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Interpretation of non-standard words in poetic discourse: examples of Kazakh poetry

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Abstract

We present a study that investigates the verbal association of poetry in expert and non-expert readers. The associative Theory of Linguistic Creativity is used as a methodological tool. As a result, the processive creativity of the reader interpreting multi-meaningful poetic utterance is directed by linguistic mechanisms used by the poet for de-canonizing linguistic units' form and function and constructive principles of the poet's modeling of the verbal associative context. In conclusion, the choice of the 'right' words always remain for the poet one of the priorities.

Interpretación de palabras no estándar en el discurso poético: ejemplos de poesía kazaja

Resumen

Presentamos un estudio que investiga la asociación verbal de la poesía en lectores expertos y no expertos. La teoría asociativa de la creatividad lingüística se utiliza como herramienta metodológica. Como resultado, la creatividad dominante del lector que interpreta el enunciado poético de sentido múltiple está dirigida por los mecanismos lingüísticos utilizados por el poeta para des-canonizar la forma y función de las unidades lingüísticas y los principios constructivos del modelado del contexto asociativo verbal del poeta. En conclusión, la elección de las palabras "correctas" siempre queda para el poeta como una de las prioridades.

Palabras clave: Poesía, Literario, Significado, Palabras no estándar.

1. INTRODUCTION

The poetic lexicon, as a rule, differs from the dictionary of ordinary, everyday speech. At different times, this distinction may be expressed in different ways. Differences of poetry from other types of speech are largely in the fact that in poetry words are used not in their usual meaning, but an individual, figurative, sensual reflection. Unusual can be individual words and expressions, used in a sense that is unusual for them (Poetisms), or a creatively transformed vocabulary of an individual poet. They cannot coincide not only with the everyday dictionary but even with the dictionary of the prose of the era. And if a

non-colorful vocabulary is very easy to show with some examples, then a vocabulary with additional coloration can rather be felt or determined with the help of special analysis and calculations.

New meanings of poetry arise through the art of catching a figurative resource in words and skillfully combining them into combinations, which, as a result, creates a verbal and expressive language. Poetry expands the meanings of words, allows them to be perceived in all their diversity. This is due to the fact that the words in poetry are freer than in the commonly used language, less connected by stable combinations and clichés. This is a consequence of the fact that one of the main tasks of poetry is to see the unusual in the familiar, to reveal the true possibilities of language (ROSSMAN & FINK, 2010).

In this paper, we present the dynamic process of meaning construction for cases of deliberate language nonconformity in poetry, e. g. poetic nonce-words, foregrounded semantic syncretism, lexical combinability violations, morphological deviations, etc. More specifically, we aim to investigate one of the principal subjective aspects of literary reception – the reader's associations on different characteristics of a given poem. One of the focus of this study is on analyzing the dynamics of constructing meaning as the deliberate use of linguistic inconsistencies in poetry, poetic unambiguous words based on semantic syncretism, violations of lexical combination, morphological deviations and its influence on reader's perception.

Striving for accuracy and brightness of expressions, the poet can create his own words (Neology), and can use common words, but not in the way everyone does. This applies to individual words and their combinations. As in poetry, everything can be combined with everything, and only the author himself is entitled to limit himself, who can at the same time proceed from his preferences or from what is accepted in a particular epoch or within a particular direction.

2. METHODOLOGY

As a method of studying the interpretation of non-standard words in the poetic discourse, the method of the associative experiment is chosen. It consists of studying the possibilities of using author's creative combinations on the material of poems of Kazakh poets. The theoretical basis of the study is the scientific evidence of psycholinguistics that the phenomena of reality, perceived by a person in the process of activity and communication, are displayed in his mind.

