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ILLUSTRATION OF PHONETIC ELEMENTS

Summary. The article draws attention to some aspects of the illustration of phonetic elements. **The purpose** of the article is to reveal illustration as a product of artistic thought, which is a living expression of an event and a situation in literary texts and oral conversations.

The article uses **the methods** of artistic description and analogy methods.

The novelty of the article is the disclosure of the rhythm and harmony of the sequence in the text, created by phonetic elements that served to illustrate the features of phonetic elements.

It is noted that prefix elements are also used as an illustrative tool in proverbs and riddles-parables, as well as emotionally enliven events and situations. The characterization of creating illustrations of the prefix system in proverbs and riddles-parables is accompanied by rhythmic, tonal and repulsive behavior, as in literary texts.

Alliteration plays a very important role in the formation illustration by phonetic units. Alliteration is, in fact, development of ancient traditions of lately rhymed system by expanding its environment within the sentence. Therefore, the alliteration is not included into metaphorization environment as stylistic figure. Alliteration is used as an illustrative tool in both literary texts, poetic and prose examples, as well as verbal descriptions. Alliteration comments also indicate that this event is related to consonant sounds, and that the consonant sounds or groups of voices in the beginning or middle of the words are the main condition. The manifestation of alliteration as a means of illustration is characterized by its musicianship and harmony.

In conclusion, it is noted that the phonetic illustration in the Azerbaijani language is represented by stylized figures. Stylistic figures and phonetic units consist of front and end rhymes, alliterations and assonances. The phonetic style figures are different from the "law of harmony". The "law of harmony" consists of a prosodic sequence of similar elements. Phonetic style figures create the rhythm of internal sequences. Phonetic style figures are formed as an integral part of the "law of harmony" to create harmony.

Key words: trails, emotional, nominative, consistency, rhythm.

Introduction. Although the problem of metaphorization leading in illustration, it cannot be applied to all language elements. Therefore, when we talk about illustration, it should not be understood that the metaphorization is the only tool for illustration. The fact is that, even though the phonetic elements of the language are far from metaphorization, it has the potential to create unique illustration in both verbal speech and artistic texts.

In this regard, it should be borne in mind that the ability of phonetic elements to form illustration finds their manifestations

in the stylistic of the figures rather than within the system of metaphors.

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Analysis of examples of phonetic illustration. The transformation of phonetic units into illustration means is characterized by their feature such as sequential ordering, duplicate and creating rhyming. Especially alliteration and assonance play an important role in this process. The illustration features of phonetic units are related to their creation of rhythm, tonality, and music in both verbal and literary texts. The rhythm of the phonetic units stimulates the emotion of the speech, ensures the intensity of events and situations, and makes the speech and artistic text memorable and attractive. As the phonetic elements in the Azerbaijani language are more numerous than in other languages, the possibilities of turning these phonetic units into illustration means are particularly colorful. The illustration features of the phonetic units create luxury in the spoken language and intensify its attractiveness. The illustration features of the phonetic units of verbal speech can be seen in speeches from ordinary discussions to lectures and, as well as in official events.

Examples of phonetic illustration find its brilliant embodiment by the creation of poetry in poetry and prose texts as well. The language of tales and stories especially rouse interest from this point of view in prosaic text examples. For example, in such "He went on a little, turned away, and went down the hill", "She says you don't go out for moon, let I go out, don't go out for sun, let I go out" expressions that are spoken in tales and stories the sequential sequence and repetition of identical phonetic elements creates a rich poeticity. It also attracts attention as a way of illustrating of events and situations.

The illustration examples of phonetic units have a rich tradition in the Azerbaijani language. These can be summarized in the following classification.

Expression of illustration by pre rhyme system. Pre rhyme elements can be found in texts of the "Kitabi Dada Gorgud" from ancient Goyturk sources. Pre rhyme elements at the same time have continued and developed their traditions in classical Azerbaijani literature. Also, in research works in this area there are interesting information about creation of rhythm by pre rhymes in ancient Turkish poetic texts [8, p. 147–196; 15, p. 178; 16, p. 125–185].

