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## ARTISTIC THINKING AND LANGUAGE AS A METALINGUISTIC PROBLEM

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## ХУДОЖЕСТВЕННОЕ МЫШЛЕНИЕ И ЯЗЫК КАК МЕТАЛИНГВИСТИЧЕСКАЯ ПРОБЛЕМА

**Summary.** The article explores the meaning of literary notion, artistic thinking and language from the metalinguistic aspects of the language. It is noted that such approach to the problem also raises the question of whether the literary genre of the actual problems of modern philology is a thought or linguistic phenomenon, and the fact that the language is a problem of philosophical thought is not a synonym for the content of the work, its poetic characteristics. The fact that different poetic terms, period, ethnos, genre requirements and diversity do not affect national poetic thinking, mentorship, presence of conscious, coded literary language, special expressions and expressions, different level language units in national poetic thinking.

It is believed that various styles and levels of artistic sources linguistics, literary criticism, studying philosophy and other social sciences linguopoietic analysis, which proves the connection between language and consciousness, speech and thinking, is also a derivation of metallurgistics. At the same time, the linguopoietic analysis of folklore and classical poetry shows that the literary language is directly related to the national mentality: psychological parallelism is the beginning of syntactic parallelism; verily, its material shell is closely related to the content, poetic characteristics, and other factors. The meaning of the concept in the literary language should not be regarded as aesthetic value but also as a metallurgical condition, since it is the appropriate relation between judgment and sign.

**Резюме.** В статье исследуется значение литературных представлений, художественного мышления и языка с металингвистических аспектов языка. Отмечается, что такой подход к проблеме также ставит вопрос о том, является ли литературный жанр актуальных проблем современной филологии мыслительным или лингвистическим феноменом, а тот факт, что язык является проблемой философской мысли, не является синонимом Содержание произведения, его поэтические характеристики.

Тот факт, что различные поэтические термины, период, этнос, жанровые требования и разнообразие не влияют на национальное поэтическое мышление, наставничество, наличие сознательного, кодированного литературного языка, специальных выражений и выражений, языковых единиц разного уровня в национальном поэтическом мышлении.

Считается, что различные стили и уровни художественных источников лингвистики, литературоведения, изучения философии и других социальных наук, лингвопоэтического анализа, который доказывает связь между языком и сознанием, речью и мышлением, также являются производными от металлургии. В то же время лингвопоэтический анализ фольклорной и классической поэзии показывает, что литературный язык напрямую связан с национальным менталитетом: психологический параллелизм является началом синтаксического параллелизма; воистину, его материальная оболочка тесно связана с содержанием, поэтическими характеристиками и другими факторами. Значение понятия в литературном языке следует рассматривать не как эстетическую ценность, а как металлургическое условие, поскольку оно является надлежащим отношением между суждением и знаком.

*Keywords: metalinguistic, artistic thinking, national language, meaning, folklore, ashug poetry, classical poetry*

*Ключевые слова: металингвистика, художественное мышление, национальный язык, смысл, фольклор, ашугская поэзия, классическая поэзия*

**Formulation of the problem.** The importance of form and content unity in literary criticism has been widely discussed, and this conclusion has been widely accepted by most researchers. However, the fact that

the artistic thinking is not fully influenced by the language environment is a scientific, more accurate, ecolinguistic fact. This factor contributes to the relevance of research.

#### **Analysis of recent research and publications.**

Factor in the twentieth-century literary criticism, the term “Meaning of Meaning” is the result of mentalistic analysis of the literary language. The term “meaning of meaning”, which eventually forms a harmonious relationship between judgment and sign, is a term that can be explained by the combination of linguistics and other social sciences. English critic I.A. Richard, explaining the essence of this term, opposes the notion that the meaning of the term is purely aesthetic, and rightly considers it a “psychoanalytic condition” [1, p. 59].

**Highlighting previously unresolved parts of a common problem.** Whether the literary genre is a thought or a linguistic phenomenon requires that the problem be studied in terms of language and consciousness, speech and thinking. This is the first time this article has been explored as a problem of literary thinking and language.

**Research Methodology.** The article was conducted using empirical, descriptive, comparative, comparative, comparative, hierarchical methods of analysis.

