

УДК 811.512.161

LEXICAL AND GRAMMATICAL MEANS OF EXPRESSION IN THE TURKISH ASHUG LANGUAGE

Aliyeva Gulnara Mukhtar

Baku Slavic University
(Baku, Azerbaijan)

The article examines the linguistic means of expression in Turkish Ashug poetry. The analysis of Ashug dialogues is given, while the metaphorical concepts of Ashug expressions are explored.

Keywords: lexical expressive means, grammatical expressive means, Turkish Ashug language, poetry, metaphoric concept.

Some metaphors in conversation of Ashugs express a positive meaning, and some express a negative one. But sometimes the semantics of a metaphor use depends on the situation. That is, a metaphor with a positive meaning has a negative connotation, and a metaphor with a negative meaning has a positive connotation. These cases are used to give a more ironically expressive flavor.

In these cases all means of artistic representation are not limited to acquiring a certain frequency of processing, new semantic styles of expression appear, soulful and perfect artistic plates are revived. Due to the activity of the components that make up each stylistic figure, a charming poetic speech environment is determined. The sphere of activity of the linguistic unit, which plays a leading role in this process, reveals the originality of stylistic and poetic meanings. The signs of the creation of a poetic poem allow linguistic signs to acquire the character of an artistic device, to act as a poetic factor. In short, each skillfully used linguistic sign adds artistry to the overall text. In all cases, attachment to an artistic theme, subordination to the poetic expression of thought is found as the main sign of linguistic factors set in motion by the imaginative thinking of Ashug.

Dialogues are one of the most common forms of Turkish Ashug poetry. These conversations clearly demonstrate the speaker's mastery of their content and language features. There are different types of dialogues in Turkish Ashug poetry:

Feryadî: Sefil Feryadî göresen \\ Meram maksûda eresin \\ Sancak altm-
da durusan \\ Habîb-i Rahman'a layık

Lapping – poems with humorous features, without insults, which Ashugs sing to each other with anger and rage. Today, people like the satirical “lapping” in the competition of Ashugs the most. Polishing is performed regardless of the age ratio (young and old) between Ashugs. Below we present an interesting “battle of words” and “obstruction” between Ashug Shenlik and Ashug Kilicci Mustafa. These two Ashugs have never seen each other. Ashug Shenlik introduces himself to Ashug Kilicci Mustafa as a student of Ashug Shenlik. Ashik Kilicci Mustafa starts throwing.

Üstadma t'an ederem, \\ Darılmağa yolun var mı? \\ Gıcandım gıyıp
vurmadım, \\ Bir yumrukluk halın var mı?

Aşık Şenlik - Aşk eserine düşen aşık, \\ Urûzgârlı yelin var mı? \\ Elim-
den can kurtarmağa, \\ Yüz bin fitne felin var mı?

Aşık Kılıççı Mustafa - Meninen durma divana, \\ Seni yetirrem Şivana, \\
Ataram berri yabana, \\ Orman kimi Kôlun var mı?

Âşık Şenlik - Gurbanam gevher madene, \\\\ Eyvallah etmem nadana, \\\\ Çıkarsan burcu bedene, \\\\ Ayagmda nalm var mı?

Âşık Kılıççı Mustafa - Şenlik Kimseyi beyenmez, \\\\ Laf atar Hak'ka güvenmez, \\\\ Üfürüklü boya boyanmaz, \\\\ Gara çivit, kalm var mı?

Âşık Şenlik - Neslin sarp yerleri kesmez, \\\\ Şahmarazdır gurdu basmaz, \\\\ Ağzında güzemin esmez, \\\\ Süysünde yalm var mı?

Ayaq açmaq növbəsi Aşıq Şenliyə çatmış və o, Kılıççıya fürsət vermədən başlayır və bu təslamanı deyir:

Âşık Şenlik - Ey Âşık düşün sözünü \\\\ Seni müşkül hal eylerem \\\\ Gurudur nutku nefesin \\\\ Elfazmı lâl eylerem \\\\ Min tümenlik giymetini \\\\ Endirir bir pul eylerem \\\\ Cenk kurar imtahan olar \\\\ Azim galmagal eylerem \\\\ El içindən itkin salar \\\\ Meskenini çöl eylerem \\\\ Ters penk yapılı gaban \\\\ Ağzı bağlı mal eylerem...

As you can see, even the simplest words (breath, mute, money, fog, desert, goods, etc.) in the language of Ashugs enter into a new poetic tone, as a result they praise themselves, laughing at the opponent. The main purpose of the language game here is to attract the listener's attention.

Turkey is very large regionally, and the content and development of skirmishes or disputes vary from region to region. The tradition of shooting is more common among the minstrels of the Erzurum and Kars districts. Here, the competition takes place between at least 5-6 minstrels, and if they quarrel over words together, then after opening their legs, the next minstrel sings a quatrain with melody and words, and those who cannot sing stop playing the saz. Therefore, it is very important to open your leg in contractions. Today, some amateurs who know how to open their legs choose a narrow foot that suits them, and this causes certain difficulties. For example, the Ashug sometimes spreads a narrow leg, and after a while, when it's his turn, he comes to his senses and leaves his leg. When the Ashug talking to ask why he did it, he gets an answer: It's true, it's a narrow leg, but you couldn't follow me and try to justify yourself. The main purpose of the language game is to attract the listener's attention.

