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CLOTHING VOCABULARY IN AZERBAIJANI ASHIG POETRY

This article is devoted to the study of clothing vocabulary in Azerbaijani ashig poetry, as well as their semantic and functional features. Ashig creativity has always been in the center of attention of literary-theoretical thought with its general problems, thematic content, rich structural and form components. Research conducted at various levels has formed a rich scientific base on this art. In linguistic science, some polysystems have already received coverage from the standpoint of the interaction of the above significant trends, but aspects of the historical development of the vocabulary of the Azerbaijani language remain insufficiently studied in modern Azerbaijan lexicology. There is no doubt that the vocabulary of the language should be analyzed at each historical stage of its development, and by now this position has not lost its relevance. In linguistic linguistics there is no holistic study of clothing names in Ashig poetry as a polysystem in the complex of its semantic, functional, linguistic and cultural characteristics that form the national-cultural semiotic paradigm. Being one of the stable elements of the material culture of the people, a leading sign of ethnic characteristics, an exponent of ethnogenesis, traditional Azerbaijani clothing at the same time reflects the ties and relationships of this people with other ethnic groups that have developed over a long historical period, and also experiences changes under the influence of fashion. This explains the fact that the names of the clothes represent a large, complex and as yet insufficiently studied layer of the lexical system of Azerbaijani Ashig poetry. Ashig art is considered to be the most obvious indicator of mastery with syncretism. The art of ashig, which combines words, music and movement in a harmonious way, has a centuries-old history and a rich tradition that has been polished and improved over the centuries. The art of ashig, which has been passed down from generation to generation over the centuries, imitates the spirit and taste of the people, and reflects the socio-political climate of the time.

Key words: linguistics, analysis, vocabulary, clothes, ashig poetry, meaning.

Like any word, the name of the clothing of Ashig poetry is a lexical representative of a number of associations that are related to certain cultural and historical times, therefore, the study of its meaning contributes to an adequate, full understanding of literary texts of previous eras. All of the above determines the topicality of the undertaken research. Professor Nizami Jafarov rightly points out that “Ashig art is an art that has a special historical mission in terms of art compared to other fields. First of all, because the art of ashig, whether it is written literature or other fields of art and aesthetics, connects us to the Turkic world with its history. That is, the sources are very old and very clear. At no stage have we seen the art of ashig stand still or be periodic. This art is very old and I think it is a very important, significant event. Today, when we talk about the art of ashig, in general, when we imagine an ashig, we inevitably remember history. We have poets who have no memory of not only the poetry of the ancient Turkic period, but also the poetry of the Middle Ages. Patriotism, friendship and love have a special place in the art of ashig. This shows

how patriotic the ashigs are. Today, the recitation of such poems plays an important role in the patriotic growth of the younger generation and the formation of their national identity” [1].

Particular importance is the study of dialect vocabulary as a component of popular culture. Moreover, “the folk language, dialects, folk rites and the entire folk spiritual culture, together with the elements of the material culture included in it, are a single whole both from a scientific point of view and in the presentation of the carriers of this culture” [5, p. 20]. The topicality of the study is determined by the close attention of dialectologists in recent years to that part of the vocabulary of the language in which the material and spiritual culture of the people is preserved. For more than two centuries, most linguists have postulated the thesis about the inclusion of language in culture. “Language is a means of reflecting culture in the processes of nomination, and therefore, expressing and reproducing it together with the use of the language by the speaker / listener, which means that the language participates in the formation of the mentality of the ethnic group, nation, nation” [4, p. 71–72].

Subject vocabulary, which is a reflection in the language of the material world of things, is included in the core of any lexical system and is included in all explanatory dictionaries. Recently, linguists are increasingly turning to the analysis of this vocabulary, refuting the earlier opinion that this class of words cannot be the object of linguistic research and that the connections existing between its units are completely determined by extralinguistic reality. But despite the increased number of works devoted to the study of individual groups within a given lexical layer, according to A. S. Belousova, "it seems premature to consider that subject vocabulary is well studied in terms of its internal organization and adequately described in explanatory dictionaries" [2, p. 45].