The following example of ancient Turkish poetic text shows the creation of rhythmic illustration by means of pre rhyme:

Yinqürü topin yükünür biz
Yiq üstünki Tenqrimiz sizinçə
Yirtünçüdəki tınlıqlar
Yüntəm Nirvanda toğzunlar

Translation:

Önümüzə hörmətlə səcdə edirik

[Ey] uca tanrımız, Sizə (ki)

Yer üzündəki məxlulqar

İrəlində, Nirvanda doğulsunlar [5, p. 143–144].

The clearest examples of the use of pre rhyme system as an illustrative tool can be found in the text of the Kitabi Dada Gorgud epics:

Qarşu yatan qarlı qara dağlar

Qarıyıdır, otu bitməz

Qanlı-qanlı irmaqlar

Quruyubdur, suyu gəlməz

Şahbaz-şahbaz atlar

Qarıyıdır, qulun verməz

Qızıl-qızıl dəvələr

Qarıyıdır köşək verməz [7, p. 60].

Through pre rhyme system, the creation of illustration in the literary text can be found in the examples of Azerbaijani classical literature:

Yandırıcı firqətin yaxdu məni narinə

Könlüm ulaşmaq dilər yarı-vəfadarinə

Yürəgimi yarəli eylədi şövqin iriş

Yarəsinə bax bu gün qoyma məni yarinə

Yandıraram canımı şəninə pərvanə tək

Yanar imiş yar üçün vasil olan yarinə

Yarə Nəsimi kimi canını qurban edən

Məhrəm olur ta əbəd məxzəni-əsrarinə [12, p. 47].

Simplified version:

Ayrılığının yangısı məni sənin oduna yandırdı

Könlüm özünün vəfalı yarına yetişmək istəyir.

Sənin şövqün (atəşin) mənim ürəyimi yaralı elədi

Ürəyimin yarasına bu gün bax, sabaha qoyma

Sənin eşqinə-ürəyimi pərvanə kimi yandıraram.

Yarın vüsəlinə yetişən yar üçün yanarmış

Yarə Nəsimi kimi canını qurban edən

Ta əbədiyyətə qədər sirlər xəzinəsinə məhrəm olur/

The tradition of creating illustration through pre rhyme elements is also found in Fuzuli's poetry:

Qansı gülün gülbünü sərvə-xuramanınca var?

Qansı gülbün üzrə qönçə ləli-xəndanınca var?

Qansı gülzar içrə bir gül açılır hüsnün kimi

Qansı gül bərgi ləbi-ləli-dürəfsənınca var?

Qansı gülşən bülbülün derlər Füzuli, sən kimi

Qansı bülbülün sürudi ahu əfqanınca var? [6, p. 30].

Simplified version:

Hansı gülün budağı (ağacı) [sənin] gözəl boyuna bənzəyər?

Hansı gül budağındakı (ağacındakı) qönçə (açılmamış gül)

[Sənin] gülümsər dodaqlarına bənzəyər?

Hansı güllükdə bir gül [sənin] gözəlliyin kimi açılar (görünər)

Hansı gül ləçəyi [sənin] mərcan kimi dodaqların müqabilində dürlər saçə bilər?

Füzuli, hansı gülşənin bülbülünü sənə tay deyərələr?

Hansı bülbülün nəğməsi sənin ahına, nalə və fəryadına bərabər olar?

Pre rhyme elements are also used as an illustrative tool in proverbs and riddles-parables, and emotionally revive events and situations.

The characteristic of creation illustration of pre rhyme system in proverbs and riddles-parables, is accompanied by rhythmic, tonal, and repulsive behavior, as in literary texts. For example, when we set up the following examples according to the pre rhymesystem, it is possible to observe that phonetic units express illustration on emotionality by creating rhythm: Decent human afraids of him/her decency, what non-decent human afraids of?

