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## SOME CONSIDERATIONS ON STYLE POSITION OF CINEMA LANGUAGE IN AZERBAIJAN

**Abstract.** Together with mass media the film has very important role in protecting our national mental values. In the presented article the film language, oral literary language and the professionalism of the film actor in the pronunciation of oral literary language are analyzed. While speaking the film language being closer to the spoken language several reasons are shown: The basic reason is to protect the natural colour, initial curiosity and national character of the language. Furthermore, it is emphasized that the national character of language is very important characteristic feature of the film language.

In several parts of the paper it is spoken about popularizing of the film language and the author criticizes active usage of slangs, vulgar words and jargons in the film language. Samples from different Azerbaijan films in several parts of the paper arouse great interest.

**Key words:** literary language, the film actor, movie script, spoken language, the articulation norms, national character of language, nationwide language

**Introduction.** The word “style” is often met in everyday life, especially in various areas of art, the theory of literature and including in conversations on linguistics.

The literal sense of style is order, manner and method. This universality, which is embraced in style, gives it a special position in defining and classifying both general-typological and individual characteristic lines of life. For example, style is used in meaning of combination of constant characters system that have historically been created, artistic expressions, methods that

have been agreed by a single idea, characteristic differences that distinguish nation's art in art. Also style is expressed as a collection of individual characteristics that are peculiar to some literary schools, literary tendencies, sometimes to a writer's creative work and writing in literary criticism and as a way, method of expression and self-assertion in public life.

But style can be understood as a system of means of language communication in the widest sense in linguistics.

**The interpretation of the main material.** Our language, whether written or oral – it makes no difference—exists always within certain stylistic boundaries. Therefore, having certain knowledge about the general universal and functional character of our literary language styles should be an important task for every film actor and movie director. On the other hand, thinking is able to form speech within any individual and social style sphere in terms of professionalism quality. And the language factor shows itself probably as the strongest factor in this attempt. Individual style is individual expression way, creative manner of scientists, writers, including TV journalists, as well as stage and film actors.

It is interesting that style was regarded as individual expression and reflection way, creative manner also in ancient Greece and Rome. The idea “style is human being” was arisen not without reason. Style is variety and diversity of individual speech, the conclusion “the more people in the world, the more styles they have” is not a new idea for linguistics. All of these abovementioned ideas prove that it is impossible to imagine a professional style beyond the language style and in isolation in cinema language. On the contrary, one, may be the first of the most important indicators that determine the level of professionalism in cinema, appears in language style. It is no coincidence that thinkers of antiquity understood and appreciated beautiful and smooth negotiation and orator skill as style. Aristotle wrote: “The value of style is in its clearness... If speech is not clear, then it cannot achieve its purpose. Style should not be too high, but it should suit the theme of style” [1, 17].

The famous orator said: “The true speaker is someone who can talk simply about usual affairs, stately about great affairs and about mid-level affairs in a mid-position style between abovementioned” [1, 34].

A.P.Barannikov points out in his book that was dedicated to the descriptive means of Indian poetry: “Style was regarded as a means that decorate speech – explanation in ancient India” [2, 52].

It is interesting that later style conception that was formed historically on the basis of speech and language concept, was in the monopoly of literary theory for many centuries and was involved into research in terms of portico. However, the functional-communicative aspect of language has never been beyond the concept of style and stylistics, to tell the truth, this aspect has formed and ensured the creation of various and many-colored styles in language. Let's just say, the research of linguistics was always in the center of attention in terms of style of scientific language in the former Soviet Union, sufficient researches were carried out to develop its characteristic peculiarities on scientific grounds. For example, famous linguist V.Vinogradov divided stylistics in three categories in his classification:

1. Stylistics of “System of Systems” language;
2. Stylistics of speech;
3. Stylistics of fiction [3, 73].

When the author speaks of language stylistics, he called it also as “structural stylistics” and shows that this stylistics teaches the whole internal structure of language, the connection and mutual influence of words, word row, various special forms. At the same time, it explores tendencies that are changed in terms of history and time, mutual types of styles, functional styles in language. The task of structural stylistics is to study the semantic structure of words and phrases, the delicate content and meaning differences – expressiveness that are expressed by lexical and grammatical synonyms, the quality of intonation, used variation of words in sentences.

The scientist refers socially limited types of verbal and written speech, semantic-expression stylistic differences between genres, melody and intonation of speech to the subjects of analysis and research of speech stylistics.

The stylistics of fiction means the language of literary works in the most general sense.

There is also a scheme that groups and classifies stylistics on five types in linguistics: 1) general stylistics; 2) special stylistics; 3) stylistics of language; 4) stylistics of speech; 5) practical stylistics. The author M.M.Mikhaylov of this classification bases his opinion as following: “General stylistics – generally speech in action and studies universal issues of all or most languages, but special stylistics studies stylistic structure of this or other specific language...

Stylistics of language studies stylistic structure of language, i.e. system of styles in both synchronous and diachronic planes, but stylistics of speech

studies speech styles, i.e. compositional system within the main genres or constructive types of social speech.

Practical stylistics studies different opportunities of speech, quality of speech depending on situation, content and purpose. It defines what is good or what is bad in speech” [4, 11].

“Stylistics is also divided into analytical and functional styles” [5, 82].

“The following types of stylistics are specified in our linguistics depending on purpose and subject: a) general and special stylistics; b) theoretical and practical stylistics; c) descriptive, historical and comparative stylistics” [6, 165].

The external differences in abovementioned divisions and classification are included more as complete units into the common, whole scientific idea about stylistics than distinguishing units. And each of them has its own place and position in definition of stylistics. As for style definitions, we think that A.Damirchizadeh’s following consideration is more substantial and correct.

He writes: “Stylistics is science that speaks about the advisable usage rules and laws of expression means, features and peculiarities of language, remarkable aspects of various styles formed by the system peculiarities of expression means” [7, 24].

Of course, the abovementioned ideas do not make demands of actors and directors of Azerbaijan’s national cinema to know the stylistics of our language as an expert. The point is simply that the importance and value of style reality should be remembered in the professional fate of that film actor once more. On the one hand, the character of film, on the other hand, social origin and individual speaking peculiarities of film actor reveal the concept of the pronunciation style in the film language. Observations show that deeply mastering the grammar of language and the rich vocabulary don’t justify the fact that film actor has high speech culture.

If grammatical education and rich vocabulary are not completed with stylistic perfection, it is impossible to achieve real success and demonstrate a creative culture of speech. There are such qualities in language that it is impossible to reveal or compensate them by grammatical means. For example, melodiousness, harmony, figurativeness, rhythm, other technical elements reflecting delicate meaning shades, etc. These expression qualities of language can also be regarded as its stylistic and aesthetic aspect. The emotional influence of text, its figurative image cannot be represented and expressed by grammatical means. The aesthetic factor is closely related to the

nature and inner world of language. It is said not without reason that language is poetry.

On the other hand, stylistic perfection requires to choose appropriate means of expression in explanation. Sometimes the wrong choice or not finding stylistic opportunity of expression means reduce both logic and emotional influence of text. Generally, word or sentence choice in terms of style is important for film actor, especially for film worker who works with verbal explanation.

Let's just add that today modern film actor contribute to improve not only publicistic style, but also other styles.

There are different opinions and divisions in the sorting and classification of functional styles. For example, A.N.Gvozdyev divides functional styles into four categories: 1) practical style, 2) artistic style, 3) publicistic style, 4) style of scientific and popular literature [8, 20-21].

But G.O.Vinokur defines functional styles as following: "1. Poetic style; 2. Official style; 3. Scientific style; 4. Diplomatic style" [9, 358].

According to V.V.Vinogradov, the functional styles are divided into five categories: 1) daily life style; 2) daily practical-official style; 3) scientific style; 4) publicistic style; 5) artistic-ballistic style.

