

# Individual and Author's Non-Formations as a Dominant Language of Tatar Poetry of the First Half of the XX Century<sup>1</sup>

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## Abstract

The article is devoted to the study of linguistic-stylistic features of Tatar poetry of the first half of the XX century and the identification of the style-forming properties of new lexical means in the language of fiction; it reveals the artistic and aesthetic features and semantics of new formations in the language of poetic texts; explores the methods of formation of new lexical units, which until now have not become the object of special linguistic research. The relevance of the research topic is explained, first of all, by the possibility of revealing the behavior of new formations at different levels of the language and is determined by the need to study new individual-author formations in Tatar poetry. The scientific novelty of the research lies in an interdisciplinary approach: interdisciplinary analysis made it possible, on the one hand, to more fully identify the specifics of the “poetic style” of the Tatar literary language in the first half of the XX century, and, on the other hand, to develop a methodology for studying the stylistic patterns of the formation of the language of poetic texts.

In relation to the research problems, the set of existing basic research methods is effectively used: descriptive (generalization techniques and interpretation of the material under study), comparative-historical methods, partial and continuous sampling techniques, systematization of units by denotative classes, elements of component, contextual, and etymological analysis.

The study proved that any changes in the social, literary and aesthetic process, the history of the Tatar literary language transform not only the ideological and meaningful layer of poetic works but also the stylistic background of their language. The authors established that in the poetic language of the first third of the XX century, lexical units and grammatical forms are formed by suffixation, phonetic

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<sup>1</sup> Please cite this paper as follows:

Yusupov, A. F., Yusupova, N. M., Kadirova, E. Kh., & Kudryavtseva, R. A. (2019). Individual and author's non-formations as a dominant language of Tatar poetry of the first half of the xx century. *Journal of Research in Applied Linguistics*, 10(SP), 1125-1131.

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method, and abbreviation. Poetic language strives for brevity as much as possible, in terms of the use of linguistic units, the author's choice of linguistic and stylistic means, and differs from other types of works.

**Keywords:** Linguistic Stylistics; Poetry Language; Neologism; Lexical Units; Suffixation.

## 1. Introduction

The language of poetry opens up wide prospects for the use of voluminous series of expressive-stylistic constructions and stylistic figures representing a whole linguistic-stylistic system. It differs from a prose literary text, where words and even linguistic means acquire a semantic and stylistic coloring characteristic of poetry. The language of the poetic text, which has a system of figurative forms expressed by linguistic and extra-linguistic means, is associated with the element of the language; it manifests itself in an endless updating of the stylistic and figurative structure of the poetic work.

The Tatar poetic language of the first half of the XX century is a specific stylistic sphere of text functioning, which is formed in it through the use of peculiar structural-semantic and linguistic-stylistic mechanisms.

The objective of this research is a system-complex analysis of individual author's neologisms in the word-building and functional-stylistic aspects, as well as the characteristic of such a study of new trends in the formation and use of individual author's lexical units.

The study of the linguistic-stylistic system allows us to state the features, designs, and elements that took an active part in the formation of the individual style of poets but could not be studied in the framework of traditional stylistics. Since the linguistic-stylistic system of Tatar poetry of the first half of the XX century makes it possible to consider not only the language but also the content, form, functions, and ideological and aesthetic attitudes of the text of the poetic work. A significant part of the analysis and the subsequent stylistic synthesis in the study is devoted to the analysis of the poetic text; in this aspect, stylistics is included in the poetics and theory of literature. The interdisciplinary aspect of the work determines the methodological basis of the study: the work by Turkologists (Akhunzhanova et al., 2016; Ganiev, 1973; Husnutdinov et al., 2017; Afriyani et al., 2018) and Russian linguists (Gadzhimuradova, 2003; Timashova, 2011) contributed to the study of the stylistic patterns of the formation of the language of poetic texts; while works on the history of the literary process were used to identify the specifics of the "poetic style" of the Tatar literary language in the first half of the XX century, (Ibragimov & Zakirzyanov, 2016; Khaybullina et al., 2017; Zagidullina, 2017; Yusupova et al., 2018) and literary criticism (Abrams & Harpham, 2009; Yazdekhashti, et al, 2015).

