

**DİLİNDƏ İŞLƏNƏN ƏRƏB LEKSİK VAHİDLƏRİ BAXIMINDAN FÜZULİNİN AZƏRBAYCAN
ƏDƏBİ DİL TARİXİNDƏKİ MÖVQEYİ**
*FUZULI'S POSITION IN THE HISTORY OF AZERBAIJANI LITERARY LANGUAGE IN TERMS OF
ARABIC LEXICAL UNITS USED IN HIS LANGUAGE*

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ÖZƏT

Məqalədə göstərilir ki, əgər XVI əsr Azərbaycan ədəbi dili orta əsrlər ədəbi dilinin zirvə dövrüdürsə, Füzuli də bu dili bütün potensialını ortaya qoya bilən ən yüksək yaradıcılıq nümunəsidir. Füzuli əgər öz yaradıcılığında türk-Azərbaycan mənşəli leksik vahidlərin semantikasını nə qədər müvəffəqiyyətlə açmağa qadir olmuşdursa, eyni zamanda, dilində işlətdiyi ərəb mənşəli leksik vahidlərin semantik baxımından açılmasında və onların Azərbaycan ədəbi dili tərəfindən qəbul edilib vətəndaşlıq hüququ almalarında da bir o qədər müvəffəq olmuşdur. Məhz Füzuli sənətinin, Füzuli dilinin nəticəsində Azərbaycan ədəbi dili hələ XVI əsrdə daha çox kommunikatativ xüsusiyyətlər qazanmağa nail olmuş, və Qərb türkcəsinin Şərq türkcəsi ilə yaxınlaşmasında mühüm rol oynamışdır. Belə ki, əgər üslubi baxımdan arxaikləşən söz müəyyən üslubla əlaqədar olaraq, həqiqətən də, birdəfəlik öz ömrünü başa vurursa, yəni o sözün semantik çaları müəyyən bir üslubun ömrü qədər olursa, əksinə, ilkin mənasından uzaqlaşan, başqa sözlə desək, ilkin mənası arxaikləşən söz yeni semantik çalarlar əldə etməklə ömrünü daha da uzadır. Bu mənada, maraqlıdır ki, bizim dil tariximizdə Füzuli kimi elə şairlər var ki, sözün əcnəbi dildəki ilkin semantik mənası onun dilində daha çox qorunub saxlanılır. Və bu, təbii ki, həmin sənətkarın istifadə etdiyi, müraciət etdiyi dilə nə dərəcədə bələd olması ilə bağlıdır. Bu mənada, Füzuli də belə sənətkarlardandır. Belə ki, biz, Füzulinin dilində elə ərəb leksik vahidləri ilə rastlaşırıq ki, onlar ərəb dilindəki ilkin semantik çalarlarını daha çox qoruyub saxlayırlar. Bu mənada, ədəbi dil tariximizdə bəlkə də Füzuli ilə müqayisə oluna bilinəcək ikinci sənətkar yoxdur.

Açar sözlər: Füzuli yaradıcılığı, ərəbcə, leksik vahidlər, sözlər, “Leyli Məcnun”, üslub, kommunikatativ xüsusiyyətlər

ABSTRACT

The article shows that if the Azerbaijani literary language in the 16th century was the peak period of the medieval literary language, Fuzuli is the highest creative sample that has demonstrated all the potential of this language in his works. Fuzuli was able to successfully reveal the semantics of Turkish-Azerbaijani origin lexical units in his work, at the same time, he equally succeeded in discovering the semantics of Arabic origin lexical units of his language and their penetration into the Azerbaijani literary language. As a result of Fuzuli's art, Fuzuli's style, the Azerbaijani literary language obtained more communicative features in the 16th century, and played an essential role in the convergence of Western Turkic language with Eastern Turkic language.

Thus, if a stylistically archaic word, in connection with a certain style, really ends its life once and for all, if the semantic meaning of that word is as long as the life of a certain style, on the contrary, an archaic word with its original meaning prolongs its life by acquiring new semantic shades. In this respect, it is interesting that in the history of our language there are poets like Fuzuli, whose original semantic meaning in a foreign language is more preserved in his language. And this, surely, depends on how familiar the poet is with the language he uses. In this sense, Fuzuli is one of such poets. Thus, we come across such Arabic lexical units in Fuzuli's language that they more retain their original semantic shades in Arabic. In this sense, there is no other poet in the history of our literary language who can be compared with Fuzuli.

