as a separate style. These peculiarities merely characterize the individual choice of language means which is predetermined by tastes, education, and outlook.

The functioning of all styles within the literary type of the language is characterized by the intentional approach of the speaker towards the choice of language means suitable for a particular communicative situation and the official and formal nature of the latter. The colloquial type of language, on the contrary is characterized by the inofficiality, spontaneity, informality of the communicative situation. Sometimes the colloquial type of speech is labelled “the colloquial style” Colloquial speech is shaped by the immediacy, spontaneity of the communicative situation. Alongside this consideration there exists a strong tendency to treat colloquial speech as an individual language system with its independent set of language units and rules of their connection.

1. V. Arnold speaks about the so called ‘neutral style’ and ‘real styles’. The neutral style has no distinctive features and its function is to provide a standard background to other styles.

Real styles are subdivided into the following categories:

1. Colloquial styles: a) literary colloquial, b) familiar colloquial, c) common colloquial.

2. Literary Bookish Styles: a) scientific, b) official documents, c) publicist (newspaper) d) oratorical, e) poetic

I. V. Arnold does not recognize the belles-lettres style as a separate category within the system of styles in the English language.

The peculiarities of the colloquial (non-normal) styles are regarded as follows:

- it is spontaneous, mostly oral speech;
- it is mostly performed in the form of the dialogue;
- it is less accurate because of the availability of feedback when the speaker can clarify his speech;
- it is characterized by the use of limited vocabulary, words of general semantics, and elliptical sentences;
- body language, gestures, facial expressions, intonation may come into play;
- the situation in which communication takes place is regarded as the context. The peculiarities of formal styles are regarded as follows:

- it is prepared, mostly written speech;
- it is mostly performed in the form of the monologue;
- the moments of encoding and decoding can stand apart in time;
- it usually has no territorial (dialectal) distinctions;
- it is characterized by the absence of direct feedback;
- its vocabulary and syntax are usually varied and precise.

I. R. Galperin's classification of functional styles

According to the function and peculiar choice of language means dependent on the aim of communication I.R.Galperin singles out five different styles within the English language. They are the following:

- 1) Belles-lettres style which falls into three varieties:
  - a) poetry proper, b) emotive prose, c) drama
- 2) Publicistic style which comprises:
  - a) speeches, b) essays, c) articles (political, social, economic published in journals, magazines)
- 3) Newspaper style which has several varieties:
  - a) newspaper headlines, b) brief news items and communications, c) advertisements and announcements, d) editorials
- 4) Scientific style with its two main distinctions:
  - a) the prose used in humanitarian sciences b) the prose used in the exact sciences
- 5) Official style represented in:
  - a) diplomatic documents, b) legal documents, c) military documents, d) business documents.

The Belles-lettres Style

The belles-lettres style is a generic term for three substyles: a) the language style of poetry, b) the language style of emotive prose, c) the language style of drama

Each of them has certain common features, typical of the general belles-lettres style. Each of them enjoys some individuality.

Scholars note the following common features of these substyles. Firstly, they have the common function, which is called “aesthetic-cognitive” This is a double function, which aims at the cognitive process, which secures the gradual unfolding of the idea to the reader, and at the same time it calls forth a feeling of pleasure, which is derived from the form the content is presented. This pleasure is caused not only by admiration of the selected language means and

their peculiar arrangement but also by the fact that the reader is led to form his own conclusions as to the purport of the author.

The purpose of the belles-lettres style is to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer.

This style rests on the following linguistic features:

1. Genuine, not trite, imagery, achieved by linguistic devices.
2. The use of words in contextual meaning.
3. A vocabulary which reflects to a greater a lesser extent the author's personal evaluation of things and phenomena.
4. A peculiar individual selection of vocabulary and syntax.
5. The introduction of the typical features of the colloquial language to a full degree (in plays) or a lesser degree (in emotive prose) or a slight degree, if any (in poems).