**The purpose of the study** is to show that the differences in poetic terms, the requirements of the period, ethnos, genre and diversity do not influence the way of national poetic thinking and mentorship, to explain the existence of conscious, coded literary language, special expressions in our national poetic thinking. Such an approach to problem also illuminates the question of whether the literary genre, or language, of a controversial issue of modern philology is to some extent controversial.

**Statement of the main material.** The fact that language is also a problem of philosophical thinking necessitates such a metalinguistic approach to the content of the work, its poetic characteristics, and the smallest unit of the language.

In our view, the words “meaning of meaning” do not create a tautology or duplication, but serve as a clear explanation of the idea as synonyms. This reasoning can be seen more clearly in the example of onomastic units and expressions that serve to describe and unravel. For example, the terms “Baku” and “Land of Fire” have different meanings, although they have the same meaning. This is because the difference in the forms of expression is the result of scientific and artistic thinking encoding words, words, words and phrases. While the first expression is purely nominative in nature, the second expression is a product of analytical thinking. Expressive expressions that serve as descriptive or metaphorical meanings should be regarded as a philosophical and artistic reality. A clear example of this is the use of the concept of “love”, “Jabbaru Jami!”, “Janan” in the metalinguistic confrontation of written poetry and folklore literature, which is the object of research.

Folklore, which is the most obvious consequence of artistic national thinking and, therefore, the most favorable object for metalinguistic, is such a wealth that changes in the results of historical processes are reflected here. Since the stages of creation, transmission, and actualization are an absolute and characteristic feature of all genres of folklore, it is a product of national thinking. Folklore is a phenomenon that is metalinguistic and at the same time ethnographic, psychological, aesthetic, sociological, mystic, and other source of national identity. That is why any author of the socio-philosophical, religious-philosophical, mythological, psychological, culturological, sociological research cannot ignore this source. This peculiarity makes it a subject of research for the content and philosophy of folklore genres for modern scientific searches.

It is scientific fact that ashug art, a unique folklore genre, is an example of oral and written art, with both classical and modern examples, and the emergence of other folklore genres. For this reason, although the study of classical ashug creativity in folklore has not been very high in recent years, the idea that it has been considered a “top-to-bottom folklore phenomenon” in scientific literature [2, p.140] shows how important Ashig’s poetry research has been for philology, including linguistics. confirms.

It is well known that the linguistic study of the language of classical ashug poetry can be considered important to clarify some issues in terms of language history. In the history of the development of each national language, folklore plays a special role. The scientific legitimacy is that the importance and role of folklore in linguistics have been interpreted in various aspects, and the important role of folklore in the development of national literary language as a functional method has been unanimously recognized in these studies.

The content and form of Ashug’s poetry, that is, the national expression of national thinking, and the richness of the language, provide many opportunities for its exploration, not just for one, but for many purposes. From this point of view, the study of classical ashug poetry on religious and philosophical content is of particular importance. Conducting the research from this point of view demonstrates the interconnection of folk and classical poetry with philosophy and content, the similarity and the diversity of expressions, and demonstrates the richness of the forms of public and poetic thinking.

It should be noted that the ashug art, which has a long history, is important not only in linguistics but also in many humanities. As ashug art has played an important role in the aesthetic upbringing of the people for many centuries, and does not go beyond political, social and moral issues, the study of ashug poetry also allows to speak about the history of people’s thinking. Since the emergence of ashug art, they have responded to religious and philosophical issues, theological and social processes, and have developed various traditions of dervish and shamanism in different contexts.

Since the emergence of ashug art, they have responded to religious and philosophical issues, theological and social processes, and have developed various traditions of dervish and shamanism in different contexts. In this regard, in the article of folk scholar A.Nabiyev "Ashug art in Azerbaijan" we consider it appropriate to replace the word "only" with "more" in the phrase "Ashug art lived in the early XI-XII centuries and continued the tradition of mourning in the various sects of Islam" [2, p.138].

