

FUNCTIONAL-SEMANTIC ANALYSIS OF LEXICAL UNITS IN ASHIG ALASGAR'S POEM

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Summary

The work of Ashiq Alasgar constitutes one of the most mature and systematic stages of Azerbaijani ashig poetry. His poetic heritage is rich in both content and language and reflects the breadth of folk thinking, national aesthetic thought and artistic expression possibilities. This study examines the lexical features of Ashiq Alasgar's work, in particular the principles of development of words of Arabic and Persian origin, as well as dialect units. The main purpose of the article is to determine the functional role of the multilayered lexical system in his language and to reveal the importance of these words in creating poetic meaning.

The methodological basis of the study is descriptive and comparative methods. Through the descriptive method, the lexical units used in the poet's language were systematically presented, and through the comparative method, the origin and functional characteristics of these words were analyzed. In addition, the semantic shades acquired by the words within the text were determined by applying the contextual analysis method.

Ashiq Alasgar's style is built on the unity of simplicity and depth. He skillfully combined folk colloquial language with classical poetic elements, creating a system of expression that is both clear and effective. In his work, the word acts not only as a carrier of meaning, but also as the main artistic means carrying emotional and aesthetic load. As a result, the artist's lexicon, in addition to demonstrating the richness of the Azerbaijani language, also played an important role in the development of ashig poetry.

Key words: Ashiq Alasgar, lexicon, ashig poetry, dialect units, poetic style.

DOI <https://doi.org/10.23856/7637>

1. Introduction

Master artist Ashig Alasgar is one of the outstanding artists representing the highest stage of Azerbaijani ashug creativity, distinguished by his unique poetic style and rich artistic thought system. Using the deep layers of folk literature, he expanded the aesthetic and philosophical possibilities of ashug art and made significant contributions to the formation of new poetic forms of expression in this field. He received his first art education from the famous master of his time Ashig Ali and, adopting the traditions of this school, became one of the leading figures of the Goycha ashug environment. In addition to Goycha, he was also known and widely known in regions such as Gazakh, Karabakh and Nakhchivan, and headed the Goycha ashug school. The artist, who spent his life mainly in folk festivals, ashug gatherings and among the people, was not limited to Azerbaijan, but was also highly appreciated in regions such as Turkey, Iran and Dagestan. His poems were published in the magazine "Yeni Kand" in 1927, and later the work "Aşig Alasgar" compiled by Humbat Alizadeh was published in 1934 and formed the basis of the scientific collection of his heritage. The poet's poetic heritage had such a strong influence that hundreds of songs and romances were composed to his words. As a result of the

events that took place in the Goycha district in 1918-1919, the region was seriously devastated by the massacres committed by the Armenian Dashnaks, and the population was forced to leave their native lands. During this period, Ashiq Alasgar lived in Yanşag, and later in Tartar, and gained great respect. However, longing for his native land constantly disturbed him, and as a result, in 1921 he returned to Agkilsa and lived there until the end of his life, dying in 1926.

2. Editing in cinematography

Deeply versed in the subtleties of the art of words, Ashiq Alasgar is valued as an unparalleled treasure of words in the history of the artistic thought of the Azerbaijani people. With the power of his inner feelings, emotional excitement and poetic imagination, he was able to create a whole system of images and meanings by raising the aesthetic possibilities of the word to a high level. His creative world acts as a source of spiritual power that affects both the creator and the reader, leading them to the deep layers of art. In his autobiographical epilogue, written at the age of 70, he expresses his poetic protest against the contradictions of life and the times in a very harsh and figurative way, despite his old age:

You brought light to a soldier's heart,
The decoration of assemblies, the beauty of people.
The one you cherish with love,
You are cheating on the exam (*Alasgar, 2004*).

The greatness of Ashiq Alasgar's creativity is, first of all, closely connected with the fact that his artistic heritage has lived for a long time without being written down, within the framework of oral tradition – from mouth to mouth, from generation to generation. This fact is not accidental; on the contrary, it clearly shows how firmly his word art has taken hold in the memory of the people and has become a part of the collective consciousness. Such longevity without being written down is a characteristic feature inherent only to word masters of high artistic quality, and in this regard, his creativity differs from ordinary poetic examples and penetrates deeper aesthetic and emotional layers. The basis of this feature is undoubtedly the natural and sincere effect of his lyrics. Thus, his poems are far from artificial artistic constructions, directly appeal to human emotions, easily take a place in the hearts of listeners and readers, create an emotional connection with them, and as a result, live in memory for a long time and are not forgotten. This is an indicator not only of mastery of form, but also of the ability to deeply feel the mechanism of psychological influence. His examples in the *garayli*, *goshm*, *mukhammes*, *tajnis* and other classical genres were not only individual creative products, but also widespread among the people and acted as an important cultural factor influencing the formation of general aesthetic taste. Poems written in these genres, being both structurally perfect and rich in content, preserved the traditional framework of ashug poetry, while at the same time developing them further. It is in such a creative environment that one of the most striking examples demonstrating the power of his word and the breadth of his poetic possibilities is especially clearly and fully manifested in his decorations; here both the richness of artistic means of depiction and the subtle expression of feelings once again confirm the level of his artistry.