The sentence can also be expressed as a poetic example according to syntagmain the following rule:

Abırlı

Abırından qorxar

Abırsız nədən qorxar? [3, p. 17]

Similarly, in the poeticism created by the pre rhyme phonetic elements of the following examples, the illustration qualities are clearly protected:

Ac

Acı

Aldı

Acdan lələyün törədi [3, p. 17]

Ad

Adamı bəzəməz

Adam

Adı bəzəyər [3, p. 20]

Ağ gün

Adamı

Ağardar

Qara gün

Adamı qaraldar [3, p. 22]

Dədəsi öldü

Dedi vaxtı çatdı

Dəvəsi öldü

Dedi belim sındı [3, p. 83]

Although the poeticity of the elements of the pre rhyme has ancient traditions, it still retains its traditions in verbal communication. The use of pre rhymed sentences in verbal communication, enhances the emotion of the speech and transforms the speech into an illustration. For example, in some expressions which are used in speech, such as “Boğaz boydan yuxarıdır” (Throat is taller than neck); “Əl əli yuyar, əl də üzü” (Hand washes other hand and other hand washes face); “Düz adam düzdə qalmaz” (The Righteous One Will Not Be Alone) the repetition of such sounds “b-ə-d” according to syntagmais one of the examples that creates the illustration.

The system of pre rhyme can be regarded as a product of the pre-intelligent phase in the Azerbaijani language. This is due to the fact that the poetic system of the pre rhymed system is more found in the texts of ancient Turkish, as well as ancient Azerbaijan. In later century texts, phonetic poeticism was favored by a latest rhymed system. Since lately rhymed system is more harmonic to agglutination requirements, therefore, its various types appeared in Azerbaijani language poetry. However, the rhythmic tradition of pre rhymed texts has not disappeared and has continued to live as an example of poetry, keeping its footprints. Pre rhymed system can be assessed as sign that is characteristic for analytic languages according to its internal mechanism.

Because pre rhymed system is suitable for the mechanisms of using of prefixes that belong to one typed analytic languages. It is no coincidence that in addition to increasing the inclination to the lately rhymed system in separately nations' position, in

the analytical language, the pre rhyme tradition is never left behind, on the contrary, the tendency for pre rhyme examples continues to increase. For example, in Russian language, as one of the analytical typed languages the tradition of creating illustration through the pre rhymed system can be found in modern poetry. An example of the creation of rhythm, emotion and character in the Russian with the pre rhyme is an example of this area:

*Лепи меня пока я пластилин
Пока не стал холодным и застывшим
Люби меня совою постелью стем
Мучительным передгрозовым затишьем
Начальная рифма здесь это Лепи-люби.
Я жду, и ждать я не стану
Дождю рубаху ошестинив
Начальная рифма здесь «я жду, – дождю» [2].*

Expression of phonetic illustration by the lately rhymed system. In the texts belonging to the Azerbaijani language, the pre rhymed system has made a transition to the lately rhymed system under the influence of the agglutinateness mechanism. The rhythm and harmony created by the vowel sequences in the lately rhymed system had more opportunities for the visualization of artistic thinking. It is true that the lately rhymed system is not limited as the product of intelligent languages. This type of rhyme system is widely used in other typological structured languages. In the Azerbaijani language, there are many variants of lately rhymed system according to its intelligent structure. In accordance with the lately rhymed system, in the poetic creativity of the Azerbaijani language, a rich lately rhymed system was formed such as “*təcnis, cığalıtəcnis, dodaqdəyməz, diltərpənməz, qoşayarpaq*” and etc. The variety and versatility of the lately rhymed system contribute to a more vivid expression of the artistic text. In this regard, the following examples of Ashiq Alasgar may be considered as characteristic:

*Göz gördü könül sevdi
Gözlərinin alasını
Gül görsə xəcil olar
Yanağının lalasını [4, p. 237]
Aşıq olan sözün deməz tərsinə
Tər gözən dünyada gedər tər sinə
Tər sinəyə qismət olsun tər sinə
Narın üzə qoy söykənsin narın üz [4, p. 170].*

