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WORDS, SPEECH AND NATIONAL STYLE OF EXPRESSION IN NIZAMI GANJAVI’S WORK

Abstract. The aim of the article is to consider the national style of expression in the works of the great Azerbaijani poet Nizami Ganjavi, related to the word and speech in this area. The article deals with the origin and creative power of the word, its essence, the meaning of the word, etc.

Methodologies and methods. The author in his research widely used such methods as contextual description, comparative method and other general scientific methods.

The novelty in the article is manifested primarily from the posing of such questions in the work of N. Ganjavi as the expression of philosophical thought in literary language, the characterization of the external and internal semantics of poems, showing examples of the masterful influence of the poet-philosopher on the turkish poetry of subsequent centuries. The article also provides information on the specifics of the development of the turkish vocabulary, syntactic models and forms of the national language in the works of N. Ganjavi in the field of national identity.

Results and conclusions. At the end, all the ideas raised in the study are summarized and it is noted that one of the main linguistic facts is the phraseological units used in the persian (farsi) works of Nizami Ganjavi. It is emphasized that phraseological units are the product of the first metaphorical system of national thought. In this sense, a number of phraseological units used in the works of persian (farsi) Azerbaijani writers in their various studies, as well as in the language of N. Ganjavi, are considered translations of linguistic facts belonging to the Azerbaijani turkish language.

It is also emphasized that the creative power of Nizami Ganjavi, who became famous in the world as a poet, philosopher, scientist, spiritual leader, based on inspiration, scientific, secular knowledge and spiritual evolution, conveys boundless wisdom from the world of words to humanity. This is a direct presentation of the philosophy of creation, scientific knowledge, cosmogony, which begins with a word, in figurative language. This
worldview can be systematized as a mechanism of creation with the existence of an absolute idea, an energy leap of an idea, the creation and sequence of the entire universe. In fact, in modern times, at the scientific, psychological and esoteric levels, the creative energy of the word in various fields of science, the power and materialization of thought and word are widely discussed.

Keywords: Nizami Ganjavi, creation, word, lexicon of turkish origin, national pattern

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СЛОВО, МОВЛЕННЯ ТА НАЦІОНАЛЬНИЙ СТИЛЬ ВИРАЖЕННЯ У ТВОРЧОСТІ НІЗАМІ ГАНДЖАВІ

Анотація. Мета статті розгляду національного стилю вираження у творчості великого азербайджанського поета Нізамі Гянджеві, пов’язаних зі словом та промовою у цій галузі. У статті розглядаються походження та творча сила слова, його сутність, значення слова тощо.

Методології та методи. Автор у своєму дослідженні широко використовував такі методи як контекстуальтні описи, порівняльний метод та інші загальнонаукові методи.

Новизна у статті проявляється насамперед із постановки таких питань у творчості Н.Гянджеві, як вираження філософської думки літературною мовою, характеризування зовнішньої та внутрішньої семантики віршів, показ на прикладах про майстерний вплив поета-філософа на загальнотюркську поезію наступних століть. У статті також наводиться інформація про специфіку розвитку тюркської лексики, синтаксичних моделей та форм національної мови у творах М.Гянджаві у сфері національної самосвідомості.

Результати та висновки. Наприкінці узагальнюється всі ідеї, залежні в дослідженні, і зазначається, що одним з основних лінгвістичних фактів є фразеологізми використані в персомовому творах Нізамі Гянджаві. Наголошується, що фразеологізм є продуктом першої метафоричної системи національної думки. У цьому сенсі низка фразеологізмів, що використовуються у творах персомових азербайджанських літераторів у своїх різних дослідженнях, а також у мові Н.Гянджеві, вважаються перекладами мовних фактів, що належать азербайджанській тюркській мові.
Introduction. The great creative power of Nizami Ganjavi, who became famous in the world as a poet, philosopher, scientist, sheikh, is based on inspiration, scientific, secular knowledge and spiritual evolution, transmits boundless wisdom from the world of words to humanity. This is a direct presentation of the philosophy of creation, scientific knowledge, cosmogony, which begins with the word, in figurative language. The idea that the Creator, called “Supreme Consciousness” in philosophy, “created the universe with the word” Be “” is one of the main issues in all religious views and denominations, including the system of literary and artistic thought. This worldview can be systematized in the form of a mechanism of creation with the existence of an absolute idea, the energy leap of the idea, the creation and sequence of the whole universe. In this context, there is a correspondence between the “Be” command and the “instantaneous explosion” theory in physics. In fact, in modern times, the creative energy of the word in various fields of science, the power and materialization of thought and the word are widely discussed at the scientific, psychological and esoteric levels.