Turning to the interpretation of the "material" organization of reality within the framework of the aesthetic system of folklore allows us to describe significant fragments of the linguistic picture of the world, expressed in folklore texts, from a new perspective to comprehend the linguistic phenomenon of folk culture, which also determines the relevance of the study. As one of the most important determining factors in the text embodiment of folklore is the general cultural context of its existence – the regional environment of existence as a component of the national-cultural space. The study of the regional specifics of the manifestation of folk culture has recently been one of the current trends in modern linguistics. An appeal to the material of traditional folklore in its regional version in this work allows us to introduce into the scientific circulation the material of the Middle of folklore, recorded so far fragmentarily. The importance of studying regional folklore material determines another aspect of the relevance of the work.

Clothing is one of the main elements of the culture. Changing, depending on specific conditions, clothes at the same time sometimes preserve for many centuries the ancient features in tailoring, jewelry, names. In addition to its main purpose, clothing is an expression of nationality and is closely connected with the history of the people, allows you to determine the historical and cultural ties of a particular group of people. The vocabulary of the thematic group "Clothing" is quite diverse, it includes tokens denoting common names for clothes, the names of certain types of men's and women's clothing (upper and lower, summer, winter, demi-season, holiday and everyday) and its parts, as well as the names of hats, shoes, jewelry, names of processes associated with the use of clothing, etc.

Learning vocabulary of clothes has its own deep traditions. Researchers turn not only to the material of the modern Azerbaijani language, but also to the data of ancient Turkic monuments of modern dialects.

In linguistics, the names of clothes and shoes have repeatedly become the subject of research. An analysis of the works devoted to the description of the names of clothes and shoes showed that initially the study of this vocabulary was based on the material of different languages. Linguists studied the historical development of vocabulary calling clothes, the etymology of words, the features of their functioning in the monuments of writing.

Azerbaijani ashig art is an important part of the ashig art, one of the oldest branches of oral music culture in Azerbaijan. Elements of music, poetry, prose, dance, pantomime, and theatrical art are organically combined in the art of ashig. In addition to the genres of ashig poetry, the couplet, gerayli, mukhammas, ustadname, locksmith, as well as the tajnis of the couplet, screaming tajnis types.

One of the most common types of ashig music is solo singing accompanied by music. Playing the saz has gradually acquired an independent artistic significance in the process of historical development. In 2009, Azerbaijani ashig art was included in the Representative List of Intangible Cultural Heritage of UNESCO. After Azerbaijan gained independence from the USSR, it became possible to promote Azerbaijani culture in the world. As a result, Azerbaijani ashigs are supported by the Azerbaijani state and tours are organized for them around the world.

In the 2000s, the textbooks "Azerbaijan folk-professional music: the art of ashig" (2002), "Azerbaijan classical ashig air" (2009), "Koroglu ashig air" (2010) were widely used by teachers and students in higher education institutions. is being done. These textbooks also cover in detail the theoretical analysis of ashig air from various aspects, which serves to form the theoretical-analytical knowledge of students in the teaching of musicology and ethnomusicology. In 2009, Azerbaijani ashig art was included in the UNESCO Representative List of Intangible Cultural Heritage [6]. In the same year, 15 ashigs performed at an event attended by 500 spectators in Strasbourg. "The language of the works of Azerbaijani ashigs and folk poets of the XIX–XX centuries attracts attention due to certain directions gained in the problems of art, the principles of reflection of reality, original stylistic tendencies. Specific artistic materials show that

in the works of ashigs and folk poets, the elements of the vernacular are in the forefront and are widely used. This shows that the representatives of ashigs and folk literature attach great importance to the quality of the diversity of art and skillfully use all the stylistic layers of the language. The emergence of the quality of diversity is closely linked with the vocabulary and semantics of the language” [3, p. 4].

The opening ceremony of the first International Ashig Festival was held in Baku on October 22, 2010 with the support of the Heydar Aliyev Foundation, organized by the Ministry of Culture and Tourism and the Azerbaijan Ashigs Union. In 2013, the first fundamental textbook on Azerbaijani ashig art was published.