Expression of phonetic illustration by alliteration. Alliteration plays a very important role in the formation illustration by phonetic units. Alliteration is, in fact, development of ancient traditions of lately rhymed system by expanding its environment within the sentence. Repeating phonetic elements in expanding the tradition in the alliteration of the pre rhymed system, it is not only creating interstitial rhythmicity but also influencing the rhythmic sequencing of the internal elements of the sentence. In Azerbaijan language, transformation of pre rhyme into an interdisciplinary and even verbal rhythmic tool by its development, already begin to develop within the requirements of the agglutination mechanism. It is this way that there is a verbal phonetic association and equilibrium that is rightly referred to as the “Law of Harmony” that regulates the harmony of phonetic elements in research works. Alliteration is a rhythmic instrument consisting of intra-, interdisciplinary, verbally conspicuous sequences, which differ from phonetic sequences called the “Law of Harmony”. The main difference is that in the phonetic sequence called “The Harmony Law”, the sequence

of vowel sounds is the main one, while in alliteration the sequence of consonants are important.

However, the sequence of consonant sounds is, in principle, part of the “Law of Harmony” because of its rhythm. The illustration function of alliteration occurs with creation of rhythm. Therefore, the alliteration is not included into metaphorization environment as stylistic figure. Alliteration is used as an illustrative tool in both literary texts, poetic and prose examples, as well as verbal descriptions. Alliteracy comments also indicate that this event is related to consonant sounds, and that the consonant sounds or groups of voices in the beginning or middle of the words are the main condition. The manifestation of alliteration as a means of illustration is characterized by its musicianship and harmony [11]. Alliteration occurs as an event that does not create syllable due to the sequence of consonants occurring within a sentence, syntagma and whole sentence. In this respect, alliteration is not characterized as a prosodic event. And it is differ from the event that called “Law of Harmony” due to this main characteristic.

However, since harmony is a means of rhythmicity in general, from this point of view, the signs of connection between the alliteration and the “Law of Harmony” manifest itself. The rhythm of alliteration consists of its general principle. In alliteration also every text has its own unique visualization feature. For example, the following small text from “Kitabi Dada Gorgud” the sequence of “ş” consonant as if bring to the fore the event itself by making a buzzing sound. “It seems that people are working, building, repairing, and creating a buzzing association:

Bir gün Qoşqarın oğlu xan Bayandur yerindən durmuşdu. Şamı günlüyü yer üzünə dikdirmişdi. Ala seyvanı gök yüzünə aşanmışdı. Min yerdə ipək xalçası döşənmişdi. Yenə toy edibatdan aygır, dəvadən duğra, qoyundan qoçqır dirmişdi. Bir yerdə ağ otaq, bir yerdə qara otaq qurdurmuşdu” [8, p. 24].

The rhythm and scenery through alliteration are traditionally continued by masters of art as a product of artistic thinking. In this way, the illustration is created in both event and situation as well artistic imagination itself. For example, in the “Kulaklar” poem of Mikayil Mushvig (1908–1939), with the textual sequences of “t” and “k” sounds breathtaking view of the wind are created:

*Hər səhər, hər axşam, həm axşam, hər səhər
Çox zaman sərsəri küləklər bixəbər
Bir yaxın dost kimi qapımı döyərlər
Küləklər, küləklər, bəstəkar küləklər
Küləklər, küləklər, ey sərin küləklər
Sizdə var qorxusu hər yerin, küləklər [10, p. 44].*

In the “Chapayev” poem of Suleiman Rustam (1906–1989), a scene such as hitting, fighting, and running is created, and thus the event is vividly described by the using of sequence “ç”, “p” and “t” sounds:

*Çinqıl daşlı çayları
Çapayev çapa-çapa
Keçib biçir çöllərdə çar canavarlarını
Çapay keçir hücuma
Yel kimi cuma-cuma
Çap, o çapsın, mən tapım
Sən çap, qoy biz də çapaq
Çap gələcək günlərin səhərinə yol açaq
Tüfənglər, pulemyotlar səsləndikdə ta, ta, ta
Yaralılar qaçırırlar havada tuta-tuta [13, p. 46].*

As a stylistic figure, the assonance can also be used in literary texts, as well as in the verbal speech process, can be used as a means of illustration created by sequence within sentence. As an alliteration, the assonance can become an integral part of the "Law of Harmony" by creating intricate rhythms, melodies and music. But unlike the "Law of Harmony", assonance is not accompanied by prosodyism. The word "assonance" belongs to Latin language originally. This word enters into French from Latin, means that a certain group of vowels are sequentially processed within the text.