Keywords: Fuzuli's creativity, Arabic, lexical units, words, “Leyli Majnun”, style, communicative features

Introduction

If the XVI century is the peak of the Azerbaijani literary language in the Middle Ages, the Fuzuli language is the most perfect example of this language. Academician Tofiq Hacıyev considers Fuzuli the founder of the national language of Azerbaijan: “M.Fuzuli is the founder of the national literary language of Azerbaijan.

This means that the grammatical structure and the main vocabulary of M. Fuzuli's language is the basis of the language of the Azerbaijani-Turkish nation (it means the Azerbaijani people) and corresponds to the modern national literary language of Azerbaijan". (2, 295). In this sense, no matter how artistic Fuzuli is as a poet, his thinking realizes itself primarily through language, through the native language, especially through lexical units of Turkic origin. All the semantics of the native language lexicon are revealed in Fuzuli's creativity. On the one hand, this shows the full potential of our native language, the Turkic language, at the same time, it causes love also for Fuzuli's creativity. From this point of view, naturally, the place and service of lexical units of Turkic origin, native language in Fuzuli's works is exceptional and irreplaceable. "Fuzuli relied more confidently on the words in the main vocabulary of the vernacular. From the careful study of the words of the native language in his lexical background, it is clear that the poet gave as much ... a special place to the words that everyone knows and uses lively. Such words with high processing frequency constitute the most significant lexical layer of Fuzuli language and XVI century Azerbaijani literary language in terms of richness and diversity of semantic features" (1, 251).

However, if Fuzuli is considered to be the founder of the Azerbaijani national literary language, it is known that most of the vocabulary fund of this language, that is, Fuzuli language, consists of Arabic lexical units. So, Arabic lexical units have become an integral part of our language - the national language, vocabulary fund, at least since the 16th century. " M.Fuzuli is one of the masters of words with a large vocabulary not only in Azerbaijan and even in the East, but also in the world. The advantage in his vocabulary is on the side of Arabic and Persian words - in the history of our literary language, Fuzuli uses Arabic and Persian words more than anyone else. At the same time, there are more Turkic words in his language than anyone else. To understand and perceive the meaning of Fuzuli, Turkic words and colloquial expressions are enough... Thus, there are tens of thousands of Arabic and Persian words that were used in the Fuzuli language and live in our communication today: *dünya* (world), *aləm* (world), *insan* (human), *adam* (man), *cəmiyyət* (society), *zölmət* (darkness), *bisavad* (illiterate), *binəsib* (unfortunate), *bihudə* (vain), *qada* (ailment), *bəla* (misfortune), *dəmbədəm* (always), *namülayim* (not mild), *can nəqdi* (very valuable thing) , *eşq piri* (sacred love place), *vəhdət şərabi* (unity wine)..." (2, 301)