I don't call everyone beautiful,
Beauty should be charming and flirtatious.
The fragrance of violets comes from its bud,
May the sheep laugh, may the spring be spring (*Alasgar, 2004*).

One of the areas that holds a special place in Ashiq Alasgar's creativity is his *tajnis*. These poems show that he mastered the subtle semantic layers and phonetic possibilities of

the Azerbaijani language with great skill and brought the rhyme system to a high level of mastery. In his *tajnis*, the word is not just a rhyme element, but acts as a poetic tool that creates a multilayered meaning, which shows how strong his sense of language is. Ashiq Alasgar used the main forms of classical ashqi poetry with great skill, expanded the aesthetic possibilities of these forms and turned them into living creative material. He always understood the greatness of ashqi art and highly appreciated it.

The Azerbaijani people have historically had long-term, continuous and multifaceted cultural, public and social relations with the Persians and the Talysh, Tat, Kurdish and other ethnic groups related to the Persian language. These relations were formed not only at the household level, but also within the framework of literature, trade, administrative and general cultural environments, and further deepened the mutual influence. It is as a result of these intensive and multifaceted relations that the Persian language has had a serious and continuous impact on the lexical system of the Azerbaijani language for centuries, and as a result, it has led to the emergence and stabilization of a large number of words of Persian origin in the vocabulary of our language.

This process of influence is not accidental; on the contrary, it has enriched the lexical composition of the Azerbaijani language, given it new semantic shades and expressive possibilities, and acted as a natural result of historical development. In particular, in the modern Azerbaijani literary language, traces of this influence are clearly observed both in the language of everyday communication and in the artistic and scientific style, and a large part of these words have already become an integral part of the language.

For example, one of the features that attracts attention from a phonetic point of view is the words formed by the use of the sound "g" after the consonant "n" at the end, which acts as a clear indicator of the influence of the Persian language. Words such as "seng", "ahang", "naheng" are typical examples in this regard, and their phonetic structure shows that they have preserved their original characteristics. At the same time, lexical units such as "ahaste", "danande", "alude", "labalal", "shuride" are also evaluated as the result of these language relations not only in terms of meaning, but also in terms of morphological and phonetic characteristics.

Consequently, the use of words of Arabic and Persian origin in Ashiq Alasgar's work is not only an indicator of his linguistic mastery, but also an important factor that expands the expressive possibilities of Azerbaijani ashqi poetry. These words are not artificial, but appear as elements arising from a natural poetic need in his poems, and they enhance the artistic effect without reducing the intelligibility of the text.

In Ashiq Alasgar's work, words of Arabic and Persian origin, as well as dialect units belonging to the folk language, have a special aesthetic function and act as an important means of expression in his poetic system. These words not only create lexical richness, but also enhance the rhythm, harmony and artistic effect of the poem.

One of the important and characteristic features of his work is his extensive and purposeful use of dialect lexicon. His poetic language is not limited only to the norms of the modern Azerbaijani literary language, but also combines dialect words from different regions, creating a more colorful and multi-layered system of expression. This feature enriches his works both in terms of language and seriously affects the naturalness and believability of artistic images.

Thus, the inclusion of dialect elements in the text allows for a more vivid, colorful and lively presentation of images. The environment described by dialect words is not artificial and generalized, but is brought to life in a concrete, real and directly related to the life of the people. This leads to the creation of a stronger emotional and psychological bond between the reader

and listener and the work. As a result, the poetic text is not only satisfied with creating an aesthetic effect, but also becomes a living language material reflecting a certain socio-cultural environment.

The role of local dialects in the formation of the literary language is undeniable, and this process acts as an integral part of historical development. Dialect units used in different regions pass into national use over time, enriching the vocabulary of the literary language and expanding its expressive capabilities. In this regard, dialects should be considered not only auxiliary language layers, but also one of the main sources that play an active role in the development of the national language.