The aim of the article is to consider the national style of expression in the works of the great Azerbaijani poet Nizami Ganjavi, related to the word and speech in this area. The article deals with the origin and creative power of the word, its essence, the meaning of the word, etc.

The novelty in the article is manifested primarily from the posing of such questions in the work of N. Ganjavi as the expression of philosophical thought in literary language, the characterization of the external and internal semantics of poems, showing examples of the masterful influence of the poet-philosopher on the turkish poetry of subsequent centuries. The article also provides information on the specifics of the development of the turkish
vocabulary, syntactic models and forms of the national language in the works of N. Ganjavi in the field of national identity.

**Main matters.** There is a logical parallel between the creation of the world and the creation of speech: in the beginning, the absolute idea, and in human activity, vibrations of thought and thought, energy waves into sound, words and sentences, forming the structure of language and speech, serving the act of understanding. The origin of the universe from the word “Be” was the leading idea of the literary-artistic system in the history of Turkish literary thought, especially in Sufi poetry (Bilgin, 2014).

The essence of the word in Ganjavi’s work, the secret of creation.

Ganjavi presents the formula of creation, this way of thinking in a more comprehensive spectrum, calls the word the first of the mysteries of the world, clarifies the secret of the word from the point of view that “Without the word, the world would not have a voice” (Bilgin, 2014).

The beginning of the thought, the end of the number,
It’s just a word, just a word, remember that.

These verses mention Pythagoras’ idea that the universe is made up of numbers, and Ganjavi uses the phrase “the beginning of thought” to refer to the linguopsychological basis of speech: man thinks in words, and inner speech is formed in words in silence.

So, the word “be” comes from the Creator who gave the order of existence: The essence of the Creator is from its and hidden.

The universe sits under your banner.

Our existence is from you, and your existence is from your own essence.

Ganjavi does not sit above the Word to convey the value of the word, he sanctifies it by saying that the wealth of this world is only the word (Bilgin, 2014), emphasizing that he is higher than all beings.

When the pen first moved
The first letter began with a word.
When the veil of secrets is opened
From there, the word first fluttered .. (2014).

Thoughts about the origin and meaning of words are not only the product of Ganjavi’s artistic imagination. It was for a scientist with scientific knowledge to speak in a language that people could imagine, figuratively speaking of invisible truths. The word science, which is reflected in his work, is an artistic expression, a figurative presentation of the philosophy of creation, the origin of which is determined by the all-Turkic mental system. This presentation continues in the following periods, in the works of almost all artists individually:
In the 14th century, in the language of I. Nasimi, these wisdoms sounded as follows:

Dinlogil bu sözü ki, candır söz,
Aliyü asimanmakandır söz.
Əqli-küll arşü kürsü, lövhü qələm,
Çar ünsür, nöh asimandır söz.
The Uzbek poet of the XV century A.Navai also considers the word as the beginning of creation and writes:

Concerning the word,
He was the first of all beings.
The word originated first, then the creature,
After the word came the whole universe.
Yunus Emre said more clearly:
O who knows the origin of the words, come and say, where does this word come from?
Those who do not understand the origin of the word think that this word comes from me.
The word is not flowing from the land, not from writing and reading
This does not come from the walking people, but from the voice of Halik.

To approach the word, to consult carefully, to act on the given word, to fulfill it – all these are based on the creative nature of the word.
The world and people created by words.
Even the artist, the philosopher, draws the picture of the creation of the world, which is created on the basis of words, in the works of the philosopher; The creation and establishment of some material realms are given in succession, systematically:
That, all these living and non-living things
They were created by saying, “Be” (Ganjavi, 2004).

After the universe, Ganjavi dwells on the creation of man, explaining in detail that he is part of the divine plan, that he exists in the universe with a special order, the laws of creation. It speaks of two basic human qualities, material and spiritual, in other words, mind and spirit:
Not a sound, not a breath came from the word ... believe me:
The soul did not enter the uncreated body from the mud. (Ganjavi, 2014)
Without the sound of the word, without the breath, that is, without the command to “be,” the soul did not enter the earthly body, only by this judgment man was created, possessed of mind and spirit:

Body takes the soul, the mind with your order,
You are the Creator and the Killer (Ganjavi, 2004).
As a scientist with scientific knowledge of the Ganjavi period, he gives information about the physiological structure of the human body at the scientific level in poetic language:

It put the head of the dream (eye) behind the curtain
It clothed the body of water with the garment of life (Ganjavi, 2004).