## 2. Methods

In relation to the research problems, the set of existing basic research methods is effectively used. The methodological basis of the study is the experience accumulated in domestic and foreign Turkology, as well as Oriental studies, of the hermeneutic analysis of the language of written texts based on a system-functional approach to the language. The selection and analysis of language units were carried out on the basis of a set of research methods and techniques: *partial and continuous sampling, systematization of units by denotative classes, elements of component analysis were used*. Generalization and interpretation of the observation results were carried out on the basis of the method of *scientific description*. The *comparative historical method* was used to analyze lexical units in the diachronic aspect in relation to the modern Tatar literary language.

## 3. Results and Discussion

Changes in the literary process and in society, first of all, are reflected in poetry; in this regard, poetic works make it possible to clearly see the changes taking place in the history of language. Therefore, the study of the language of Tatar poetry of the XX century, in particular, the features of using new words in it, their function in the structure of the text, is one of the most important areas. As you know, the process of enriching the language dictionary, the emergence of new words, expanding the meanings of the words “is associated with the political, economic, and cultural life of the people. In the Tatar language, especially at the beginning and middle of the XX century, many new words appeared” (Zakiev, & Hisamova, 2015).

Modern Tatar linguistics has the following word formation methods observed: “1) phonetic method; 2) suffix method; 3) word merging; 4) fusion; 5) a phrase with the addition of a suffix becomes a compound word (addition of a phrase with a suffix method?); 6) conversion (lexical and grammatical method); 7) lexico-semantic method; and 8) abbreviation.

Suffixing, word merging, fusion are the most productive ways. Conversion and lexical-semantic methods are far from “productive” (Zakiev & Hisamova, 2015). In the 1920s, new words in Tatar poetry, as a whole, were formed precisely by these methods. In the framework of this article, we will focus on rare or obsolete forms [179].

Poetic language strives for brevity as much as possible, in terms of the use of linguistic units, the author's choice of linguistic and stylistic means, and differs from other types of works. In this regard, most examples of new words that have arisen in the Tatar language of the studied period relate to the suffixation method. As can be seen from the examples, the predominant way of transferring a noun using a suffix into a verb is especially prevalent; the base model + *-la / -lä (-lyj / -li)* is actively used: *baraban – barabanlana* ‘барабан – beat a drum’, *orden – ordenlana* ‘орден – be awarded the order’, *čükeč - čükečlänä* ‘молот – to hammer’, *miting – mitinglyj*

‘МИТИНГ – hold a meeting’, *kiñäş – kiñäşli* ‘совет – (he) advises’, etc. The suffixes *-la / -lä* join the adjective base: *tübän - түbänlä* ‘low - make low’.

Most of these verbs that are present in Tatar poetry of the 1920s are not preserved in the modern Tatar language, the meaning of some of them is conveyed through the construction of the 'noun + auxiliary verb' but most of the literary language have no equivalents. The language of works contains forms of the participle formed with the suffixes *-la / -lä*: *baraban - barabanlap* ‘drum - with a drum, *Marsel’eza - marsel’ezalap* ‘Marseillaise - from Marseillaise’, etc.

In poetic language, the suffixes that transform a noun into a verb are not limited to this; examples include ones formed according to the model 'stem + *-aj / -äj*: *bäjräm - bäjrämäj* ‘holiday - celebrate (celebrate)’. The suffixes *-aj / -äj*, joining the adjective base, participate in the creation of new verbs: *tübän - түbänäj* ‘low - be low’.

The language of Tatar poetry of the studied period uses artificial dialects alien to the Tatar literary language. They are often created on the basis of the model 'derived stem *-čan / -čän*, which is not used to create adverbs of the modern Tatar language: *bol’şevik - bol’şevikča* ‘Bolshevik - Bolshevik’. In the literary plan, such experiments of poets are explained by avant-garde searches, their works clearly show the desire to move away from the obsolete, outdated to the new. H. Tufan called the desire to hold on to the old in his time with the word “ÄBIZM” and proposed the technique of a new verse.

The abbreviation is the appearance of new words in a language due to abbreviations. “In the Tatar language, the first words formed in a similar way appeared in the late XIX - early XX century. But they did not get much development then. After the revolution, quite a few abbreviations appeared (Zakiev & Hisamova, 2015). As a reflection of the changes taking place in society, the abbreviated words begin to penetrate abundantly into the language of fiction, on the other hand, this phenomenon is explained by the requirements of rhyme and rhythm, compliance with the rules of the construction of the poem, the desire of the language for brevity. In the language of poetry, abbreviations of both Türkic-Tatar origins are widely used (for example, ÄBIZM - the school of adherents of antiquity in literature), as well as *VKP, APP, terabkop, Nepman, kommunkhoz*, and others that penetrated from the Russian language.

