

ЗАГАЛЬНЕ МОВОЗНАВСТВО

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PROVERBS AND THE TEXT (BASED ON THE AZERBAIJANI LANGUAGE TEXTS)

The article examines the features of use of proverbs in Azerbaijani language texts. Texts from Azerbaijani literature are considered as based materials. Proverbs are the language tools which can express linguistics situations in any language. The text is created as a result of the structural-semantic relationship of words with each other. The information is occurred with the relationship of two or more completed and formed words and it is called a text. There is a difference between word combinations and texts. The volume of information exceeds the boundaries of one word and two different words and differs from their separate semantic load, but predicativeness does not rise to the required level. Although new information is created on such a connection, it is not completed, the destination is not determined. The text takes its first important phase only after it is completed as a sentence.

It should also be noted that proverbs and sayings can enter another text and act as a unit of its structure in an active or passive state, and at this time they retain their uniqueness.

Folk poets did not remain indifferent to the perfection of proverbs, they highly valued them in their works. They write a lot of poems about the proverbs and for their opinions "Every proverb is one history book".

Imagery in the poems was revealed through the pen of the master-poets, brought out the poetic qualities of the art and formed the basis of the idea structure of the poems. The used proverbs served to form the natural language of poetry and enriched the text with the facts of live speech. It is true that these admonitions, which are now used as proverbs, were probably used in their true sense for the first time. The person who said this sentence never thought that the expression he used would later become metaphorical as a wise word and be used in different situations. From this point of view, it is an undeniable fact that these types of sentences carry a special burden and increase imagery and emotionality in a work of art. Those figurative expressions said from the speech of the character serve to complete the idea as the conclusion of consecutive and complementary sentences.

Key words: proverbs, sayings, text, poem, title, folklore.

The problem statement. The text expands from the word. In the text, words are related to each other by their meanings. Structural-semantic connection of constructions is created by syntactic connection methods. Text is not an ordinary collection of words. The main features of the text are integration, retro-spection and informativeness [3, p. 35].

It is known that texts are divided into microtext and macrotext. If in the text a concret idea or a concret topic ends, they are called microtext or complex syntactic whole. Large texts that express separate chapters, different literary works as a whole are called macrotexts. Texts have a certain beginning, development and end. It is written in Modern Azerbaijani language book: "As a closed structural linguistic unit

proverbs, sayings, ceremonial and non-ceremonial songs are each a text in itself" [9, p. 438].

The purpose of the article is to analyse the expressing tools of proverbs and sayings in Azerbaijani language.

The main material. The wholeness is the main characteristic in the proverbs and sayings. The text is not a mechanical assembly of separate sentences, but a legal conclusion from which new qualitative and quantitative parts appear. The semantics of the text is wider than the semantics of individual sentences. Well, what is meant by wholeness in proverbs?

It is possible to use each of these wise sayings in different times and places, in different situations. For example, the proverb "Bazara girdin gozu qipiq, sen

de ol gozu qıpiq” (literal translation: If you entered the market with closed eyes, you should also close your eyes) can have different meanings depending on the situation in which it is used. The meaning of this proverb is clarified in a specific conversational situation. This proverb means “be as everyone else is”, this meaning is the same in all situations, but in a specific situation, everyone can be smart, crazy, good, bad, etc. In other words, the proverb is used in the sense of “be like everyone else” depending on the situation.

The aesthetic value of the existing works of art is determined by their impact on the reader, along with their reflection of reality. Proverbs used in the speech of this or that character in a work of art not only define the temper of the character, but also increase the artistic impact of the work, enables the readability of the work and this makes the subject line of the work interesting.

Z. Alizade says: “Paremiyas have the power to dissolve in complex syntactic wholes, to help convey the idea concisely, to carry various poetic-aesthetic loads, and to become the key to large paintings and a series of artistic and poetic characters. In such cases, paremiyas participate in the remarks, the title of the work of art, absorb the life of the work, and the whole goal is directed to interpreting that title, controlling the series of artistic characters” [3, 126].