It should be noted that some scholars deny the existence of belles-lettres style (V.V. Vinogradov, Y. Stepanov, I.V. Arnold, Y. M. Skrebnev)

#### The Language of Poetry

The first substyle is verse. The feature of this style is its orderly form, which is based on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls forth syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement. Both the syntactical and semantic aspects of the poetic substyle may be defined as compact. The result is brevity of expression. Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

Rhythm and rhyme are distinguishing properties of this substyle. The phonetic features of the language of poetry constitute the external aspect. They strike the ear and the eye and therefore they are easily noticeable.

There are also lexical and syntactical peculiarities.

Among lexical peculiarities it is necessary to mention the so called 'imagery' it is usually defined as the use of language media which will create a sensory perception of an abstract notion by arousing certain associations between the general and the particular, the abstract and the concrete, the conventional and the factual. The image, as a purely linguistic notion, is something that must be decoded by the reader. Images are mostly built on metaphor, metonymy and simile.

Images may be divided into three categories: two concrete (visual, aural), and one abstract (relational).

Visual images are the easiest of perception. In other words, visual images are shaped through concrete pictures of objects, the impression of which is present in our mind.

"... and then my state,

Like to the lark at break of day arising  
From sullen earth..." (W. Shakespeare)

#### Language of Emotive Prose

The substyle of emotive prose has the same common features as the belles-lettres style in general; but all these features are correlated differently in emotive prose. The imagery is not so rich as in poetry; the percentage of words with contextual meaning is not so high as in poetry.

Apart from rhyme and rhythm, what distinguishes emotive prose from the poetic style is the combination of the literary variant of the language with the colloquial variant.

It would perhaps be more exact to define this as a combination of the spoken and written varieties of the language, since there are always two forms of communication present—monologue (the writer's speech) and dialogue (the speech of the characters).

#### Language of Drama

The third subdivision of the belles-lettres style is the language of plays. The first thing to be said about this variety of belles-lettres is that the language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions

But the language of the characters is not the exact reproduction of the norms of colloquial language, although the playwright seeks to reproduce actual conversation as far as the norms of the written language will allow

It follows then that the language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim which requires the use of non-literary forms and expressions.

The stylization of colloquial language is one of the features of plays which at different stages in the history of English drama has manifested itself in different ways revealing, on the one hand, the general trends of the literary language and, on the other hand, the personal characteristic features of the writer.

#### Publicistic Style

The publicistic style of language became a separate style in the middle of the 18th century. It also falls into three varieties, each having its own distinctive features. Unlike other styles, the publicistic style has a spoken variety, namely, the oratorical substyle. The development of radio and television has brought another new spoken variety, namely, the radio and TV commentary. The other two substyles are the essay (moral, philosophical, literary) and journalistic articles (political, social, economic) in journals and magazines.

The oratorical substyle is used in public speeches, addresses, parliamentary debates and printed publicist works, which are addressed to a broad audience and devoted to important social or political events, public problems of cultural or moral character. Publicist style requires eloquence and such works are often full of SDs.

Such communication requires clarity in the presentation of ideas, and its aim is to convince the readers / listeners of the truth of the ideas expressed, and at the same time to produce an emotional impression on the audience. Thus, the main features of this style are clear logical argumentation and emotional appeal to the audience.

The oral variant of publicist style is often close to spoken language in its emotional aspect. Indeed, in this case the author tries to approximate his text to lively communication, as though he were talking to people in direct contact.

The speaker can begin his speech with special formulas of address to the audience:

— Ladies and gentlemen! Mr. Chairman! Dear friends!

He may use such devices as asking questions:

— Sometimes it is said that man cannot be trusted with the government of himself Can he, then, be trusted with the government of others?

It is characteristic of this style to use repetitions.

— It is high time the people had recovered from the passions of war It is high time the people of the North and the South understood each other.... ("speech on the ending of the Civil War in the USA)

In its written form the publicist style is characterized by the use of logically connected syntactic structures in their full form, i.e. complete extended sentences connected by conjunctions clearly showing the relations expressed, but at the same time, an emotional impact is achieved by the use of emotionally coloured vocabulary.

#### The Essay

This genre in English literature dates from the 16th century, and its name is taken from the short "Essays" (experiments, attempts) by the French writer Montaigne, which contained his thoughts on various subjects.