Reyhani: Hele bakın bu dünyanı işine \\\\ Gözleri kan dolmuş figan gözetir \\\\ Neredeyse varmış doksan yaşına \\\\ Hələ gelmiş bennen meydan gözetir

Nihani baba: Elif hiçbir mahreç ile hecelmez \\\\ Âşıklar yorulmaz dünya dincelmez \\\\ Ömür geçer amma gönül kocalmaz \\\\ Yüz yaşında bile meydan gözetir

Reyhani: Baba senin hükmü halm kalmadı \\\\ Söndü peteklerin balm kalmadı \\\\ Bir yana gidecek yolun kalmadı \\\\ Gayrı seni bir kabristan gözetir

Nihânî baba: (Kuzum)Boyle ham fikiri sokma araya \\\\ Çam sakızı ilaç olmaz yaraya \\\\ Azrail gelirse bakmaz sıraya \\\\ Bazen pir yerine civan gözetir

The Chukuroba region in Turkey is one of the regions where the traditions of Ashug are preserved and continue today. The tradition of falling in Ashug is an important part of the cultural heritage of Chukuroba.

Aldı Aşık İmami: - Nice kuş var açlığında ölürken \\\\ Şahinler avım gökten alırken \\\\ Senin avm ayağma gelirken \\\\ Neden viranede ötersin aşık

Aldı Baykuş: - Süleyman şahittir bu gizli sırta \\\\ Gayri karışmam ben hayra şerre \\\\ Bahtım açık amma yumurtam kara \\\\ Ondan viranede öterim aşık

Aldı Aşık İmami: - Şol güvel ördekler gölde öterken \\\\ Guguklar kumrular dalda öterken \\\\ Garip bülbül gonca gülde öterken \\\\ Sen neden viranede ötersin baykuş

Aldı Baykuş: - Gül için mi sarı bülbülün zarı \\\\ Dervişim yitirdim namusu arı \\\\ Harabede saklı dünyanın varı \\\\ Ondan viranede öterim aşık.

If we pay attention to the text, then in almost every stanza we will see means of artistic expression and description (forgive me, owl, my secret is between me and Hack, when falcons take prey from the sky, when they come to the foot of prey mountain, my happiness is clear, but my egg is black, the world is hidden in ruins). It is the poetic structure of the language that makes speech far from a simple set of words and increases the power of speech. The variety of meanings of metaphors depends on how accurately and in a new form the author reflects the internal analogy. Let's look at another example:

Aşık Hacı Karakılçık - Aşık Hilmi Şahballı Atışması

Aşık Şahballı: - Gençliğinde doğru yola gidiyon \\\\ Korkarım sonradan azarsm aşık \\\\ İstikamet yolun doğru şimdilik \\\\ Korkarım yolunu bozarsın aşık

Aşık Hacı: - Bundan önce benim sadık dostumdun \\\\ Niçin yavaş yavaş yozarsm aşık \\\\ Öğüt versem öğüdümde almazsm \\\\ Niçin doğru söze kızarsm aşık

Aşık Şahballı: - Varsak Türkmenlerdenmiş senin soyun \\\\ Ölçtüm biçtim gayet güzelmış huyun \\\\ İki metreyi geçiyor bak boyun \\\\ Çam ağacı gibi uzarsın aşık

Aşık Hacı: - Haklı haksız demez bana çatarsın \\\\ Yalan pazarmda mavra satarsm \\\\ Ahlakm kurusun gündüz yatarsın \\\\ Karanlık basınca gezersin aşık

Aşık Şahballı: - Çoban olup seni ben az mı güttüm \\\\ Tükendi bu ömrüm eridim bittim \\\\ Bilmem ki arkadaş sana ne ettim \\\\ Sen bizim daryı bozarsın aşık

Âşık Hacı: - Söylemeyim kalsın sözüm kalanı \\\ Bugün bulamadım sözden alanı \\\ Bu uçsuz bucaksız yalan palanı \\\ Alışkın diline dizersin âşık

Âşık Şahballı: - Der Şahballı'm dertlerime dert katma \\\ Ok olup bu dertli sineme batma \\\ Ben yalan söylemem iftira etme \\\ Alışkın diline dizersin âşık

Âşık Hacı: - Garip Hacı'm der ki bilirsin beni \\\ Latife yaparak severim seni \\\ Gelenler gidiyor bu dünya fani \\\ Ecel rüzgârında tozarsın âşık.

The metaphors in the examples express the experience of knowing a Ashug as a product of individual creativity. A metaphor, which is a form of expression of this idea in the communicative process, is a tool that affects the intellect, feelings and will of the addressee. And in this example, both Ashugs demonstrated high artistry, reflecting their language skills very beautifully and poetically. In the text, metaphors such as “yolunu bozarsın, yavaş yavaş yozarsın, çam ağacı gibi uzarsın âşık, yalan pazarı, ahlakı kurusun karanlık basınca, tükendi bu ömrüm eridim bittim, uçsuz bucaksız yalan palan, dertlerime dert katma dertli sinem, dünya fani, ecel rüzgârında tozmak” demonstrates the rich linguistic features of Ashug poetry. “The parties establish communication at the level of dialogue, sharing their lyrical and spiritual feelings and thoughts, as well as thoughts about various world, everyday and natural phenomena” [1, p. 355].

In our opinion, the metaphORIZATION of lexical and grammatical classes in the above examples occurs only in context. Each binary metaphorical phrase consists of two unequal components – metaphORIZING and metaphORIZING components. The relationship of subordination of the first component and dominance of the second occurs at the semantic and syntactic levels.

As it can be seen from the analysis, the art of Ashug is rich in content, for example, conversations or skirmishes, as well as linguistic facts, especially artistic means of expression and description, metaphors and phraseological combinations.

References

1. Qasımlı, M., Allahmanlı, M. Aşıq şeirinin poetik biçimləri və çeşidləri / M. Qasımlı, M. Allahmanlı. – Bakı : Elm və təhsil, 2018. – 220 s.