Although the earliest examples of Azerbaijani ashug poetry are related to the Gurbani, it is undoubtedly that many Ashugs were created and created by him. The ashug poem, which began with the Gurbani, is a literature that has been developed and enriched on its ancient roots. Inspired by the ashugs, it is at least Dede Korkut. Dede Korkut's poems are considered to be the great grandfather of the Ozan who has come to us. At a time when the prose was still in full swing, Korkut created patterns and the Ozans who followed them continued this art. Ozan, whose poems did not reach us between Dede Korkut and the victim, prepared the ground for the ashug art. Light is a continuation of the art of Ozan. Inheritance in the historical philosophy of the art of ashug, or, conversely, the etymological richness of the understanding, led to the interpretation of the expression "ashug" in various meanings.

The classic folklore scientist M.Tahmasib writes: "This word has been used in a number of meanings in our time" [3, p.27]. The world of science is known to explain the word "ashug" by V.V. Bartold, M. Kashgarli and V.V. Radlov in the sense of buttons, helmets, and game lights. S. Alizadeh, in a more detailed study of the word, commenting on various points of view, suggests that "ashug/light" in Kitabi Dede Gorgud is the "iron head" worn by the warriors [4, p.18-25].

In our opinion, ashug art, which has its roots in the light of history, has gone through various stages of development throughout its history - from the "sufism" to the status of "folk musician" [5, p.28]. Although the works of the Sacrifice, Sick Qasim and Tufarganli Abbas (XVI-XVIII centuries) coincide with the transition of lover to love, the poems clearly show the initial stages of surrender - love and Sufism. This aspect also brings together the 16th-18th-century Ashug poetry "Dastani-Ahmad Harami", the legacy of Gazi Burhanaddin, Yunus Imra, the True and other classics.

One of the masterpieces inspired by classical ashug poets is Yunus Emra. The light of Yunus Emra is clearly chosen in ashug poetry. Yunus Emra is believed to have been created in the 13th century. His poems express great respect for man and humanity. Yunus Emra also loves, is a poet, and his language is closer to Azerbaijani than modern Turkic scholars. The closeness allows Yunus Emra to be taken as the Gurbani, Abbas Tufarganli and the patient of Khasta Gasim. The poems on any topic show the similarity of Yunus Emra – Gurban, Abbas Tufarganli and Khasta Kasim.

The words of Jonah Imran, "yüyürəm ildən-ilə, Şeyx anaram dildən-dilə, qürbətə dərdim kim bilə, gəl gör, mənə eşq neylədi", the sound that "xəstə düşüb qürbət eldə yataram, bir kimsənəm yoxdu oyada mənə, o siyah tellərin, şirin dillərin, salıbdı sönməyən oy, oda mənə". The content is the same, and the difference is in the individuality of the expression of poetic emotions. Content links between Yunus Emre and classical ashug representatives should be regarded as dogmatic in accordance with mentalization. It is known that Sufism and ancient Turko-Shaman culture were still integrated in the 12th century thanks to the services of Ahmad Yasawi: In the context of the formation of Islamic culture in the 11th and 12th centuries, Turkish national thought was an important indicator.

Both Yunus Emra and classical Azerbaijani ashug poets are skilled at conveying ideas far beyond simple language. The religious and philosophical expression of a didactic intoneme loaded with the mystical shades of divine love is a clear example of this:

Yunus İmrə : Gəl gedəlim, qalma iraq,  
Dost üçün cəlalım yaraq.  
Şeyxin dərgahıdır duraq,  
Gəl dostu gedəlim, könül.  
Xəstə Qasım: Dəli könül, məndən sana amanat,  
Demə, bu dünyada qalam, yaxşıdı.  
Bir gün olar, qohum-qardaş yad olar,  
Demə, ulusum var, elim yaxşıdı.

The widespread use of symbols and symbols and figurative expressions in Eastern Sufi poetry is of a peculiar nature. "Symphonic expressions and symbolic writings play a great role in Sufism. There are a number of symbolic meanings that are used in their own sense, in other words, in a different meaning than their true meaning. That is why it is often mentioned that Sufism, a religious and philosophical trend, has its own symbolic language" [6, p. 46].

The singing of the Sufi stages in Yunus Emra is sometimes found in the classical poetry, which is different and sometimes the same. The words of Yunus Emra mentioned above, along with Khasta Gasim, constitute the basis of many poets of the arts, including Nasimi. The word Yunus Emra selects and presents meaning in accordance with the ideology of Sufi ideology.