An essay is a literary composition of moderate length on philosophical, social or literary subjects, which preserves a clearly personal character and has no pretence to deep or strictly scientific treatment of the subject. It is rather a number of comments, without any definite conclusions.

The characteristic features of the essay are:

- brevity of expression;
- the use of the first person singular;
- the use of connectives;
- the abundant use of emotive words;
- the use of such SDs as simile and metaphor.

Nowadays an essay is usually a kind of feature article in a magazine or newspaper.

#### Journalistic Articles

Irrespective of the character of the magazine and the subject matter—whether it is political, literary, popular-scientific or satirical, all the mentioned features of publicistic style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices. Words of emotive meaning, for example, are few in popular scientific articles. The language of political magazine articles differs little from that of newspaper articles. But such elements of publicistic style as rare and bookish words, neologisms (which sometimes require explanation in the text), traditional word-combinations and parenthesis are more frequent here than in newspaper articles.

#### Newspaper style

English newspaper writing dates from the 17th century. First newspapers carried only news, without comments. By the 19th century newspaper language was recognized as a particular variety of style, characterized by a specific communicative purpose and its own system of language means.

The content of newspaper material is diverse, it comprises news and commentary on the news, press reports and articles, advertisements and official announcements, as well as short stories and poems, crossword puzzles and other such like material for entertainment of the reader.

Newspaper style includes a system of lexical, phraseological and grammatical means serving the purpose of informing, instructing and entertaining the reader. As a result of this

diversity, newspapers contain not only informational, but also evaluative material — comments and views of the news-writer.

As the newspaper seeks to influence public opinion on various social, political or moral matters, its language frequently contains vocabulary with evaluative connotation, such as to allege (the person who allegedly committed the crime), or to claim (the defendant claims to know nothing about it) etc.

### ***Bibliography***

1. Widdowson, H.G. 1975. Stylistics and the teaching of literature. Longman: London. ISBN 0-582-55076-9
2. Simpson, Paul. 2004. Stylistics : A resource book for students. Routledge p. 2: "Stylistics is a method of textual interpretation in which primacy of place is assigned to language".
3. Attenborough, F. (2014). "Rape is rape (except when it's not): the media, recontextualisation and violence against women". *Journal of Language Aggression and Conflict*. 2(2): 183-203.
4. Davies, M. (2007) The attraction of opposites: the ideological function of conventional and created oppositions in the construction of in-groups and out-groups in news texts, in L. Jeffries, D. McIntyre, D. Bousfield (eds.) Stylistics and Social Cognition. Amsterdam: Rodopi.
5. Simpson, Paul. 2004. Stylistics: A resource book for students. Routledge p. 3: "The preferred object of study in stylistics is literature, whether that be institutionally sanctioned 'literature' as high art or more popular 'non-canonical' forms of writing."
6. Jeffries, L. (2010) Critical Stylistics. Basingstoke: Palgrave.
7. Montoro, R. (2006) Analysing literature through films, in G. Watson, S. Zyngier (eds.) Literature and Stylistics for Language Learners: Theory and Practice. Basingstoke: Palgrave, pp. 48-59.

## **ФУНКЦИОНАЛЬНЫЕ СТИЛИ ЯЗЫКА**

***Зейналова Сабина Закир кызы***

***Резюме***

Функциональный стиль-это система взаимосвязанных языковых средств, служащих определенной цели в общении. Именно согласование языковых средств и стилистических приемов формирует отличительные черты каждого стиля, а не сами языковые средства или стилистические приемы. Каждый стиль, однако, может быть переосмыслен одной или несколькими ведущими чертами, которые особенно бросаются в глаза. Например, использование специальной терминологии является лексической характеристикой стиля научной прозы, по которой его легко узнать

## **DİLİN FUNKSIONAL STİLLƏRİ**

***Zeynalova Səbinə Zakir qızı***

***Xülasə***

Funksional üslub ünsiyyətdə müəyyən məqsədə xidmət edən bir-biri ilə əlaqəli dil vasitələrinin sistemidir. Bu, dil vasitələrinin və ya üslub vasitələrinin deyil, hər bir üslubun fərqli xüsusiyyətlərini formalaşdıran dil vasitələrinin və üslub vasitələrinin əlaqələndirilməsidir. Lakin hər bir üslub, Xüsusilə nəzərə çarpan bir və ya bir neçə aparıcı xüsusiyyətlə aydınlaşdırıla

bilər. Məsələn, xüsusi terminologiyadan istifadə elmi nəsr üslubunun leksik xüsusiyyətləridir və onun asanlıqla tanınması mümkündür.