The associative theory of creativity JACOBSON (1981) explains that creative people have flatter associative systems and can more fluently regain associative elements by binding them to form creative ideas. The current improvement of the theory emphasizes that creativity is related to a more effective way of accessing associative memory (BENEDEK & NEUBAUER, 2013). It was also proved that

creativity is depicted to the higher assessment of concept relatedness MEDNICK (1962) and depends on extremely adaptive executive functioning. Linguistic imagination of the poetry reader occurs under loosely prearranged conditions: peculiarities of language expression govern the generation of uncommon conceptual associations; under specification of linguistic forms and multiplicity or obscurity of the poetic text organization exaggerates association divergence.

The associative theory of language GRIDINA (1996) and the basic constructive principles of its implementation are associative integration, associative overlay, associative derivability, imitation, associative provocation. This GRIDINA's (1996) theory disputes the fact that the meaning production and understanding of cases of deliberate verbal changes and manipulations, apparently, is a process of modeling a specific associative context of the word functioning. The main idea of this theory is the concept of the associative capacity of a word, a theoretical construction that should explain the various associative shifts in the foreground (FAUCONNIER & TURNER, 2002).

The idea of associative capacity comes from the idea that every aspect of the formal and semantic structure of a word carries the possibility of actualizing the speech of non-contextual and contextual associations. The associative ability of a word includes areas of non-contextual associative correlation, i.e. e. traditional intra-verbal associations (pairing of form and content) within the semantic

structure of one linguistic unit and interverbal associations between two or more units in lexically fixed constructions; Contextual associative correlation, i.e. Verbal associative connections are important in the current situational context. Thus, a speech play is an awareness of the associative ability of a word with the intention of changing stereotypical verbal associative connections (GIORA, 1997).

The associative strategy of lingua-creativity is implemented in accordance with special constructive principles, with the help of operational linguistic mechanisms and private linguistic techniques that simulate the associative context of a word in given parameters. The associative context of the word as a condition for the realization of linguistic creative effects provides for the de-automatization of the sign, being created on the principle of deviation from the language standard.

One of the basic concepts of the associative theory of linguistic creativity is the associative potential of word (APW) (EVANS, 2010): A word as a two-sided language sign characterized as a complex structure of the content and the expression in the system of language and speech activity, causes various associative reactions both in the process of its generation and in the future use (ABISHEVA, 2010). The concept of the associative potential of a word covers various aspects of the sign as units of language and speech, allowing to predict possible links and directions of actualization of lexical units, on the one hand, and defining deviations from standard implementations of

system-defined capabilities, on the other (REZAEI & NEMATI, 2017).

Ethno specific representations of the natural concept are characteristic of the national poetic discourse. For example, the structure of the concept NIGHT (opposite to the structure of the concept DAY) contains this part of the day, accompanied by signs of darkness, silence, and tranquility. A poet may have his vision, which is expressed by a hidden (implicit) form. For instance, the night is like a dark veil, the night is silent, the night is deaf closing the curtains, turning off the light, go to sleep, night, the night is audacious, sinful. What a blatant night does not give rest to a man (HOFFSTAEDTER, 1987). Black is darkness; the veil is pleasant, soft; peaceful silence (tactile association). Silent, deaf - the absence of any sound, so it seems to be a good night (sound associations). The description of the night by means of negative connotation (the night of the fallen and insolent) reflects an ethical assessment that is contrary to the norms of morality.

3.   RESULTS AND ANALYSIS

To carry out a mirror analysis of the answers to the students of these faculties, mirror questionnaires were proposed: read poems in the Kazakh language of two authors, representatives of two epochs - the XX and XXI centuries. The poems of Makatayev Ol shagty Kaytem

and an excerpt from Sh. Sariev's poem Erten Akpan was proposed. During the survey, these poems were given without naming the authors, so that the respondent chooses a poem he loves and explains his choice, and also, if possible, to tell the names of the authors. Then several general questions were asked: Do you like poetry? What Kazakh poets can you name?