Fuzuli's position in the history of Azerbaijani literary language

The mission of the Arabic lexical units, historically processed in our language, is quite large. Thus, the Arabic lexical units that penetrated the Turkic languages by the socio-political, scientific-cultural-artistic dictation of the time became a common lexicon in all-Turkic languages and since it is understood by all, it has led to the convergence of these languages - Turkic languages, if it is possible to say so, to the minimization of phonetic, morphological, syntactic differences of Turkic languages, or, in other words, to the fact that these grammatical features are also subject to semantic content and do not create differences in meaning. In this sense, although there are some phonetic, morphological and syntactic differences between the Eastern and Western Turkic languages, the Arabic lexicon and Arabic lexical units brought these Turkic closer and served to make them more understandable for each other. It is safe to say that this process took place within the same Turkic language, for example, Western Turkic, including Fuzuli. Thus, the Arabic lexical units used in Fuzuli's language made it clear to the Fuzuli reader that other languages included in this Turkic language, such as Ottoman Turkish and other languages, which gradually began to differentiate and separate after the Fuzuli period. It seems to us that Fuzuli also saw this potential in the essence of Arabic lexical units, which led him to give more space to these lexical units in his own language and to be loved not only by people with Western Turkic, but also by people with Eastern Turkic . "Bakir Chobanzade said in his report at the First Turkological Congress that today, with the exception of Chuvash and Yaguts, the commonality of Arabic and Persian words in their language plays an important role in the understanding of other Turkic peoples. In other words, these words are a bridge between different Turkic languages today, as well as with the Turkic of the Fuzuli period and today. And so, that foreign dictionary was used in the living language of the people in the 16th century". (2, 296-297) And probably, in the words of Bakir Chobanzade, it is clear that if the lexical units used in Fuzuli's language can create a bridge between the Turkic languages in the early twentieth century and between the Turkic languages in the 16th and early 20th centuries, then, it was able to build this bridge between the Turkic languages that existed in the 16th century and was able to serve this mission worthily.

The greatness of the Fuzuli language is that it is magnificent with all the lexical layers it contains. In other words, Fuzuli skillfully used the lexical units and phraseological combinations of the native language of Turkic origin, together with all the phonetic, morphological and syntactic features that the grammatical structure of the language allows and participates in, can reveal all their shades of meaning, even with meanings we do not see in other poets and creators, he can also use all the shades of meaning in the language to which the Arabic lexical units he speaks belong in a new context, in a new language environment. And in fact, at this point it fulfills a greater mission. Introduces Arabic lexical units to the new language environment. It gives them the right to citizenship in the new language. "All phraseological units, proverbs and sayings in the Fuzuli language live and work in the modern Azerbaijani language. It is this basis that the main vocabulary fund of the Azerbaijani language of the Fuzuli period remains today. The difference is in the composition of the vocabulary. In terms of vocabulary, each century differs from its predecessor in terms of historical, political and cultural conditions (this is natural and applies to all world languages). Let's say that the language of Fuzuli, for example, differs more from our language today than the language of Khatai, Saib and Qovsi Tabrizi, this is due to the fact that the word capacity of Fuzuli is much more than theirs. This also is natural: Fuzuli stands at a very high level with the richness of genre and form, richness of style. The fact is that there are no Arabic or Persian words in modern Azerbaijani Turkic that were not used in Fuzuli language. There are thousands of these words. So, these thousands of words are common in Fuzuli and in the modern language" (2, 296-297).

As we know, Fuzuli was the son of his time. In other words, he was a person who received a perfect education in his time and mastered all the Eastern languages and sciences of his time. At the same time, his art and the environment in which he lived required him to think broadly and to master the basic languages of his time and environment. In this sense, speaking from this environment, we can say that the more Fuzuli was knowledgeable about the secrets of his native language, at the same time, the more he was equally fluent in Arabic. Thus, it should look absolutely natural for him to use Arabic lexical units and features of the Arabic language in such a wide range in his creativity. In fact, we want to say that Fuzuli's use of the features of his native language in his own language, naturally, as wide and boundless, there were no restrictions on his use of the materials of the Arabic language. In this sense, of course, another feature in his creativity had to show itself: that is, just as some words of Turkic origin used in Fuzuli's language in the 16th century became archaic today, so too did the vast majority of Arabic words used in his language had to become archaic for our modern language. Indeed, the vast majority of Arabic words used in the Fuzuli language are not used in our modern language. "There are thousands of Arabic and Persian words in Fuzuli that are not understood today: *tærrüz, məsabə, tərəssüd, inxirat, müstəham, istid'a, mən, inxirat...*" (2, 301). In our opinion, it would be wrong to understand this process in another way. In other words, it is not true to say that the words used in Fuzuli's language, but not used in our modern language today - lexical units of Arabic origin were not understood in Fuzuli's language either. It is true that this provision is not the main thesis of the position of Arabic words used in Fuzuli language in the works of some researchers dealing with Fuzuli language, but in any case there is such an approach. In connection with this thesis, it can be said that these lexical units were associated with some stylistic qualities even in the time of Fuzuli, and researchers correctly assessed this feature - this position of Arabic words in some Arabic lexical unit. "At the same time, thousands of foreign words used in the Fuzuli language are today inactive for both the Azerbaijani literary language and the vernacular. And it is incomprehensible to the modern readership. It can be considered that a certain part of this vocabulary in its time was incomprehensible to a wide readership, to the whole nation. There must be two reasons for this. First: Fuzuli's language is the language of high intelligence. On the one hand, this language reveals "secret of the mouth to the people", is the adornment of "every mahvil" - folk festivals, that is meetings where singers perform, at the same time, ghazal is "the art of khiradmands (scholars)", that is, in this case, it focuses on the understanding of a group. Therefore, while the language of many of the poet's ghazals is widely understood, there are many Arabic words that are not widely understood in the language of some of them. Even as it is known, in their poems the whole Egypt, the whole Ghazals are spoken in Arabic, in Persian or in the "diwan" of the native language – these examples are intended for those "khiradmands" (scholars). And in general, the abundance of Arabic, Persian words in the language was associated with the tastes of palace courtiers, aristocratic families, merchants of the time" (2, 296-297).

