

Poetical Phraseology of the Azerbaijani Language

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Keywords	Abstract
Poetic Phraseology Azerbaijani Language Phraseological Units Figurative Language Folk Wisdom	<p>Poetic phraseology of the Azerbaijani language covers issues related to phraseological units and stable structures used in the artistic-poetic sphere of the language, which provide special meaning and expressive possibilities. Poets and writers use these phraseologisms, which strengthen the rhythmic and aesthetic structure of the language, for aesthetic purposes in their works. Among the features of poetic phraseology, the use of figures of speech, metaphors, symbols and folk wisdom stands out. Such phraseological units, enriched with deep meanings and emotional loads, create conditions for the language to be more expressive and effective. Poets and writers, by going beyond the natural possibilities of the language with these phraseologisms and methods of expression, create an original poetic environment.</p> <p>The article examines the role and importance of poetic phraseology in the Azerbaijani language, including how these phraseologisms are used in various poetic works and deepen their meaning. This is of great importance in both the development and enrichment of poetic language.</p>

Introduction

One of the most perfect sources that preserves the national qualities of the poetic language is phraseology. It is no coincidence that phraseology is considered one of the richest sources of language facts that create unique imagery. Since phraseological units, as an ethno-cultural linguistic factor, have many moments of benefiting from folk language resources, the poetic mood is more noticeable in naturalness and simplicity. The history of the development of phraseological units in the Azerbaijani poetic language is ancient and this process continues even now. In our modern era, the study of phraseological units from the perspective of poetics is one of the topical issues.

Materials and methods

Various folklore and written literature samples were used to analyze the poetic phraseology of the Azerbaijani language, among these materials, many poetic works were included, and an analysis was conducted on phraseologisms in Azerbaijani folklore, especially in bayatis. Context-based, lexical-semantic, comparative and analytical methods were used during the research.



Discussion

The epic "Kitabi-Dade Gorgud", which is the "mother book" of the Azerbaijani people and is considered a very valuable source of our oral and written literary examples, contains countless phraseological units. It is noteworthy that the phraseologisms used in the language of the epic have not been seriously affected by the process of obsolescence in our language and other Turkic languages (both literary and dialects) and have survived to this day.

A husband who holds his heart high will not have wealth (Kitabi-Dade Gorgud (2004), p. 19).

If a husband is stingy with his wealth, his name will not be known (Kitabi-Dade Gorgud (2004), p. 20).

Here, "to hold one's heart high," "to be generous with one's wealth" are interesting phraseological units.

Death took, the earth hid (Kitabi-Dade Gorgud (2004), p. 51).

The prominent linguist T. Hajiyeu writes: "Phraseology is the first literary product produced by human consciousness. Naturally, if the level of development of a language is measured by the talent for abstraction, then phraseological richness is one of the important indicators of this development" (Hajiyeu (2012), p. 4).

You laughed, you drove me crazy,

What kind of laugh was that?

If I turn, let my face turn,

If you turn away, what should I do?

In these examples taken from the Bayati, "to take the mind" and "to turn away" are phraseological units that have been used in the mouth of the people since ancient times, which have been translated into poetic language. In each example that the people have arranged and combined, there is wisdom, and the culture of idioms is manifested:

A brick falls a day

From the palace of my life.

These folk sayings contain an interesting phraseological expression. The verses reflect the meaning of "growing old", "approaching the end of life".

In all genres of Azerbaijani folklore, including bayati, we find unique, mutually meaningful examples of phraseological units. "In the poetic text, phraseological units have their own rich artistic life. As an important aesthetic element, as one of the primary language materials that make up the poetic text, phraseological units, unlike ordinary speech and the function of everyday communication, hide unexpected secrets in themselves, in their internal semantics" (Hüseynov M. (2013). , p. 3). Naturally, our written



literary genres are also rich in this respect. The expression “cook your word well” of our grandfather Khatayi is one of the interesting and original phraseological units.

Cook your word well,

It falls into the language with your mind (Shah Ismayil Khatayi (2005), p. 349).

Phraseological units are a source of folk wisdom from the very beginning. Their role in poetic language is to activate the thoughts and feelings of word masters, increase the power of imagery, and deepen meanings. Phraseological units give poetic warmth to the text, bring the unique aroma of oral folk literature to the verses. In poetic language, phraseological units create a sense of breadth of ideas, and pave the way for successful idioms:

I fell into his hands,

He bought me and sold me cheaply (Molla Juma. (2006), p. 38).