It should be noted the similarity of the arguments of students of the humanities and natural sciences to the question of why they liked this or that poem. So, in the answers of students of natural sciences, the phrase it is clear to me finds a response in me 6/25; in the responses of students of humanitarian specialties - finds a response in me (3/25), close to me (5/25). However, in the answers to the humanities, there are thoughts that have not been heard in any of the responses of students of natural specialties: this poem is in tune with my personal experience, I also write poetry, and therefore I understand the poet (3/25). In response to a question about attitudes towards poetry, 11 out of 25 humanitarian informants expressed the same idea in a similar way: poetry helps answer my life questions, sometimes in poetry I find answers to questions that personally concerns me, poets can express the feelings that I have but cannot describe and articulate.

The method using the keywords question and answer allows us to distinguish two types of dialogue: a standard dialogue between the poet and the amateur reader (a representative of a non-language profile); a creative dialogue between a poet and an admirer of Kazakh

culture (representative of a language profile). To the question What kind of Kazakh poets can you name? The names of Abai Kunanbayev, Magzhan Zhumabayev, Mukagali Makatayev, and Tumanbay Moldagaliyev were voiced.

Table 1. The most popular Kazakh poets among Liberal arts and Science students
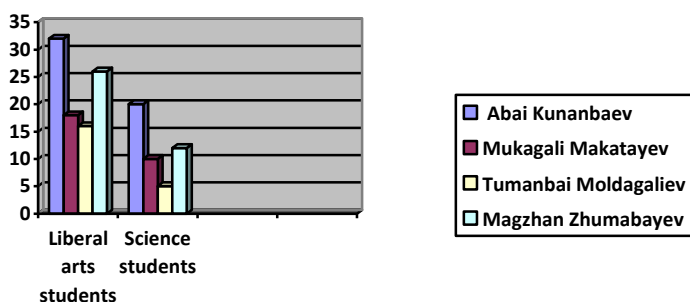

Ranking poets on the basis of popularity among students of various specialties once again proves the leading position of the Great Kazakh poet Abay Kunanbayev. A comparative analysis on the subject of interest in the study of the work of Kazakh writers and the reading of their poems shows a decrease in such interest among students of non-linguistic specialties like biology, chemistry, and ecology.

This indicates that many students are not familiar with poetic tools: the transformation of the meaning of words and expressions, dynamic processes in the construction of sentences. It follows from the above that there is a need to strengthen work on the formation of

reading literacy as the main component of functional literacy - one of the leading competences of the 21st century.

Let us consider what associations students had when reading a poem by the famous Kazakh poet M. Makatayev, Ol shakty kaitem (Moments in life). The associative words which were expressed by students of both faculties were similar. When reading a verse, they indicated some keywords: The Kazakh steppe, a warm feeling for the homeland, nature, a yurt, and the general life of the Kazakh people. The author describes some moments of typical Kazakh's life, his feelings, environment, and routine.
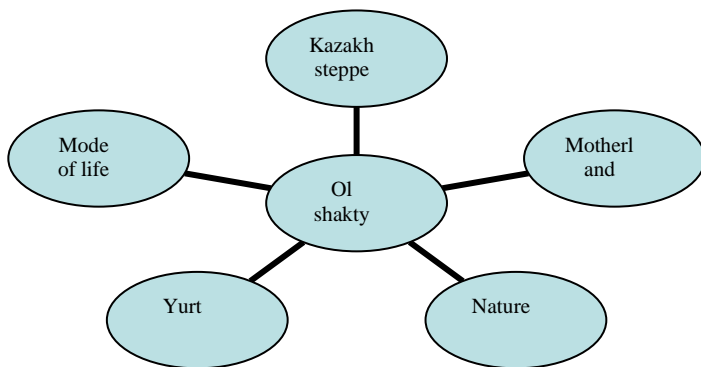
As for the second poem Shomishbay Sarieva Tomorrow February… many research participants wrote that the poem about winter, and cause associations with harsh days, snow-white nature, and abundant snow. Two respondents noted the influence of winter on life

situations, describing it as a severe season, which is a test for a person. However, winter is replaced by warm days, which is the personification of happiness and joy. It is a moment of nature awakening.