2. Variety of genres, forms and styles in Fuzuli

We want to remind you again: The language of Fuzuli and the Azerbaijani literary language of the XVI century in general, of course, are characterized primarily as the language more of stylistics. In terms of the diversity of stylistics and genres, Fuzuli's language is the leading creative example of the XVI century. Thus, along with such genres as ghazal, qasida, mukhammas, masnavi, takhmis and murabbe, we also come across works of prose, all of which are related to specific language features. That is, depending on the genre, the frequency of processing of Arabic lexical units in each of these genres can also be different. But in our opinion, it is the language of his prose works that contains the most interesting language features in terms of quantity and quality of the processing of Arabic lexical units in these genres. We would like to emphasize once again that the Arabic lexical units used in the language of his prose are more stylistic examples of his language: "Fuzuli has a variety of genres, forms, stylistics, and these forms have historical language standards. Fuzuli has examples of prose. This language differs from the language of poetry in its difficulty. In this language, words that do not "reveal the secret of the mouth to the people" are very practical. The "Dibacha"s of "Diwan" and "Leyli Majnun" are the languages that is not used in life and communication. It exists only in the book, in the writing. Not every intellectual who knows Arabic or Persian understands it. The language of this prose can be understood only by scholars with a thorough Arabic education. Both the "Introduction" and the introductory part of the "Şikâyetnâme" written in prose for the translation of "Hadith-Arbain" is the language with the same stylistic.

The situation in the language of artistic prose changes relatively easily, moving closer to folklore - colloquial prose language. The language of "Haqiqatus-Suada" is in that style. It is narrated that there is a narration, there are dastan and fairy tale expressions such as mujmalan, alqissa, alhasil, al-aqibat (Compare expressions of summary, finally in ordinary speech and al-qissa, alhasil, al-aqibat in fairy tales and dastan). Fuzuli's prose has a special "Şikâyetnâme" language. It is a syncretic text language: prose and poetry, author's language and dialogue, Arabic expressions and sentences. The language of dialogue here is very close to the language of mass communication. There are typical examples of ... epistolary style in the poet's creativity: "Letter to Gazi Alaaddin", "Letter to Ahmad bey", "Letter to Bayazid Chalabi". Along with prose, poetry is also used in the letters. The language of prose in letters corresponds to the language of artistic prose according to the degree of understanding. "Letter to Bayazid Chalabi begins with two pieces of prose in Arabic and three verses in Persian poetry, and it is interesting that all the examples of poetry that follow in the letter are in Persian" (2, 297-298).