One of the indicators of the syncretic art of ashig art is determined by the structural features of the interaction of word (poem) with music. This determines the structure of the aircraft. The poetic text-poem is directly reflected in the structure of the air. In other words, the semantic divisions of the poem correspond to the relevant musical divisions, for example, the verse line—the melodic line, and the more complex verse of the poem corresponds to the melodic line. Each melodic verse, which has an artistic meaning, in addition to its participation in the formation of the structure of the air, in a way distinguishes itself from other melodies in the air. Complete melobands are reminiscent of typical song verses in traditional air, the structure of which is determined by the number and arrangement of melodic verses in their composition.

New qualitative features are characteristic of the existing art of ashig in folk art, which is also considered an invaluable and very important source of professional composition in Azerbaijan as a national heritage. This heritage is not quoted, it uses a lot of tact and on-site intonation, metrorhythm, characteristic sounds, figurative components. This is natural, as the art of ashig is in the spirit and blood of the spiritual world of Azerbaijani society.

The historical value of a nation and the level of spiritual development are determined by the results of the creative activity of the creative people belonging to that nation. One of the creative directions of the Azerbaijani people is reflected in the centuries-old ashig music. This is a special field of artistic thinking, where the philosophical culture of the people is formed. The synthesis of poetry, music, dance and performance manifests itself in this art form.

Ashig music glorifies and is inspired by the moral values and deeds of an ashig. The main

themes of the art of ashig are love and the beauty of nature, man and his deeds. In fact, this creative process is sung as a synthesis, that is, as a theatrical performance by the improviser ashig. Recently the ashig is accompanied by balaban performers, who are Azerbaijani folk instruments.

Clothes are closely connected with the history of each nation. Clothes that reflect the material culture of the people, their peculiarities. Traditions, national thinking, folk art are reflected in the variety and variety of clothes, even in patterns and individual details. Our clothes, which have been formed over the centuries and have undergone a long process of development based on national values, are distinguished by their originality. Although these clothes have lost their relevance today, they are kept alive as a valuable treasure that embodies our history and nationality.

Among the fabrics produced in Azerbaijan and widely processed and exported to other places are zarbafta, khara, satin, taffeta, ganovuz, velvet, daray, mahud, shawl, tirma, midgal, bez, etc. it should be noted. Some of these pieces were popular among the people under the names “Hacı, mənə bax”, “gecə-gündüz”, “gendə dur”, “alışdım yandım”, “küçə mənə dar gəlir” and so on. While women’s clothing was mainly made of silk and velvet, men’s clothing was mostly made of mahud and shawl woven at home.

The process of improving Azerbaijani folk costumes was more intensive during the Middle Ages. During this period, along with leather and wool, linen and cotton were widely used in clothing materials. Cotton and linen were usually used to make cloth. Detailed information about the Azerbaijani men’s and women’s clothing of the early Middle Ages is also mentioned in the “Kitabi-Dada Gorgud” epos. In the saga, all the clothes are usually called don.

Women’s hats were distinguished by their color, beauty and variety. These included silk scarves, shawls, naz-nazi, tasek, petals, veils, headscarves, and so on.

The main headwear for men was hats made of sheepskin or plum. Among Azerbaijanis, the hat was considered a symbol of courage, dignity and honor. Losing him was considered a great disgrace. The theft of someone’s hat was considered an enemy attack on its owner.

Ashig poetry genres of oral folk literature include names of traditions and ceremonies, household words, ornaments, precious gemstones, clothes, etc. It is impossible to imagine without lexical units denoting their names. If artists and master ashigs, on the one hand, wanted to express and give the blood

of the language of the people to whom they belonged, on the other hand, if they did not know deeply the life of the people, the rich ethnography of our people, they could hardly rise to the top. Getting to know the people, understanding them, learning from them, re-presenting the village in their works is a happiness that only great, literary personalities can achieve. In this sense, the language of oral folk literature in general is written at the same time as the language of the artistic heritage of its individual representatives (Agurbani, A. Tufarganli, Khasta Gasim, Ashig Ali, Ashig Alasgar, Ashig Huseyn Shamkirli, Ashig Huseyn Bozalganli, Ashig Shamkir, etc.). We should not ignore the ethnographic traces of the works of Vagif, Vidadi, Zakir, etc., who wrote in the folk style of our poetry, in the style of folk idioms. Of course, this work requires serious, comprehensive, long-term research. It would be necessary to discover and characterize the richest and most ancient lexical fund of the Azerbaijani language. In this sense, it would be appropriate to look at the artistic examples of Azerbaijani ashigs and folk poets.