You look at me coldly,

I know your heart (Molla Juma. (2006), p. 39).

Phraseological combinations help to reveal ideas in poetic language. Phraseological units are of great importance in poetic language:

1. They accelerate the intensity of lexical-syntactic meaning of poetry.
2. They increase the richness of words, expressions and sentences in poetry.
3. They ensure the linguistic attractiveness of poetry.
4. They bring naturalness and richness to the language of poetry.
5. In poetic language, words can determine the attitude of artists to language. After all, there are many stable combinations created by artists based on folk phraseology. For example:

He looked, but he did not see his beloved,

My eyes fell from my sight.

It is known that in folk phraseology the expression “to be overlooked” prevails. However, in poetic language the expression “to be overlooked” belongs to Sary Ashig. Such facts show that phraseology creates opportunities for changes in poetic language, for intervention in phraseological facts. However, it is impossible to intervene in phraseological units in all cases. Changing their composition requires great artistic responsibility. Professor M. Huseynov substantiated with factual materials that skilled word masters who have deeply and comprehensively mastered the secrets of craftsmanship are able to perform stylistic operations on phraseological language materials necessary for specific word texts in an innovative way (Huseynov M. (2013). The peculiarities and regularity of poetic language are manifested both in form and content, so that poets (including ashigs) truly create word art by expressing ideas in an artistic way.



6. Phraseological combinations, being a product of the national culture of thought and speech, help to strengthen the folk character of the poetic text in which they are used.
7. Phraseological combinations strengthen the imagination of poets.
8. Phraseological combinations add fresh shades to the mood of figurative language, increase its diversity.
9. Phraseological combinations increase the national quality of poetic language.
10. Phraseological combinations cause the creation of special stylistic meanings in the poet's pen.
11. Phraseological combinations create stronger expressiveness and emotionality qualities in comparison with other language units.
12. Phraseological combinations ensure the continuity of aesthetic impact in poetic language.
13. Phraseological combinations accelerate the easy understanding of ideas.
14. Phraseological combinations participate in the poetic environment as both external and internal decoration of the language.
15. Phraseological combinations are important resources that meet the poetic needs of the language.
16. Phraseological units enrich the semantics of language units from a poetic point of view.
17. Phraseological combinations are a guiding source of poetic thought.
18. Phraseology is also of great importance in revealing the linguistic mastery of literary figures.
19. Phraseological units reveal the aesthetic views of artists on the language material.
20. Phraseological units strengthen the freshness of poetic expression and justify innovation in the language. It is natural that the creative operation carried out on phraseological materials in particular brings words and expressions into motion, etc.

The artistic potential of phraseological units never decreases, on the contrary, it increases as they are used, developing from pen to pen. Although they are an expression of folk thinking, phraseological units polished by individual word masters have developed so much that they have already become the blood of our language. The artists who benefit from them have themselves become creators of phraseological expressions. The innovation that arose in this process led to the creation of phraseological units that have an "author". In the literary language, it is possible to find such phraseological units that the folk and the author's thinking form a unity. This process of changing phraseological units is associated with the creation of new stable units specific to the poets' own pen. Sometimes the author brings a phraseological expression used in the language of another poet who lived and created before him to such a point that its novelty is beyond doubt. The expression "to carry the heart" is found for the first time in our written literary language in Hasanoglu's famous ghazal, which begins with the line "Apardi konlumu bir canfaza dilbär". Later, this expression also passed into Nasimi's language:

My heart fell into the darkness of your hair, my God (Nasimi. (2004), p. 31).



In addition, in the language of Nasimi, and then in Vagif, we find a successful example of artistic language, such as “tying the heart to the hair chain”. Such facts show the connection of Nasimi’s language with the Azerbaijani language before and after him. Professor Y. Seyidov wrote that after Nasimi, the Azerbaijani poetic language has gone through a great development path and has become an integral part of our modern literary language. The grandeur of this stage, the new branches of the literary language it created, the influence of prose language and scientific-journalistic styles in the formation of the literary language, along with the language of poetry, somewhat weakened the connection between our modern literary language, but could not eliminate this connection” (Seyidov, (2007), p. 15). Indeed, the literary language features created by Nasimi’s creativity can connect the literary language of our contemporary era with the language of the great poet. There is a very interesting expression in our language called "to fall into the hands of" that is distinguished by its flexibility of use. The poet performed a "poetic operation" on that expression and turned it into an interesting stylistic moment. Indeed, Nasimi's words seem like a miracle today. This speaks volumes about the depth of his knowledge and love of language.

In Nasimi's language, we encounter unique examples of poetic phraseological units, and this is even more evident in contrasting expressions:

I have lost hope in my life,

but I cannot lose my rival from you (Nasimi. (2004), p. 83).

The expressions “losing hope”, “losing my rival” open the way to a new artistic expression in terms of both ambiguity and contradiction. The freshness of artistic expression, the novelty of rhythm are felt in the unusualness of lexis and syntax, the unpredictability of epithets and metaphors, as well as in the change of phraseologisms, their “personalization” by the artist.

There is no literary figure in Azerbaijan who does not benefit from phraseology.

Whenever you want, my dear

Take my life with your golden eyes, sacrifice it to you (Mushfig M. (2004), p. 191).

I tied my heart to the chain of my hair,

I fell down the mountain like Majnun, Fatima! (Vagif M.P. (2004), p. 32).

Here, the phrases “to take my life”, “to tie my heart” are expressions that bring simplicity and beauty to the language of the poem. In addition to “tying my heart”, we also encounter the expression “to turn my heart” in poetic language:

My eyes fell on a beauty,

I am leaving, my heart is not leaving.

My soul is gone, my mind is confused,

I am leaving, my heart is not leaving (Molla Juma (2006), p. 37).



In poetic language, one can encounter interesting and original phraseological expressions. In general, if artistic language moves away from phraseologisms, it loses its aesthetic beauty or reduces this quality.

I return – do not enslave the heart in sorrow ((Zeynal Jabbarzadeh (2005), p. 29).

The expression “to enslave the heart in sorrow” in the verse justifies the poetic revival of the idea. Here, linguistic norms have been interfered with for the sake of artistic beauty and a natural inversion has been created. The following verses are also attractive in terms of creating deep poeticism:

If I could sacrifice myself for you,

I will not give this happiness to anyone (Zeynal Cabbarzadeh (2005), p. 33).

The expression “to shake hands” in our language is one of the linguistic units that attracts attention with its functionality. This expression has a more pronounced poetic environment.

In the verse "Draw the darkness with a hook" by Zeynal Jabbarzadeh, we observe that the effect of the phrase increases by changing its place in the composition. In general, poetic language proves that phraseological units are more a means of imagery than a lexical unit.

The expression " to catch a cold " in Azerbaijani is a syntactic unit that is commonly used. In poetic language, specifically in the language of Hüseyin Arif, this expression has a unique metaphorical usage, which cannot be compared to anything else.

In addition, in the language of Hüseyin Arif, the use of a lexical-grammatical unit such as “to regret” with various objects leads to an increase in artistic quality:

A lie came out of his mouth,

I regretted my words (Husein Arif (2004), p. 73).

The expression “to put things in order” in our language attracts attention with its functionality. However, speaking poetically, the variant “to put the universe in order” attracts attention with its meaning and aesthetic beauty:

Return, put the Moon, the Sun in their place, -

Return, put this universe back in order (Ali Karim (2004), p. 153).

The poet does not say like everyone else that separation is difficult, he turned the world upside down, he says, put the Moon and the Sun in their place, if they are in their place, the hijran will also decrease and end. Indeed, the hijran that Ali Karim talks about is different and striking. His excellence is also known in his other works. In fact, this quality is created by skillfully used words and thoughts. In N. Hasanzadeh's language, expressions such as “showing the limits of words” and “correcting the limits of words” are also interesting from this point of view:

We did not show the limits of words, master!...

We blew away the barriers of words with our hands, master!...



We did not give life to words, we made them trumpets:

We could not adjust the limits of words, master! (Hasanzadeh N. (2004), p. 164).

There are many words and expressions in the Azerbaijani language that create poetry. Among them, phraseological units have their own significance and weight. It is difficult to imagine a poetic language without phraseological units.

Conclusion

Poetic phraseology of the Azerbaijani language is a linguistic field loaded with rich meanings and images. Poetic phraseologisms used by both classical and modern poets serve to reveal the deepest layers of the language, to immerse the reader in various emotional-intellectual states. This field continues to be an object of extensive research in order to better understand the subtleties and grandeur of the Azerbaijani language.

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