It is known that the process of archaization in the language goes in several ways. If one of them is associated with stylistic characteristics, the other is related to the fact that the word has expanded in terms of its initial semantics and has received other shades, that is, the archaization of the original meaning of the word. Thus, if a stylistically archaic word, in connection with a certain style, really ends its life once and for all, that is, if the semantic shades of that word are as long as the life of a certain style, on the contrary, a word that moves away from its original meaning, in other words, its original meaning becomes archaic, prolongs its life by acquiring new semantic shades. In this sense, it is interesting that in the history of our language there are poets like Fuzuli, whose original semantic meaning in a foreign language is more preserved in his language. And this, of course, is due to the fact that the artist is familiar with the language he uses and appeals to. In this sense, Fuzuli is one of such artists. Thus, we come across such Arabic lexical units in Fuzuli's language that they more retain their original semantic shades in Arabic. In this sense, there is no other artist in the history of our literary language who can be compared with Fuzuli. Because Fuzuli became acquainted with the Arabic language in such a way that in his works Arabic lexical units were used more in their original sense. "Some of Fuzuli's words are semantically archaic for our modern language (literary language). These words, which we come across in our literary language today, are used in other meanings in Fuzuli's language: ifşa – disclosure, dissemination (Var hər həlqeyi-zəncirimizin bir ağzı, Müttəsil verməgə ifşa qəmi-pünhanimizə); qübar – dust (Ayineyi-əqlə bir qübarəm); siyasət – punishment (I said: üşşaqə cövr etmə. He said: Ol xublar şahi: siyasət olmayunca eşq mülkində nizam olmaz); hirs – temptation (Gör hirsümi, istəgümcə ver kam); təfəkkür – thinking. Təfəkkür eyləmək – to think, to act on thought (Majnun said: eyləmə təfəkkür); Gümrah – stray, out of the way (Gümrahləri təriqə saldum); kəşf – discover, disclosure (bu, Leylinin pərvanəyə kəşfi-razıdır); mükafat - replacement (...Etdülər muraat kim, eyləyəlüm buna mükafat); məqalə - word, speech, information (Və məqalədən sonra ol güruhi-müxalifi müxatəb qılıb nida qıldı ki,.. " Hədiqətüs-süəda"); kinə - suffering, pain (Əvni – Əli səksən taziyanə urmuşdı və kinə

həmişə xatiründə idi... “Hədiqətüs-süəda”); fərd – alone (Qəm mərhələsində qalmışam fərd); məcmuə - sum, mining (Feyzü rifət nüsxəsi, lütfü-kərəm məcmuəsi); istiqamət – strength, toughness, endurance (Əlacı et düşmədən, saqi, mizacim istiqamətdən); şö”bə - stage, floor (Bir şöbədədür bu, gördüğün hal); qərəz – essence (qərəz bu müqəddəmədən oldur ki,.. “Hədiqətüs-süəda”); rəhbər – guide (...Sirişki qanın rəhbər qılıb istədi nişanun); Aqibət – finally, in the end (Aqibət tirbarani - ədaylə şəhid oldi. “Hədiqətüs-süəda””. (2, 303-304)

Conclusion

Thus, as we have said several times, Fuzuli is a great artist in terms of literary and artistic creativity as well as in terms of language creation. At the same time, the greater the power in the use of the mother language and all its potential, the more magnificent it is in the use of the Arabic language - the second mother language. Thus, sometimes even the complex grammar of the Arabic language is revealed in the context of the Turkic language through his work, but at the same time the features of the quantity and quality of Arabic words are revealed in the greatness of the Turkic language.

“...in some cases, Arabic words refer to the correct and “broken” combination of nouns, ismi-fail and ismi-maful, and various babs of verbs consisting of three root consonants: mövt-əmvat, aşıq-üşşaq, vəhşi-vühuş, təslim-müsəlləm, xumar-məxmur, vəqf-mövquf, mövc-əmvac-təməvvüc etc. If ordinary readers of that time understood the words of the dərs (lesson), dəqiq (exact), bəhs (argument), they probably could not understand their plural forms: mədaric, dəqayiq, məbahis, or the composition of “ədnayi-məratib” which composed of the plural forms of the words “dəni” and “mərtəbə” (1, 298). From this point of view, there is almost no second poet in our history of literary language equal to Fuzuli. The quantity and quality of Fuzuli's use of Arabic lexical units is so great that if we say half-jokingly, half-seriously, most of the Arabic lexical units he used were probably unknown to the vast majority of the Arabs themselves, in other words, they were unaware of these words. They were known only by a certain intelligentsia, scientists, poets and selected people.

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