One of the reasons why proverbs and sayings are given as titles to artistic works is related to the development of the subject line of that work with the idea expressed in proverbs. At this time, the idea expressed in the proverb forms the subject of the artistic work and the basis of its content. When proverbs are omitted in these types of works, the work is somehow incomplete and loses its impact, the idea is not fully conveyed to the reader. The famous Azerbaijani poet Nusrat Kasamanli’s poem “Ozun yıkhılıbsan” (lit/trans.: “You have fallen yourself”) is also of this type [7]. This idea, which is repeated in the last verse of each stanza of the 8-stanza poem, strengthens its effect by forming the basis of the poem, and in the last verse, the proverb is used as it is used in oral speech: “Ozu yıkhılan aglamaz” (lit/trans.: “The person who falls himself won’t cry”) It means we should not blame others for the events that happened to us due to our own mistake and we should accept our own mistake.

In general, proverbs used as titles in poems form the basis of the work, strengthen the feelings and excitement of the poet, and instill it in the reader. The other Azerbaijani poet Nariman Hasanzade’s poem “Söz yarası” (“Wound of the word) dedicated to his wife was written on the basis of the proverb – *Biçaq yarası sağalar, söz yarası sağalmaz*” (lit/trans.:

“A knife wound gets well, but a word wound does not”) [5, p. 176].

It is no coincidence that great Azerbaijani poets choose proverbs and sayings as titles for their poems. It is true that some words used by most of our poets are so shrewd that people sometimes use them as proverbs during conversation. Thus, wise sayings as Nizami’s “Bir inci saflığı olsa da suda, artıq içiləndə dərd verir o da” (lit/trans.: “Even if a pearl is pure in water, it causes pain when it is drunk so much”, meaning: too much of anything is a detriment) and “Kamil bir palañçı olsa da insan, yaxşıdır yarımçıq papaqçılıqdan” (lit/trans.: “A person who makes perfect saddles is better than an incomplete hatter”, meaning: do one thing, but do your best; Khatai’s “Söz vardır kəsdirər başı, söz vardır kəsər savaşı” (lit/trans.: “There is a word that cuts the head, there is a word that cuts the war” (about the power of the word) and so on are considered equal to the proverbs today.

The use of proverbs as a title serves to deepen the effect of the poems and they instill the same idea in the reader. However, sometimes poets have a different approach to proverbs used in their works.

In Mammed Araz’s poem “Yalançının evi yandı” (“The liar’s house burned down”), the first part of the wise saying “Yalançının evi yandı, heç kes inanmadı” [8] (lit/trans.: “The liar’s house burned down, no one believed”) was used as the title. Here, rather than the truth words of people telling lies losing their quality and being accepted as lies, the idea that true words and truths lose their authenticity and be accepted as lies thanks to “skillful” liars is suggested.

As it is clear from the examples, the poets mostly use the first part of the proverbs they choose as the title of the poems to create expression according to their goals, and within the text we sometimes encounter the completed form of the same proverb.

Another poem with proverbs and sayings as its title is Nabi Khazri’s “Ya velveleden, ya zelzeleden” (lit/trans.: “Either from a storm or from an earthquake”). In such poems, the proverb usually plays the role of a “point” as a result of the ideas that are repeated in the last lines of the stanzas [6, p. 218].

As it is known, the text is a set in which the elements included in it are connected in a certain way. These components can be words, phrases and sentences. We know that a sentence expresses a finished idea, and in terms of content, a sentence isolated from the context is not considered complete and exhausted. However, proverbs and sayings, consisting of a simple or complex sentence, reflect a broad meaning and convey the necessary idea to the reader. They have the power to convey a specific idea in a short way, even if they are

sometimes not expressed in the form of a complete sentence. It is for this reason that many of our poets and writers name their works with proverbs. Drama “Yeyersen qaz etini, gorersen lezzetini” (lit/trans.: “If you eat goose meat, you will see its taste”), written by A. Hagverdiyev in 1892, Nacaf bey Vazirov’s comedies “Daldan atılan dash topuğa deyer” (lit/trans.: “A stone thrown from a back will be touched to the ankle”; meaning: “if you do something behind someone, there will be no consequences” (1890), “Sonrakı peşmançılıq fayda vermez” (lit/trans. and meaning: “Subsequent regret does not benefit”) (1890), “Yağışdan çıxdıq yağmura düşdük” (lit/trans.: “We got out of the rain and fell into the rainfall”; meaning: “we got rid of one problem and encountered a worse one) (1895), “Ne ekersen, onu da biçersen” (lit/trans.: “What you will plant, you will reap”; meaning: “everybody will encounter what they did) (1911) etc. are of this type. In these works, these proverbs used by the characters are often combined with the general text of the works and form a unity. In this way, the reader is prepared for the information he will get from the text he reads. However, the information appears not in the sentence as a whole, but within the text itself. A group of sentences can become an information shelter, which is the basis for speech activity. The meaning, which acts as a function of the text as a whole, is revealed here.

The close connection between the language of artistic works and the words contained in proverbs and sayings creates internal rhyme and harmony, as a result of which expressiveness, emotionality and imagery increase in artistic works. N. Vazirov was not satisfied with using proverbs only in the title in the above-mentioned works of art, but he voiced these wise sayings from the speech of various characters in the mentioned works. Thus, in the work “We got out of the rain, we fell into the rainfall”, Haji Gambar gave all his wealth to Haji Salman, and they do the cocoon business with him. All the cocoons sink in the sea and Haji Gambar becomes bankrupt, and he goes crazy. He receives treatment and makes a full recovery after the money is returned to him by Haji Salman. After that, he wants to get married with his servant Yeter, who is the age of his own daughter. Upon learning this, his wife Dilbar khanim says this proverbs. It means that, the second problem is worse than the first one.

We can hear a lot of Azerbaijani proverbs by the different characters except this one in the comedy: (lit/trans.: Khalqa it hurer, bize chaqqal (lit/trans.: “Dogs bark at people, jackals at us”; meaning: good things happen to everyone, bad things only us) [10, p. 84]; “Kor ne

ister? İki goz, biri eyri, biri duz” (lit/trans.: “What does the blind want? Two eyes, one crooked, one straight”; meaning: if someone doesn’t have anything, he wants two of them: one of them may be bad, the other must be good”) [10, p. 88]; “Konlu balıq isteyenın quyruğu suda gerek” (lit/trans.: “Anyone who wants a fish needs his tail in the water”; meaning: If you want something, you must endeavor”) [10, p. 103] and etc.

In the beginning of proverbs and sayings used in the speech of the character we can see expressions such as *they said true...*, *it is a proverb that...*, and etc. We can also see rhyme and rhythmicity in many proverbs and sayings. In general, alliteration, assonance, internal rhyme in proverbs and sayings serve to make the artistic work sound more harmonious.

Usually, poets before using proverbs in poems, use phrases like *remember a parable...*, *we remembered a proverb...* and etc.

Not only in poetry or prose works, but also a person who uses proverbs and sayings in everyday speech in general, before voicing this decisive opinion, they refer to special expressions like “*the fathers said very well...*”, “*there is such a proverb...*”, “*in such a place, fathers say that...*”, “*here such a parable is appropriate...*”, “*it is a parable...*” and etc. And these phrases direct the listener’s mind to that proverb. This, in turn, calls the other person to be careful and serves to correctly understand the idea of the proverb.

A proverb associated with a specific event or circumstance is closely associated with an idea or thought. For this reason, sometimes any proverb or saying is changed and used according to the general subject of the artistic work. For example, N. Vazirov speaks from the tongue of the character Jabi: “Yeni it getdi, ip de getsin?” (lit/trans.: “So if the dog is gone, let the rope go too?”; meaning: “everything belong to one thing”) [10, p. 110]. In fact, this proverb is as this: “It de getdi, ip de (lit/trans. “The dog is gone, and the rope too”; meaning: I can’t control the situation”).

Let’s look at another example. In A. Hagverdiyev’s work “If you eat goose meat, you will see its taste”, Haji Mehdi gets married with the second wife, gets in trouble because of ladies who fight every day, and loses all his possessions. His brother Alasgar says: Now, brother, you have eaten goose meat, you have seen its taste [4, p. 47].