In the couplets of Ashig Abbas Tufarganli, who lived a century after Gurbani, the names of clothes and household words are irreplaceable in the creation of the portrait of the beautiful:

Başına örtübdü, kəlağay, gözər,
Əyri tel üstündən qızıl düymələr,
Belinə yaraşib zərbafdan kəmə
Çəpkənli, çarqatlı ağ bədən gəlir [7].

Abbas Tufarganli manages to create a variety of psychological situations and situations, sometimes unusual, by taking and using neutral style loads from clothing names, as well as other household words:

Bir gün bir nazənin gəldi güzərə
Gülgəz simları nə gözəl imiş.
Qanovuz köynəyi, atlas qoftası,
Yaşıl basmaları nə gözəl imiş [7].

The national lexicon reflecting our national life in the works of immortal masters of folk poetry such as Gurbani, Abbas Tufarganli, Ashig Ali, Ashig Alasgar is already stabilizing at the level of poetic tradition. Trying to define the landscape of the Azerbaijani literary language in the XVII–XVIII centuries, N.G. Jafarov explains the nationalization of the literary and cultural thinking of that period, the centralization of national self-consciousness by introducing everyday vocabulary, as well as historically and geographically related onomastics to Azerbaijan.

Azerbaijan's national costumes are relics of the people's material and spiritual culture, which has a long and very complicated path of development. Clothes, which are closely connected with the history of the people, are one of the valuable sources for studying its culture. Clothing is one of the most stable ethnic features, reflecting the national characteristics of the people more than any other element of material culture. Clothing depends on both the level of the economy and the geographical conditions of the people, playing the role of auxiliary material in clarifying the issues of ethnogenesis, cultural and historical ties and interactions between peoples. The historical, ethnographic and artistic features of folk art are reflected in clothes. This feature manifests itself both in certain forms of clothing and its decorations, as well as in artistic embroidery, weaving and knitting.

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Пірієва Л. М. ЛЕКСИКА ОДЯГУ В АЗЕРБАЙДЖАНСЬКІЙ АШУГСЬКІЙ ПОЕЗІЇ

Ця стаття присвячена вивченню лексики одягу в азербайджанській поезії асигів, а також їх семантичних і функціональних особливостей. Творчість Ашига завжди була в центрі уваги літературно-теоретичної думки з її загальними проблемами, тематичним змістом, багатою структурною та формальною складовими частинами. Дослідження, проведені на різних рівнях,

сформували багату наукову базу щодо цього мистецтва. У лінгвістичній науці деякі полісистеми вже отримали викладення з позицій взаємодії перерахованих вище значущих тенденцій, проте аспекти історичного розвитку словникового складу азербайджанської мови залишаються не досить вивченими в сучасній азербайджанській лексикології. Немає сумнівів, що словниковий запас мови слід аналізувати на кожному історичному етапі його розвитку, й дотепер ця позиція не втратила своєї актуальності. У лінгвістичній науці немає цілісного вивчення назв одягу в поезії Ашига як полісистеми в комплексі її семантичних, функціональних, мовних і культурних характеристик, що формують національно-культурну семіотичну парадигму. Бувши одним зі стійких елементів матеріальної культури народу, провідною ознакою етнічних особливостей, прихильником етногенезу, традиційний азербайджанський одяг одночасно відбиває зв'язки й стосунки цього народу з іншими етносами, що склалися протягом тривалого історичного періоду, а також переживає зміни під впливом моди. Це пояснює той факт, що назви одягу є великим, складним і поки не досить вивченим шаром лексичної системи азербайджанської поезії Ашига. Мистецтво Ашига вважається найбільш очевидним показником майстерності із синкретизмом. Мистецтво ашигу, яке гармонійно поєднує слова, музику й рух, має багатовікову історію та багату традицію, що полірувалася та вдосконалювалася впродовж століть. Мистецтво ашигу, що передається з покоління в покоління протягом століть, імітує дух і смак людей і відбиває суспільно-політичний клімат того часу.

Ключові слова: лінгвістика, аналіз, лексика, одяг, поезія ашигу, значення.