To the question, are there unusual language phenomena in the poems that distinguish them from the standard Kazakh language? Or prevents to understand the essence of the poem? Only three students noted the abbreviation of some words, the violation of the word order in sentences. For example, Panamyz Turar Zaryag-Bop, here: the use of the abbreviated BOP instead of the full form of the BOLYP verb is justified by rhyme. Or Baqanyń hory (choir) bastalǵan, here: a hidden comparison of the crowd with the choir of frogs as we know, the behavior of frogs is not typical of the choir, it is a figurative language, which is personification. In this case, we are seeing something nonhuman behavior as human. In the poetry of this kind, combinations depend on the art of the author to grasp the expressive resources in linguistic units, skillfully combine them and use them in an artistic text.

4. DISCUSSION

The associative theory of linguistic creativity presents an approach to studying deliberate linguistic nonstandardness via transformations of associative perception stereotypes. Such an

approach calls attention to the associative strategy of producing and comprehending deliberate language innovations and deviations. An associative strategy of linguistic creativity demands from the addressee to combine divergent aspects of old/assimilated knowledge on the associative basis into new associative systems meeting conditions of non-standard language functioning. We argue that lingua-creative meaning construction is determined by two dialectically operating factors: foregrounding of stereotypic parameters pre-designed by the language system and actualized contravention of language system and uses stereotypes. The language user producing or comprehending deliberate linguistic anomalies is semantically flexible enough to grasp the paradox between linguistic normativity and potential possibilities of norm violating and to construct the novel meaning making use of this paradox. Processive creativity of the reader interpreting multi-meaningful poetic utterance is directed by (1) linguistic mechanisms used by the poet for de-canonizing linguistic units' form and function and (2) constructive principles of the poet's modeling of the verbal associative context (associative juxtaposition, associative imitation associative inference, associative clash, etc).

These assumptions have meaningful implications for theoretical frameworks of lingua-creative cognition. By examining complex sense-making in the poetry reader's interpretative activity, there are many opportunities to investigate the non-conventional meaning construction as a creative thinking process. The associative theory of linguistic creativity puts into a new perspective the analysis of

complicated relations between non-standard linguistic form, its semantic subject matter, and conceptual content. The theory gives an adequate explanation to verbal association shifts prompting for novel conceptual associations resulting in unique mental representations. When the reader is confronted with text containing unusual combinations of familiar words, he will most likely look for poetic meanings in these words. And many poets deliberately use this.

5. CONCLUSION

Words in poetry have their own story. If a word exists in a language, it is not necessary that it will be found in poems. In some historical periods, a certain word may become especially popular or, on the contrary, will not be used at all. Often this is due to how human life has changed during this time: thus, the words cab driver and coachman are much more frequent in the poetry of the 19th century, when horse-drawn transport was the main means of transportation, and in poetry of the 20th century there are much less only in stylizations or works on historical themes. Old realities disappear, but new ones come instead, for example, the words telephone or automobile appear in the poetry of the twentieth century along with the spread of these technical devices.

There are some words that have long existed in the language but have become popular only in certain historical conditions. Such, for

example, is the word cosmos, which was found in the philosophical writings of the 18th-19th centuries, but not in poetry. In the twentieth century, the conquest of space by man becomes an important topic for all the arts, including poetry, and the frequency of this word increases.

Sources of the poetic dictionary can be very diverse, poets borrow new words from the language of philosophy, science, from everyday speech. Among other features characteristic of poetic language is the use of a large number of proper names, poeticisms, and neologisms. Some poets prefer to contrast different types of vocabulary, for example, philosophical and household vocabulary is found in the same environment or, on the contrary, try to stay within a limited vocabulary. In any case, the choice of the right words always remains for the poet one of the priorities.

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