*Rəyçi: Baş müəllim Əhmədova Vüsalə*

*Leksika və ölkəşünaslıq kafedrasının 22 aprel 2022 il tarixli iclasının 09 sayılı protokolu*

*Daxil olduğu tarix 28 aprel 2022-ci il*

UOT:811.

## AFRİKA-AMERİKA VERNAKYULAR İNGİLİS DİLİ VƏ ONUN ÖZÜNƏMƏXSUS XÜSUSİYYƏTLƏRİ

*Əliyeva Nəribə İslam qızı, Nuriyeva Aysel Yusif qızı*  
*Gəncə Dövlət Universiteti*

**Xülasə:** *Afrika Amerika İngiliscəsi, İngilis dilinin sosial bir dialektidir. Bu məqalədə Afrika-Amerika Vernakyular İngilis dili ilə Britaniya İngiliscəsi arasındakı fərqlər, həmçinin Afrika-Amerika Vernakyular İngilis dilinin hazırkı inkişafı və istifadəsi araşdırılmışdır.*

*Afrika-Amerika Vernakyular İngilis dili, ilk öncə üç bölgünün - sosial sinif, etnik və ərazi bölgülərinin kəsişməsi kimi yaradılan bir kommunikativ və sosial sistemdir. Qara İngilis dili sosial dialekt olaraq 17 -ci əsrdən bəri mövcuddur, lakin bu termin 1969-cu ilə aiddir. Hal - hazırda qaradərili amerikalıların 80% -i Afrika -Amerika İngilis dilində danışır.*

*Afrika Amerika İngiliscəsindən müasir ədəbiyyatda, musiqidə, kütləvi informasiya vasitələrində, gündəlik söhbətlərdə və s. geniş istifadə olunur.*

*Qara İngilis dili, Afrika - Amerika İngiliscəsi, Qara Dialekt, Qara Vernakyular İngilis dili və ya Ebonika olaraq da adlandırılan Afrika Amerika İngiliscəsi dil müxtəlifliyidir.*

*Afrika-Amerika Vernakyular İngilis dili dünyanın bir çox yerində istifadə edilmişdir: ABŞ, İngiltərə, Afrika, Qərbi Hindistan, Vanuatu, Papua Yeni, Qvineya, Şimali Avstraliya, Vyetnam və s.*

**Açar sözlər:** Kreol, kod dəyişdirmə, şirin söhbət, ləhcə, standart dil, tələffüz

**Key words:** Creole, code switching, sweet talk, dialect, standard language, pronunciation

**Ключевые слова:** Креол, переключение кодов, сладкая беседа, диалект, стандартный язык, произношение.

Afrika - Amerika Vernakyular İngilis dili Amerikan ingiliscəsinin bir dialekt forması kimi də tanınır. Ona çox vaxt Afrika Amerika ingiliscəsi, Afrik-Amerika xalq dili, standart olmayan İngilis dili və s. də deyilir. Afrika - Amerika Vernakyular İngilis dili həm özünəməxsus xüsusiyyətlərə, həm də İngilis qrammatikasının ümumi sisteminin xüsusiyyətlərinə malikdir. Onun öz qrammatika və fonologiya qaydaları vardır. Bu xalq dilinin üstün xüsusiyyəti isə forma və quruluşundakı fərqliliklərdir. Afrika - Amerika Vernakyular İngilis dili haqqında danışırıqsa, "ola bilər", "bəzən", "tez -tez" və ya "ümumiyyətlə" kimi ifadələrdən çox istifadə etməliyik. Afrika-Amerika İngiliscəsində danışarkən eyni insan öz nitqində xəbərin cəmdə işlənməli olduğu yerlərdə xəbəri bir yerdə cəmdə, başqa bir yerdə isə