The writers invented separate words themselves and included them in their works: *zäñbürçelär - zäñbürçelär* literally means ‘supporters of the blue wolf’.

As can be seen from the above examples, among the abbreviated words there are those formed from the first letters, and those formed from individual elements of phrases were also used. Of course, new words must correspond to the internal laws of the language, if they are formed by the method of random abbreviations, they disappear in the process of further development of the language.

The phonetic way of forming words is not productive both in the modern Tatar language and in poetic samples of the studied period. As you know, only when phonetic or prosodic changes change the meaning of a word, they are characterized as phonetic word formation. “The main phonetic phenomena of the Tatar language are reflected in reduction, elizia, assimilation, and other methods of word formation” (Zakiev & Hisamova, 2015). According to scientists, several phonetic changes (omitting individual sounds in a word, alternating sounds, changing stress and palatalization of the stem), leading to a change in the meaning of the word, in the Tatar language are the ways (methods, techniques) of word formation (Ganiev, 1973).

The language of Tatar poetry of the studied period commonly uses the phenomena of reduction and elisions. Their active use is explained by the subordination of poetic speech to their rhythm and rhyme, and the regularity of the structure of the verse:

- examples of elizia: *tüzä almagač – tüzalmagač, tüzälmäde, basa almyjča – basalmyjča, jäşerä almyj – jäşepälmi*, etc.

- reduction: *jögerä – jögrä, sugyşuyp – sugşyp, tärüzägä – tärüzgä, urny – urny*, etc.

As can be seen from the above examples, as a rule, phonetic methods do not lead to a change in the semantics of a word, therefore we consider them to be only a trend associated either with the creation of a new form or in connection with the spelling of a word. In some cases, phonetic phenomena can lead to a change in the meaning of the word, such words are not used in the Tatar literary language and are not recorded in dictionaries: *küzätüče - küzätče ‘observer, observer’*.

#### 4. Summary

1. Changes in the literary process and in society, first of all, are reflected in poetry; in this regard, poetic works make it possible to clearly see the changes taking place in the history of language. Therefore, the study of the language of Tatar poetry of the first half of the XX century, in particular, the features of using new words in it, their function in the structure of the text, is one of the most important areas.

2. As a result of the study, it is claimed that the dominant method of word formation in the language of poetry is suffixation. As can be seen from the examples, the predominant way of transferring a noun using a suffix into a verb is especially prevalent, the following models are actively used: *stem + -la / -lä (-lyj / -li), stem + -aj / -äj*.

3. It should be noted that most of the verbs formed with the suffixes *-la / -lä* are not preserved in the modern Tatar language and most have no equivalents, the meaning of some of them is transmitted using the construction of the *noun + verb / auxiliary verb*. Artificial dialects alien to the Tatar literary language are also used in the language of Tatar poetry of this period. They are often created on the basis of the

model *derivative stem* + *-čan / -čän*, which is not used when creating adverbs of the modern Tatar language.

4. In the language of poetry, abbreviations of both Türkic-Tatar origin are widely used (for example, ÄBIZM - the school of adherents of antiquity in literature), as well as words penetrated from the Russian language. It was revealed that poets invented individual words themselves and used them in their works. The phonetic way of forming words is not productive both in the modern Tatar language and in poetic samples of the studied period.

## 5. Conclusions

Thus, any changes in the social, literary and aesthetic process, the history of the Tatar literary language transform not only the ideological and meaningful layer of poetic works but also the stylistic background of their language. In the poetic language of the first half of the XX century, new words are formed by suffixation, phonetic method, and abbreviation. The above examples show that the words formed by suffixation constitute the vast majority. The widespread use of new words in poetic speech is explained by the influence on the language of the changes taking place in the literary process and society, the poets' desire for something new in the technique of creating a poem, in figurative speech, and their avant-garde searches.

## Acknowledgments

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

This study was conducted with within of the Russian Foundation for Basic Research (RFBR) and the Government of the Republic of Tatarstan within the framework of scientific project No. 18-412-160008.

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