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The role of speech expressive means in Spanish poetics

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ABSTRACT

In recent years, the interest of researchers towards the problems of modern poetry has steadily increased. Poetic language became a research object of many scientists of the national and the foreign linguistics. The majority of the linguists who study a poetic language believe that the linguistic analysis of the poetic text can be carried out in accordance with different principles. However, the specific nature of the poetic language should be always taken into consideration.

Key Words: *Poetic language, Linguists, Poetic text, Spanish poetry, Literary, Trope, Metaphor and Stylistic figure and Anaphora*

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I. Introduction

According to Fateeva (2004), «it is necessary to reconsider the very linguistic definition of the «word»..., in the process of the analysis of the modern poetry language; Hence, the idea of the structured form of the word becomes relative, as well as the impossibility of punctuation and pauses within it» (Vedenskaya, 2000).

Words are the minimum units of communication. For instance, message elements which may become a minimum sentence, in fact indicate that a part of the word cannot substitute a sentence. A word surrounded by the poetic context does not tend to expose the clarity of a meaning, but inclines to reveal the uncertainty of semantic features as well as semantic complexity.

Every poetic text in a certain way represents a system correlated with the facts. Consequently, any shift of these relations, as well as the change of any particular fact is dramatically felt, assisting with evaluation and defining the role of the element, which has undergone a change.

It is worth pointing out that a poetic language is commonly named as a figurative language. A literary word is not inferred in the matter of certainly being metaphorical. "It is possible to bring forward a plenty of nonmetaphorical poetic words, phrases, and even the whole works. But the true meaning of the literary word is never hidden in its literal meaning" (Vinocur, 2006).

II. Scope of study

Moreover, the study of the poetic language is not a simple extrapolation of the revealed natural language laws into the functional-stylistic sphere, hence a poetic speech, as it has often been noted, represents a particular area of the most intensive use of language resources.

Being a science of expressive means system in a literary work, poetics studies the specifics of styles and genres of literature, trends and tendencies, styles and techniques and the works of certain authors as well. Means of expressiveness of the poetic language have a fundamental importance to understand the very term apoetic language. The poetic language is represented to be systematic on the level of expressive means, which are given in reality and potency of the language system, defining both the possible inventory of expressive means and their volume.

It is obvious, that tropes and figures play a significant role in the theory of the poetic language. Trope (from the Greek. tropos – turn, direction, way) – is the use of figurative language – via word, phrase, or even an image – for the artistic effect, such as using a figure of speech. It embodies the figurative interpretation of the reality.

There are several definitions of tropes in linguistics. For example, [Skrebnev \(1983\)](#) states that "a set of tropes can be presented as logically complete, regular system, based on the generic concepts of quantity and quality of relationships, similarities and opposites" ([Kostomarov, 1971](#)). "At the heart of every trope lies a comparison of the phenomena similar or correlated with some kind of features" ([Moskvin, 2006](#)). The trope is "any linguistic unit, which has a biased meaning beyond its literal meaning". Professor [M. I. Panov](#) gives an exhaustive definition and classification of these complex concepts, based on the theoretical materials: "Tropes are phrases based on the use of words in a figurative meaning for their intensification" ([Screbnev, 1983](#)).

Tropes are figurative means of the poetic speech. Using the word in a figurative meaning in the poetry makes possible to compose the text more expressively and emotionally.

Thus, the analysis of the works of Spanish poets revealed that the following types of tropes are mostly used in the Spanish poetry.

III. The basic part

The metaphor is one of the most vivid means of expressiveness in the Spanish poetry. The author uses the following metaphor in identifying the guitar strings: *cincoespadas* (five daggers):

*Oh guitarra!
Corazónmalherido
porcincoespadas*

The following semantic unit in its literal meaning is connected with the concept of "cutting – chopping an object of particular shape that serves to determine the functional goals". They are relatively small sized objects and their compact design favors the effective attainment of various utilitarian-practical purposes. So, the dagger can be used as a domestic appliance – cutting products (in this way, according to the legend, a set of kitchen knives produced today by the famous Spanish company «Arcos», have emerged). Dagger is the constant companion of every Spaniard in the old times; an obligatory accessory of a national costume, as well as the guitar that is a favorite national musical instrument.

Hence, the personification of the guitar as a creature with a soul able to cry: («Empieza el llanto / de la guitarra» - "Wailing of the guitar/begins"). Personification – a kind of metaphor, assigning the living beings' properties to the inanimate nature objects.

Comparison is a trope based on the comparison of the objects according to their similarity, which may be explicit, distant or unexpected:

*En la mitadelbarranco
lasnavajas de Albacete
bellas de sangrecontraria,
relucencomo los peces.*

It should also be noted that any work of art is impossible without stylistic figures, which act as special syntactic constructs serving to intensify the figurative - expressive function of the speech. Kostomarov (1971) gives the following definition of the speech figures, a deviation from the neutral mode of presentation, aiming at emotional and aesthetic effect. Figures are urgent for the speaker with a special view which has not received a special name or even a definite expression in the language yet.

Thus, the following examples of figures are mostly used in the Spanish poetry:

The antithesis – a stylistic figure that connects the contrasting concepts or words – opposites to emphasize the contrast of objects (e.g., *día- day - noche-night; alto- tall- bajo- short; rudo- hard - blando- soft*)

*Y la tarde azul corona
tu puertagris de vacía.
Y la noche se amontona
sinesperanzas de día.
Alto soy de mirar a las palmeras,
rudo de convivir con las montañas ...
Yo me vibajo y blando en las aceras.*

Anaphora is frequently used a figure of speech, consisting in the repetition of the initial part of speech units⁷. This figure, as well as other repetitions of certain words or expressions, gives a verse the vitality and expressiveness.

*muertos que humean ante la colina,
muertos bajo la nieve,
muertos sobre los páramos gigantes,
muertos junto a la encina,
muertos dentro del agua que les llueve*

IV. Conclusion

Thus, tropes are used in the poetics, in the expression of words in a figurative meaning, whereas the figures of speech are employed in the expressive use of the language. Furthermore, words are used differently from their literal meaning in order to present or create a picture or an image in the reader's mind. Tropes and figures of speech represent the basic binding components of any literary text that embody author's potential and creative ideas. Poetic speech, as it has often been noted, is a particular area of the most intensive usage of language resources.

Acknowledgements

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²Vinocur G. O. On the language of fiction. G. O. Vinocur; comp. and notes. T. G. Vinocur; foreword. V.P. Grigorieva. Ed. 2nd. M.: URSS, 2006. p. 27

³Screbnev Y. M. Trope. Russian language: Encyclopedia psychology. F. P. Filin. M.: Soviet encyclopedia. 1979. p. 355-356.

⁴Vedenskaya I. A., Pavlova L. G. Business rhetoric. Rostov n/D., 2000.

⁵Kostomarov V. G. Russian language in the newspaper strip. M., 1971. - p. 85

⁶Panov M. I. Introduction to the Rhetoric. <http://www.philosophy.ru>

⁷Moskvin V. P. Expressive means of the modern Russian language. Tropes and figures. General and common classification. M., 2006. p. 76.

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