A.Damirchizadeh, who bases on the language and thinking system, emphasizes that there are three functional styles in language: 1) artistic style; 2) scientific style; 3) socio-political style [7, 31].

Afat Gurbanova noted the following types of functional styles on the basis of material of Azerbaijani literary language in the second half of the twentieth century: "1) literary speech style; 2) artistic style; 3) scientific style; 4) official style; 5) publicistic style; 6) epistolary style" [6, 184].

Afat Gurbanova's classification on functional styles seems more scientifically convincing. Because, for the first time the cultural level of the nation, its progress is taken into account, the quality changes in the styles according to innovations made by the scientific and technical revolution arrest attention in this classification. For example, for the first time the style of the verbal literary language is focused as a type of separate, independent functional style on the basis of the verbal literary language. Unlike her colleagues, who usually look for style reality, its diversity in written language materials, Afat Gurbanova directed the object of observation to the verbal literary language and writes: "... there are varieties of opinions about style of literary speech. Some scientists don't consider this language phenomenon

as a style. But some linguists regard it as a style, however they put forward various ideas about the use of this style. So, some show that this style is used only in daily life, but others say that it is used only in scientific meetings. These opinions limit the use of style of literary speech” [6, 185]. This opinion of the scientist seems justified because, for example, the language of cinema, which is one of the most functional and most auditory functional areas of verbal literary language, has remained beyond investigations and researches till today.

**Conclusion.** As a rule, Azerbaijani cinema, which defines cultural and spiritual image of the nation and appears as civilization event, realizes itself in the verbal literary language. Generally, first of all, the development of cinema has increased the role of verbal word, speech in conveying creative intellect, artistic imagination. These universal scientific and technical achievements are also audiences of verbal speech, means of verbal information and communication. So, it has its own contribution to the style of the verbal literary language or speech style of the literary language.

It is considered advisable to approach the problem of stylistic position and opportunities of Azerbaijani cinema language in terms of literary speech style in this research.

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***Mustafayev Fizuli (Azərbaycan)*****Azərbaycanda kino dilinin üslub mövqeyi haqqında bəzi mülahizələr**

Kütləvi informasiya vasitələri kimi kino da yüksək dəyərlərə nail olmaqda mühüm rol oynayır. Məqalədə kino dili və şifahi ədəbi dil barədə, eləcə də kino aktyorunun ədəbi dilə yiyələnməsində professionallığın səviyyəsi barədə danışılır. Müəllif kino dilinin danışq dili ilə yaxınlığının şərti olan bir sıra səbəbləri göstərir. Məqalədə həmçinin milli xüsusiyyətlər barədə kinonun səciyyəvi əlaməti kimi danışılır.

Bir sıra bölmələrdə kino dilinin primitivliyi, onun arqotizm və jarqonizmlərlə pozulması barədə söhbət açılır. Müxtəlif səhifələrində Azərbaycan kinofilmlərindən gətirilmiş nümunələr maraqlıdır.

**Açar sözlər:** ədəbi dil, kinoaktyor, kinossenari, danışq dili, tələffüz normaları

***Мустафаев Физули (Азербайджан)*****Некоторые соображения о стилевой позиции киноязыка в Азербайджане**

Кино как и средства массовой информации играют важную роль в обретении высоких ценностей. В статье говорится о языке кино и устном литературном языке, а также об уровне профессионализма киноактёра во владении литературным языком. Автор указывает на ряд причин, обуславливающих близость языка кино с разговорной речью. В статье говорится также о народности как характерном признаке языка кино.

В ряде разделов говорится о тенденции упрощения примитивизации языка кино, засорении его аргоизмами и жаргонизмами. Вызывают интерес примеры из азербайджанских кинофильмов, приведенные на различных страницах.

**Ключевые слова:** литературный язык, киноактёр, киносценарий, разговорный язык, нормы произношения