Assonance has its unique sequence method as a stylistic figure. Inside the text, there is a case of sequence rule of the same typed and different typed consonants according to the nature of the assonance. There is a ton of harmony in sequence vowels of the same type. The rhythmic variation in tonality among different types of vowels is observed. In this case, harmony creates the textual diversity. The feature of rhythmic representation by means of the assonance can be seen in the following examples. In the sequence of same type of vowels: *Azacıq aşım, ağrımaz başım; Yüyürək at arpasını artırar;* In the sequence of different type of vowels: *İgid ölər adı qalar, öküz ölər, gönü qalar.*

Assonance makes artistic the proverbs, parables, and words of wisdom that are the product of the intellectual thinking of the people, and in poetic texts it serves to illustrate examples of artistic thinking. The illustration of artistic thought patterns through the assonance can be more clearly seen in the following bytes of İmaddaddin Nasimi:

*Al ilə ala gözlərin
Aldadı aldı könlümü
Alını gör nə al edər
Kimsə irişməz adına.*

Conclusions. In the Azerbaijani language, illustration features of phonetic elements occur at the crossroads of analysis and agglutativity. In the pre-transition period of the Azerbaijani language to the beginning of the phonetic elements, it served to create a rhyme rhythm, and in subsequent stages, this rhythmic effect led to the formation of the inner rhythm, and finally the rhythmic harmony. Thus, the sequence tradition of vowels within text was created which live expression of illustration found its embodiment in this sequence.

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Оруджова А. Иллюстрация фонетических элементов

Анотація. У статті звертається увага на деякі аспекти ілюстрації фонетичних елементів.

Мета статті – розкрити ілюстрацію як продукт художньої думки, яка є живим виразом події і ситуації в художніх текстах і усних розмовах.

У статті використані **методи** художнього опису та методи аналогії.

Новизна статті полягає у розкритті рими і гармонії послідовності в тексті, створених фонетичними елементами, які слугували для ілюстрування особливостей фонетичних елементів.

Зазначається, що елементи префіму також використовуються як наочний інструмент у прислів'ях та загадках-притчах, а також емоційно оживляють події та ситуації. Характеристика створення ілюстрації префім-системи у прислів'ях та загадках-притчах супроводжується ритмічною, тональною та відштовхуючою поведінкою, як у літературних текстах.

Алітерація відіграє дуже важливу роль у формуванні ілюстрації фонетичними одиницями. Фактично, алітерація – це розвиток древніх традицій римованої системи шляхом розширення її середовища в межах речення. Тому алітерація не входить у середовище метафоризації як стилістична фігура. Алітерація використовується як ілюстративний інструмент як у літературних поетичних текстах, так і в прозових прикладах, а також у словесних описах. Зауваження алітератури також вказують на те, що ця подія пов'язана з приголосними звуками, а головна умова – приголосні звуки або групи голосів на початку або всередині слів. Прояв алітерації як засобу ілюстрації характеризується її музичністю та стрункістю.

У висновку зазначається, що, фонетична ілюстрація азербайджанською мовою представлена стилізованими фігурами. Стилістичні фігури і фонетичні одиниці складаються з передніх і кінцевих рим, алітерацій і асонансів. Фігури фонетичного стилю відрізняються від «закону гармонії». «Закон гармонії» складається з просодичної послідовності схожих елементів. Фігури фонетичного стилю створюють ритм внутрішніх послідовностей. Вони сформовані як невід'ємна частина «закону гармонії» для створення останньої.

Ключові слова: сліди, емоційність, номінатив, послідовність, ритм.