3. A revolution in the development of information technologies

Ashiq Alasgar used the colloquial features, styles of expression and lexical units of different regions with great skill and subtle taste in his poems. He selected and placed these elements not randomly, but in accordance with the general ideological and artistic structure of the text. As a result, real-life events, human relationships and people's daily lives were reflected in his work more fully, more naturally and more convincingly, and the poetic text became a living carrier of language and culture. The research methodological the basis linguistics and literary studies in their sciences reception done scientific research principles organize does. In the article In love Alasgarin poetic in his heritage used lexical units functional-semantic characteristics to determine for the purpose complex without approach use Research first of all, during description method application This method has been through In love Alasgarin in his poems used lexical units systematized, their meaning features, processing frequency and poetic functions certain Description analysis lexical of the material general characteristic to give and of words poetic in the text place to determine opportunity created. Research in the process comparative-historical also using the method This method has been help with the poet's in the language used Arabic and Persian origin of words origin, Azerbaijan in the language passed development stages and semantic features investigated. The same in time that one lexical units people conversation language and literary language in the context of earned functional features comparative in the way analysis In the article contextual analysis to the method special place This method is given. through lexical units text inside earned additional semantic shades, emotional-expressive features and artistic-aesthetic functions certain The words only lexical meaning not poetic in context created meaning taking into account the shades has been taken. With this alongside, functional-semantic analysis from the method use by becoming lexical units poetic of the text in the structure instead brought functions has been investigated. In particular dialect words, acquisition lexicon and nationwide to the language belonging of words image creative, emotional impact the power increase and national-cultural coloring shaping opportunities analysis. The research was conducted source studies the base In love Alasgarin publication done works, Azerbaijan lover literature examples, Azerbaijan of the language explanatory dictionaries, lexicology and lover to creativity about scientific research organize has done. Obtained done results systematic in the way in summary scientific-theoretical provisions forward Thus, the application made methodological approaches In love Soldier in his/her creativity lexical units functional-semantic characteristics comprehensive to investigate and their Azerbaijan lover in his poetry place scientific on the grounds to determine opportunity gave.

4. The process of globalization

In his work, borrowed words are used so naturally that it is sometimes difficult to distinguish them from words of Azerbaijani origin. This proves the high level of his linguistic mastery and poetic intuition. The scientific novelty of the study consists in a comprehensive study of the lexical units used in the poetic language of Ashiq Alasgar from a functional-semantic aspect. The article systematically analyzes the role of words of Arabic and Persian origin, as well as dialect and dialect elements used in the artist's work, in creating poetic meaning, and determines their artistic and aesthetic functions. As a result of the study, it was substantiated by scientific facts that Ashiq Alasgar's lexical system is multilayered, and lexical units of different origins are used in interaction within the text, strengthening poetic expressiveness. At the same time, the functional load of dialect words in the poet's language, their role in the formation of imagery and the creation of national-cultural coloration are generalized for the first time in a functional-semantic context. In addition, the study evaluates the impact of Ashiq Alasgar's lexical heritage on the enrichment of the Azerbaijani literary language and the importance of Ashiq Alasgar in the formation of the linguistic features of ashig poetry on the basis of a new scientific approach. From this perspective, the article makes a new contribution to the study of the linguistic aspects of Ashiq Alasgar's work and the investigation of the lexical-semantic features of Azerbaijani ashig poetry.

5. Conclusions

Ashug Alasgar, one of the most powerful representatives of Azerbaijani ashug art, lived for more than a century and was an artist with rich innate talent. Motives that exalt a person, awaken the desire to live, and glorify pure love and spiritual beauty occupy a special place in his work. He skillfully used the subtleties of the Azerbaijani language and further enriched ashug poetry. That is why all ashugs after him, even representatives of written literature, treated his work with great respect. Conducted research shows that, Ashiq Alasgarin poetic language Azerbaijan lover of poetry rich lexical opportunities in itself opposite causing perfect one word art is an example of. Its in his/her creativity used lexical units only meaning expression who language elements not, the same in time poetic of the text emotional, aesthetic and functional the burden carrying important artistic are the means. The poet people conversation language with classic poetic traditions organic in the way combining unique expression system created. Research as a result certain done that, Ashiq Alasgarin in his poems Arabic and Persian origin words poetic of the content deepening, artistic description and expression of means to enrichment service These words author by natural in the way used, poems in the language artificial weight without creating poetic harmonious and meaning shades of to strengthen conditions created. The same in time dialect and dialect units usage the poet's your language people to the soul brought closer, images vitality and vitality has increased.

Research shows that, Ashiq Alasgarin lexical system multilayer semantic structure has and this system Azerbaijan of the language history development stages, the people national-cultural worldview and aesthetic thought style opposite It makes. Its use what he did lexical units national language of wealth protection and future to generations transmission also important in terms of importance Thus, Ashiq Alasgarin in his/her creativity lexical units functional-semantic characteristics study Azerbaijan lover of poetry language and style characteristics more deeply to be investigated opportunity gives. In this respect the artist poetic hereditary only

literary-aesthetic not, but also linguistics in terms of valuable research source like important scientific importance acquisition does. Its creativity Azerbaijan literary of the language wealth, expression his power and people soul with commitment opposite causing valuable word treasure as own relevance this day also protected keeps.

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