The proverbs said by Peri character are also used with certain changes in the work: “A qız Khirda, yogurmadım, yapmadım, hazırca kökə tapdım, a xalan olsun bu ne işdi?” (lit/trans.: “Hey girl, Khirda, I didn’t knead, I didn’t bake, I just found the root, let your aunt die, what is it?; meaning: I didn’t do any-

thing, I didn't work hard, but just I have something that I want") [10, p. 33]; "Çoreyi çörekçiye ver, birini de artıq" (lit/trans.: "Give the bread to the baker and one more"; meaning: [10, p. 33].

As we understood, proverbs and sayings are used for various purposes in the creative works of valuable Azerbaijani poets and writers:

1. First of all, it is necessary to note that each of these valuable collections of wisdom, which are the product of folk thinking, has a great meaning in itself, includes a wide range of topics and content, and it is not accidental that they are used in artistic works. Thus, these sayings, which are engraved in the memory as a mass saying, are formulated ideas and their content has universal significance. The use of such words in poetry and prose helps to express the idea more fully and naturally. Proverbs and sayings explain the idea as a means:

In N. Vazirov's artistic work "What you will plant, you will reap" Goharkhanim has been abused by his husband for two years and her brother Ismayil bey comes to take off her and hears Safdargulu's disrespectful answers and explains his situation with a proverb:

– *Oglan! Men qorxuram ki, merdi qova-qova namerd edesiniz, axirda yaxhshi olmaya* (lit/trans.: *Boy! I'm afraid that you will banish the brave person and make him treacherous, it won't be good in the end; meaning: you will do so much bad things and I will answer as you*) [10, p. 197].

As it can be seen, the proverb used as evidence from the tongue of the character in the work serves to make the idea more expressive, effective and natural.

2. Sometimes the events in a work of fiction develop on the basis of an idea in a proverb or in a parable, and often the general conclusions from such works are completed through the same proverb.

In the play "What you will plant, you will reap", which consists of three parts, this proverb is used at the end of the second part. Servinaz khanim, who is the mother-in-law of very rich girl, doesn't want to give back the dowry, so that she does not want her daughter-in-law to separate from his son. But the bride and her family do not agree to continue the marriage. Because, Safdargulu spends all the wealth left by his father in vain and needlessly, and misbehaves with his wife. As a result, Safdargulu loses all his possessions. At the end these truths come out in the presence of his brother Ismayilbey and uncle Nureddin Agha, who came to take Goharkhanim away, and uncle says: "*Buna deyerler: ne ekersen, onu biçersen...*" (lit/trans.: It will be said: "what will you plant, you will reap") [10, p. 195].

As it is clear from the example, the general content of the work is concluded through the indicated proverb.

3. Sometimes the idea of a proverb forms the subject line of a artistic work. At this time, with the removal of the proverb, the impact of the content decreases and is completely lost, the artistic work gets incomplete. Since the subject line is based on that proverb, it retains its influence until the end of the artistic work.

In the famous representative of the 20th century N. Vazirov's play "Subsequent regret does not benefit" the proverb is not used in the work, but it forms the subject line of it. The events are built and developed entirely on this topic. Salman Bey, whose wife and mother can't understand each other and his cousin Sattar Bey, who remained between his sisters and his wife don't divorce with their wives and run away from home together and as a result, all the ladies in the play regret it, but the subsequent regret does not benefit for anyone.

IV. Proverbs and sayings used in fiction often serve to reveal the character's situation, thoughts, and attitudes. Mrs. Khirda, who is the bridegroom's wife, complains about her husband's gambling and drinking and says: "*Içerim ozumu yandırır, çölüm özgeni*" (lit/trans.: "My inside is burning me, my outside is burning the others"; meaning: when a person has a lot of pain, but looks happy from the outside") [10, p. 24]. And she evaluates the condition of her husband in this way: "*Qırqovul başın kola teper, daldan xeberi olmaz*" (lit/trans.: "A pheasant pokes its head into a bush, but it doesn't aware of its back"; meaning: about a person who thinks he is hidden and nobody knows what he is doing") [10, p. 26].

Proverbs and sayings used by the character in this or that event and episode in the poems and prose works, which are different in terms of subject and content, serve to define the character of that character, causing him to be remembered as a negative or positive hero. Because proverbs and sayings, which origins belong to the ancients, are folk ideas that are said according to all kinds of life situations. There are many proverbs which help the positive heroes to be etched in memories, and also we can meet the proverbs which are used for revealing the inner face of negative heroes, exaggerating their negative characteristics.

In literary works, proverbs and sayings, which serve to define the feature of the character and distinguish his speech from simple speech, are used at the beginning, middle and end of the speech. Z. Alizade calls these positions prepositive, interpositive and postpositive [3, p. 101–114].

Proverbs and sayings are included in the texts in order to create a stylistic tone. They are developed at the beginning and play a leading role, they serve to reveal the subsequent ideas, and the next syntactic structures are directed to its interpretation. This position is called prepositive.

The use of proverbs and proverbs in the middle of the character's speech is called interpositive. The proverb and saying used here is said with special emphasis. Y.P. Sedu's explanation about intermediate sentences can also be applied to proverbs used in the interpositional position.

Conclusion. A proverb used in the speech of a character in a literary work carries a certain syntactic load at the beginning and in the middle, and has a unique quality at the end. Since the richness of artistic language is measured by metaphors, it is impossible to imagine the high quality of artistic style without them. In conclusion, we would like to note that proverbs and sayings are often used both in poems and prose works and serve to reveal the main themes and define the feature of the characters. Thousands of proverbs and sayings used in artistic works can be considered one of the most effective means of expression of folklore.

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Алізаде Г. І. ПРИСЛІВ'Я ТА ТЕКСТ (НА ОСНОВІ ТЕКСТІВ АЗЕРБАЙДЖАНСЬКОЮ МОВОЮ)

У статті розглядаються особливості вживання прислів'їв у текстах азербайджанською мовою. В якості вихідних матеріалів розглядаються тексти з азербайджанської літератури. Прислів'я – це мовні засоби, які можуть виражати мовні ситуації будь-якою мовою. Текст створюється в результаті структурно-семантичного взаємозв'язку слів один з одним. Інформація виникає в результаті зв'язку двох або більше завершених і сформованих слів, і це називається текстом. Існує різниця між словосполученнями і текстами. Обсяг інформації перевищує межі одного слова і двох різних слів і відрізняється від їх роздільної смислового навантаження, але передбачуваність не підвищується до необхідного рівня. Хоча при такому підключенні створюється нова інформація, воно не завершено, пункт призначення не визначений. Текст вступає в свою першу важливу фазу тільки після того, як він оформлений у вигляді пропозиції.

Слід також зазначити, що прислів'я та приказки можуть входити в інший текст і виступати як одиниця його структури в активному або пасивному стані, і при цьому вони зберігають свою унікальність. Народні поети не залишалися байдужими до досконалості прислів'їв, вони високо цінували їх у своїх творах. Вони пишуть багато віршів про прислів'я і на їхню думку, "кожне прислів'я – це одна книга з історії".

Образність у віршах була розкрита пером майстрів-поетів, виявила поетичні якості мистецтва і лягла в основу ідейної структури віршів. Використані прислів'я послужили формуванню природної мови поезії і збагатили текст фактами живої мови. Це правда, що ці настанови, які зараз використовуються як прислів'я, ймовірно, вперше були використані в їх справжньому сенсі. Людина, яка вимовила це речення, ніколи не думала, що вжитий ним вираз згодом стане метафоричним, як мудре слово, і буде використовуватися в різних ситуаціях. З цієї точки зору, незаперечним фактом є те, що подібні типи пропозицій несуть особливе навантаження і підсилюють образність і емоційність в творі мистецтва. Ці образні вирази, виголошені з промови персонажа, служать завершенням ідеї в якості висновку послідовних і доповнюють один одного пропозицій.

Ключові слова: прислів'я, приказки, текст, вірш, заголовок, фольклор.