The connection between Nasimi and Khatai with classical ashug poetry is stronger than any subject. As Nasimi and Khatai have made great strides in the genre of folklore, they have gained a strong place in the history of literature with their compositional, bayat, and hoofs. It is precisely in these poems that the words of the spoken language have become an integral and successful means of the literary language.

The words of sympathy, supplication, hatred, sympathy, applause, cursing and cursing in the live language are also successfully reflected in the poems of Nasimi, Khatai, Qurbani, Abbas Tufarganli, and Khasta Qasim. The ashugs and poets used their creativity, not blindly, but in personal language. These artists felt that "simple, dry words are not enough to express ideas, for which phrases expressing national wisdom are needed,

and expressions that are the product of individual authorship” [7, p.117].

The richness of the language of the representatives of Nasimi, Khatai and classical ashug poets, and the coherence of the words chosen in the figurative expression of thought are more pronounced in semantic poems:

Nasimi: Ey könül, hər yanə pərvaz eyləmə,  
 Çün kəbutər tömey-i-baz eyləmə,  
 Kimsənin sirrini kimsə saxlamaz,  
 Dəgməyi sən məhrəmi-raz eyləmə.  
 Xətai: Şah Xətai aydır: sirrini yayma,  
 Qıla gör namazın, qəzaya qoyma.  
 Şu yalan dünyada heç sanam deymə,  
 Tənin tənəşirdə, sirrini saldadır.  
 Xəstə Qasım: Üz vermə nadana, sirr vermə pisə,  
 Axır qəlbin ya inciyə, ya küsə.  
 Ot bitər kök üstə, əsli nə isə,  
 Yovşan bəsləməklə çəmənzar olmaz.

The thought of the genre, the statement that the expression is a language phenomenon, is further confirmed by the study of Ashig's poetry lexicon. Ashigs also did a great job of enriching the literary language in the national context of their time, which is a mentalistic logic. If the way of thinking is national, the form of expression must also be in the national, folk language. It is enough to look at a fact in a compact way to give the verdict of the genre and the form of expression to be a language phenomenon. Thus, the significance of the sixteenth century in the history of literary language is undeniable. As the Safavid state united the west and south, making Tabriz an important cultural center, prominent scholars, poets, and scholars gathered there.

A comparative analysis of the content and expression of different literary language samples in the same article allows us to arrive at the following conclusion: artistic thinking is a mental value, while consciously coded units that allow expressive forms of content constitute genetic linguopoetics of the language. So, the genre of artistic genre thinking, its expression in appropriate poetic codes, is a language phenomenon.

**Conclusions and offers.** Linguopoetic analysis of language and consciousness, speech and reasoning is considered to be the origin of linguistic research, examining the coexistence of linguistic, literary, philosophical, and other social sciences with different styles and levels. Linguopoetic analysis of folklore and classical poetry shows that the literary language is directly related to the national mentality: the fact that psychological parallelism is the beginning of syntactic parallelism, its close relationship with its material shell, its poetic characteristics, and other factors. Of course, no master of artistic words makes a deliberate choice of language units at that moment for the unintentional expression of the idea, the process stems from the linguistic dependence of the language. Indeed, the semantics of chanting require a subtle, sonor, chilling harmony, and the content of anger and fear creates a deaf, thick, explosive phonetic background,

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synthesizing, comparing syntactic parallels, expressing expressions, intensity lexical and syntactic, The introduction takes place in a fictional book, with links to history, traditional and periodic factors, and so on. The requisite and expected condition of a literary master to be able to make the right choice of such rich expression possibilities is to have national and clear poetic thinking and vocabulary, while appropriate poetics and optimal language units flow spontaneously. In our view, in the history of the artistic language of Azerbaijan, due to the socio-political factors, the purposefulness of the expression forms cannot be considered as an exception. For example, at the beginning of the twentieth century, the richness of Turkism in the literary language was due to the poetic thinking of political ideology, or in the language of Nasimi and Fuzuli in the language of Arabic and Persian. The popularity of the Mohammed Hadi language four centuries later is the result of thinking, not a direct language phenomenon, but a form of collective or individual thinking. If the artistic thinking of the master of the word is national, the poetic characteristics of the artistic genre that it addresses cannot completely undermine the language and nature of the language.

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