In his verses, the outward and the inward complement me. In the first verse, the connection between the process of sight and sleep and the brain, the secret layer of real information, such as the covering of the eyelids, conveys the idea that the visible world is a dream, not reality. In the second verse, in addition to secular scientific information, such as the creation of the body from water and its composition from water, it is mentioned that the material body is the shirt of the soul, as it is accepted in Sufi philosophy.

In Ganjavi’s works, man is fully described by his material and spiritual nature, and his spoken language and hearing, which belong to the system of life, seem to be the secret of such divine wisdom:

It raised the word bird’s voice to the point of god.
It gave a sweet palm to the tree of the language,
The pearl of the ear for all kinds of words (Ganjavi, 2014).

The expression “pearl of the ear” combines nominative and inward meanings. The eardrum actually has a special physiological functionality. It acts as a protection for the brain. In the universe, man hears sounds and words in a tone that only the cerebral cortex can perceive, which is part of the divine order of the material world. At another point, Ganjavi considers the eyes and ears to be useful for seeing and hearing, and useless for understanding meaning and learning divine wisdom:

The eye, ear are extraneous things in nature.
They are the workers of the outer veil (Ganjavi, 2014).

Azerbaijan, in general, in the direction of the idea of Turkish poetry, the external eye is perceived as a means for the material world, and the inner eye, the eye of the heart as a means of helping to see, hear and feel the world of meaning. Two centuries after Ganjavi, Nasimi expresses this opinion as follows:

There is no love in the soul, what is the use of news in the tongue?
What is the use of light that did not see the eye?

In other words, words that are unaware of hearing, words that are spoken, and eyes that do not have the light of vision have no meaning and are of no use to human beings.

National language units in Nizami.

As the secret of the word is revealed in parts in Ganjavi’s works, as the linguistic-psychological bases of speech are clarified, the national identity
and national thinking system of the artist are also seen within the poetic language. The Turkism in Ganjavi’s words manifests itself in terms of content, plot and language.


‘Alaçuq’ – Front
Che konad be paye-pilan alaçuqe-torkmani
(How does the front of the enemy stand on the elephant’s foot?)

‘Amac’-arrow throw distance. Target (available in “Divan-i lüğət it-türk”); (2011)

Setade qeysər-o-xaqan-o-fāğfur
Yek amac əz bəsə-pışgəh dur.
(Caesar, Khagan, and Fagfur were one goal away from the front line.)

‘Tutmac’ – the name of Turkish food
Ari anra ke, der shekam dohol ast,
Barge totmaç beh ze barge gol əst
(Who is hungry like a drum,
Tutmac leaf is better than rose petal) (2011)

The lexical units of the flag, which means the flag in the modern language, and the pin, which historically express the same meaning, are used in the language of Ganjavi with the same semantic capacity.
Interestingly, in one of the verses he divides the word flag into two parts: a pin on a pole and a flag on a fabric:

Parvin ze hərər-e zardo-ərzəq
Bər sənçəq-e zər keşidə beyrəq
(Parvin’s star draws a yellow silk flag on a gold pin); (Rasulzadeh, 2011)

Hezar-o-çehel sənçəq-e pəhləvi
Ravan dər pey-e rayət-e xosrovə
(One thousand and forty Pahlavi starboards were moving behind the king’s flag); (2011)

'Qırmızı' – the color we know
Şəb ço arayəş degərəxən saxt
Kohli anduxt, qermezi andaxt
(The night took a different turn, leaving the redness and bruising) (2011)

’Çırkinlik’- Ugliness
Be siyahı bəşə cəhan binəd
Çekini bər siyah nə neşinəd
(The black eye sees the world. There is no ugliness in black.) (2011)

The morphological features of the Azerbaijani language are also seen in Ganjavi’s work: the suffix ‘-lik’, ‘-dash’ as ‘-lax’, ‘taş’ as which is still used in our language, is added to Persian words: ‘sənçə+lx(stony), div+lax(hugement); xace+taş(khace, master or those whose masters are one), xeyl+taş(members of a tribe). (Rasulzadeh, 2011)

One of the main linguistic facts is the phraseological units in Nizami’s Persian-language work. T. Hajiyev considers phraseological units to be the product of the first metaphorical system of national thought (2016). In this sense, a number of phraseological units used in the works of Persian-speaking Azerbaijani artists in various studies, as well as in Ganjavi’s language, are considered to be translations of linguistic facts belonging to Azerbaijani Turkish:

Çeşmirəsidegi – invisibility;
Çeşməzdə – evil eye said;
Be dəsti-xod təbər bər payi-xod zəd – he strikes an ax to his foot with his own hand ;
Biya ta kəc nəsinim, rast quyim – let’s sit crooked and talk straight ;
Kəs nə quyəd ke, dəğ-e mən torşəst – no one will say that buttermilk is sour. (2016)

Hajiyev, based on the opinion of the eminent Ganjavi scholar Arasli, writes that these expressions and parables are not developed in the language
of Persian artists before Ganjavi, even in the language of the great lexical-
phraseological capacity Firdovsi, although they are often found in post-XII
century Persian literary language. So, since these phraseological units of the
Azerbaijani language have no equivalent in Persian, artists such as Ganjavi
and Khagani used literal translations that enriched the Persian language,
making them feel their ethnic and national identity (2016).

Although Ganjavi writes in Persian, he uses syntactic patterns in
accordance with the national language system, and passes the national
literary language pattern to the next level at a creative level. In this regard, in
the 13th century, I. Hasanoglu wrote in the style of Ganjavi and reached us
with the words: ‘Taken my heart a pleasant, lunar, charming charm, What
charming? Charming witness. What witness? Witness master’. This ghazal of
Hasanoglu is in the same pattern as Nizami’s “Čel delbər” ghazal.

As noted in the research, this pattern existed in the works of Persian-
speaking Turkish poets before Hasanoglu. Abdulvas Jabali, a Seljuk emperor
Sultan Sanjar (1115-1157), who lived in the first half of the 12th century and
was one of the palace poets, wrote a 60-line solemn poem in praise of the
ru ler and Ganjavi’s ghazal:

Şodəm bər surəti aşiq ki, bər məh mikonəd qovğa,
Çe surət? Surət-dilbər. Çe dilbər? Dilbər-ziba?
(I fell in love with a picture that raises the moon, How is the image?
The image that carries the heart. How the carry the hear? It carries the heart
with beauty) (Babayev, 2019).

What? The pronoun has a rich functionality in the language of
Azerbaijani and Turkish literary examples. How is this language unit? Which
one? Why? Can replace question pronouns, as well as reinforce meaning by
working as a habit.

Although the linguistic facts of the pattern presented in Hasanoglu’s
ghazal, the first Azerbaijani-language example of Divan literature, are
superfluous, they correspond to the national syntax as a model, are actively
used in the sentence system of colloquial language: neither beautiful, nor
good, nor bitter, nor or event, nor bad. The syntactic form expresses the
quality of the sign, the degree of the event, creates emotionality and
expressiveness.

In the language of the Book of Dede Gorgud, the stylistic functionality
of the pronoun is manifested in the same way: “Nağahandan Doli Domrul
çapar yetdi; aydır: “Mərə qavatlar, nə ağlarsız” (1999). Why are you crying?
That is, why are you crying? Replaces the question. So, the model used by
“The book of Dede Gorgud”, Ganjavi, Hasanoglu and other artists comes
from the vernacular.
In Ganjavi’s work, the language of the “The book of Dede Gorgud” is another linguistic unit and model. Arasli noted in his researches that khan-khanan, shahi-shahan izafeti used in the works of Ganjavi is the translation of the title of khan of khans in the language of “The book of Dede Gorgud”. Because the Persian equivalent of this title is Shah (Hacıyev, 2005).

“Xani-xanan əven gəşt zi Çin,
Ta əsavə xanəgiri-şahi zəmin”
(The khan of the khans left for China, to take the house of the king of the earth) (Nazarova, 2021).

Hacıyev notes that the phrase khanlar khan in the “The book of Dede Gorgud” was translated and developed in the work of the 9th century Bulgarian poet M.Bashtu “Epic of Shan gizi”, it comes from the first Turkish version: ‘igidlər’ (xрабрый из храбрейшых), ‘sədaqətlərin sədaqətlisi’ (верный из верных), ‘ucaların ucası’ (вершина из вершин) and etc.(2005).

**Results and conclusions.** At the end, all the ideas raised in the study are summarized and it is noted that one of the main linguistic facts is the phraseological units used in the persian (farsi) works of Nizami Ganjavi. It is emphasized that phraseological units are the product of the first metaphorical system of national thought. In this sense, a number of phraseological units used in the works of persian (farsi) Azerbaijani writers in their various studies, as well as in the language of N. Ganjavi, are considered translations of linguistic facts belonging to the Azerbaijani turkish language.

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Література: