

THE CHARACTERISTICS OF USING POSSIBILITIES OF DIFFERENT KINDS OF REITERATIONS, POETIC ADDRESS AND POETIC INQUIRIES IN NABATI CREATIVITY

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Abstract: The characteristics of using possibilities of different kinds of reiterations, poetic address and poetic inquiries in his creativity were investigated, the researches dedicated on Nabati poetry in the dissertation are made out. This article describes that though we come across the concrete dissections in Nabati creativity, the poetics of the poet wasn't investigated in the completed form in terms of the main parameters.

Nevertheless accomplishing such an investigation world help to identify the parameters stipulated the distinctiveness of the poet's literary heritage. The investigation showed that voice reiteration takes an important place in the reiterations system of Nabati diwan(selected poems of a poet) . Poet achieves to exaggerate the aesthetic affect of literary quote thanks to following each other during the verse,

couplets of phoneme even the whole poetics piece. Nonetheless Nabati is one of the poets that used with great competence of expressive possibilities of literary addresses. The research showed that literary recital means are in the effect and mutual coherence on the basis of complicated mechanism in the poems of Nabati and creates the whole poetic system. There is a serious necessity to the comprehensive research of this poetic system.

Introduction

In an exemplary piece of work "Fuzuli creativity" monograph in the area of learning the poetics of the classics of Azerbaijani literature the outstanding academic and author Mir Jalal wrote: We see the mass case of Fuzuli feeble imitation in poems world after XVI century. All of these poets, certainly, didn't understand Fuzuli's

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creativity at the same level, and all of them weren't the same level. The minority part of them describes their original characteristics in their writings in Fuzuli style, spirit and they succeeded. Our outstanding classical poets like Vagif, Bahar, Zakir, Nabati, Seyid Azim are the craftsmen who owes special style, their own voice, breathe and shows authenticity in their ghazals. (Mir Jalal, 1994).

It is not coincidence to mention Seyid Abulgasim Nabati the dissimilar person of XIX century of Azerbaijan literature between the poets who have detached poetic style and created after genius Fuzuli. The researchers of the literary heritage of the poet put forward the ideas that confirms this thesis and continues to develop it. For example, Abalfaz Huseyni especially noted this aspect in the introduction which he has written it to the academic cadaver of Nabati's writings. Knowing the Arabic, Persian, and Turkish into their quickness the poet has read the classics and felt, loved them but didn't not imitate and repeat them. He got training from masters, but the subject from his environment and time. The context of ghazal, ode, quatrain and

574

other writings of Nabati is completely new and related to the daily matters and his life. Even as a innovator, Nabati especially brought the original characteristics that had never been used before to the ghazal genre. (Nabati, 1968)

It is completely fundamental to name Nabati as "innovator" for Scientist, and scientific statue confirmed by the whole spirit and texture of the poet's creativity. Indeed, though he was influenced by the representatives like Nasimi and Fuzuli of our native literature, Saib Tabrizi, Hafiz Shirazi and Jalaladdin Rumi of classical Persian poetry, how much he benefited centuries' traditions of ashug poem, the literary heritage of Nasimi is new and unparalleled for his poetics and expression style. Although the traditional impression of characters 'system at first sight he created within the frame of strict laws exactly identified of the genre of ashug poem and classical poetry, the creativity of poet owns detached, specific rhythm and pathos altogether.

Although we come across that kind of exact observations and certain concrete dissections, unfortunately it

should be noted that the poetry of poet wasn't investigated in completed form in terms of the main parameters, whereas implementation of such kind of research should allow identifying the factors which stipulating the originality of his literary heritage of the poet. This is something to consider separately that all elements of poetics system, small elements seeming insignificantly at first sight take part at the requiring stylistic dissimilarity and originality. Emphasizing it is not unreasonable. So, as usual in the investigations relating to poetics of our classic poets, the main attention was given to poetic figures, means of poetic expressions and metaphors, the second place is set off for rhythm and harmony matters playing the main role in the formation of individual style, or they have been forgotten completely. This attitude for medieval century literature directed to the creation of new variants of traditional motive performing as invariant of creative initiative is probably acceptable. But Nabati is a representative of new era literature and a participant of "the formation process of new literature differing from both the oral literature, and written literature in quality,

575

organically combining and approaching of oral folklore and classical literature".(Gorkhmaz Hazioghlu, 2006). That process was accompanied with "dynamic progress of normative-individual, prevailing gradually standardization of individuality "(Gorkhmaz Hazioghlu, 2006). In the situation of continuing the traditional genres, the individuality of author is trying to express itself not in the petrified components of poetic system but in the weak elements resistance and he succeeded in it. These characteristics are accompanied with all its brilliancy in Nabati poetry and our goal is to explain the main manifestation of it.

Research Methods

The characteristics of using possibilities of different kinds of reiterations, poetic address and poetic inquiries in the research were investigated, and used from analytical dissection and dissection methods, dissection of activity products in this base. Standing on the basis of Modern literary criticism it is referred to the general theoretical ideas, thesis in the research.

Development

In Nabati creativity along with the several aspects, different kinds of reiteration are not only the main characteristics of poetic system, but are at the level of the dominance of literary style of the poet. [Kiseleva L.F., 1982] . We can say certainly that we couldn't come across the second master who uses the semantic and rhythmic possibilities of reiterations like him between the modernists, predecessors and followers of the poet. By the way, let's say that literary reiteration (especially voice retraction, alliteration) was one of the main characteristics of ancient Turkish poetry.[Steblevva I.V. 1965].

The same aspect is observed in the epopee of "Kitabi-Dada-Gorgud"(Kamil Valiyev, 1981) . And this allows saying that giving the main role to the reiterations of poetic forming of the text (it shouldn't be doubt that this aspect is the result of conscious activity of the poet), Nabati has continued and developed both the national literary traditions , and tried to benefit from the semantic-stylistic possibilities of native language in the maximum way. It is one the main reasons of being reputational, popularity between not only in the

576

literary spheres, but great masses and of addressing continuously to the writing of poet by folk musicians (ashug) and khanandas.

Let's interpret the reiterations in Nizami diwan on the basis of repeating of grammatical form and constructions, words and voices.

Voice reiteration takes a great role in reiterations system of Nizami's diwan. The poet succeeds in increasing the aesthetic effectiveness of literary quote with the help of following each other during the whole poetics piece and couple, verse, phonemes (firstly consonant sights). In this meaning it couldn't be looked only as a "tinsel" of the reiterations of phonemes in the poetics text. Voice reiteration is in an organic relationship with the semantics of the poem and stimulates the creation of different associations in the brain of the reader, thus, it allows aesthetic enjoying maximally from the literary word. In other word, phonological formation of the text makes directly sense"[Lotman Y.M., 1996] Let's see the examples from Nabati's diwan.

poem
Eşq odun doğru imiş,
gizlëmək olmaz, billah

Alışıb öz-özünə, düşdü
sözüm dastanə [Nəbati,
1968].

Yaxud:

Alışı şəm kimi, odlaş
pərvanə kimi

Can verər yarə, Nəbati kimi,
biar olmaz [Nəbati, 1968].

Və ya:

Your love on fire was true, it
couldn't be hidden, I swear
to God.

My word has flamed, fall
into the epopee(legend)...

Or

It ignited like a candle,
become inflamed like fire

He gave his soul to his lover
like Nabati and

He wouldn't be without a
lover..

Or

Yar yolunda verdim başı,

Yastıq etdim qara daşı.

Döndü billah, gözüm yaşı

Şətti-Bağdadə, Bağdadə

I was at my last grasp for my
lover

I made a pillow of grave
stone.

My tear has turned, I swear
to God

We see the repetition of “sh”
sound, but the semantic function of this
reiteration in every verse takes a
detached character. In the first example
“sh” voice is focused on creating the
connection directly related to “love on
fire, ignite” units besides and “love on

fire has fallen down”, although the basic
connection of “fall down” verb is related
to “epopee”.(fall into the epopee)

In the second example “sh”
sound which was used 3 times serves to
create the effect of “burn with desire”,
apparently it is achieved to revive of
physical process with the help of voice.
The third example has completely
different tincture. “Sh” phoneme is not
“fire” and considered to awaken “water”
notion. “sh” voice in the first two verses
prepare the ground to the “arrival” (tear)
of the third and main concept, semantic
row closes with the word of “shatt” (tea),
attentive sensible reader could hear the
murmur of the water. We think that,
these samples are enough to inform that
Nabati has used the voice reiteration how
skilfully.

Word reiteration prevails in
Nabati diwan in terms of the quantity or
the manifestation forms. The simplest
form of word reiteration serving to
persisting on any idea, emphasizing of
definite point, strengthening the meaning
is starting with the same word:

Gəhi bir gül ayağında düşüb
məstanə xab etmək,

Gəhi saqi ayağında şərabi-
xoşgüvar istər

Sometimes he fall into the feet
of lover

And sometimes wine waiter
wants pleasant a glass of wine

In the beginning of every verse
“gahi”(sometimes) describes different
situations of the hero and gives a chance
to the comparison of them. The
homonym word of “foot”(ayag)(“foot”
in the first one, and “the glass” in the first
one) strengthening this comparison .The
poet has used from this method in his
“goshmas”. In some cases repeated
words takes all space of the couplet.

Allah, Allah, bu qədü qamətə
əhsən, əhsən!

Güli-həmradı bu, ya çöhreyi-
gülün, gülün

Oh God, Oh God, well done,
well done to this fine figure

Her face is like a flower’s color,
like a flower’s color

The reiteration of grammatical
form and constructions in Nabati diwan
is performing as important means of
rhythmic formation of the text and
create conditions of etched on the
memory of the poem and focusing on the
main words and phrases of reader. One

578
of the grammatical forms used richly by
Nabati is the same model construction of
postpositional attributive group. Those
constructions allows understanding
easily, dividing into syntagmas selected
clearly of poetic saying. For example,
let’s have a look o the following verses
from the ghazal with radif “request(arz)”
of the poet.

Gərđiři-çərxi-fələk olmasa
kamımca gər,
Dərđi-dilim eylərəm řahi-
Xorasanə ərz.
Mətləi-řəmsi-züha, məzhəri-
nuri-hüda
Fəxri-dili-Mürtəza,
mənbəyi-ürfanə ərz

If I couldnt live enjoyable in
this period
I will say my pain to
Khorasan shah
Matlai-shamsi –zuha,
mazhari-nuri-huda
Fakhri-dili-Murtaza,
manbayi-urfana arz.

Post positional attributive group
with two compounds and three
compound replacing each other in these
verses are the main speech units. Nabati
used efficiently the grammatical
possibilities of native language for the
same purpose.

Özü göyçək, sözü řirin,
dəhəni qonçeyi-tər

Zülfü ənbər, boyu ərər, gözü
fəttan gəldi.
Qaşları qövsi-qüzeh, kipriyi
ox, incəmiyan
Xalı filfil, ləbi mül, arizi
taban gəldi [Nəbati, 1968].

She is beautiful, her words are
sweet and lips are fresh like a flower bud

Her hair is valuable material,
height is long, her eyes are amazing

Her brows are like a
rainbow, lash is like an arrow, graceful

Her birthmark is like a black
pepper..

Specific imagination of literary
reiterations in Nabati creativity is rhyme
reiteration. Speaking about Rhyme
reiteration, using of the same word as
rhyme in different verses and considered
the reiteration of rhyme in the end of the
couplets. We should note that this
method is specially peculiar aspect to
Nabati creativity, no poet benefited from
this method in this scale neither before
nor after it. Moreover he attracts
attention with different kinds of
imagination.

Tutdum genə xoş həngilə
meyxanəni, meyxanəni.

Sağı, amandır, durma ver
peymanəni, peymanəni

We had a pleasant wine party,
wine party

Wine waiter, don't stand, give
the glass, glass

It is repeated completely with
“matla” as in ghazal. At this time the
poet uses both the lexical reiteration and
repeated rhyme takes over the function
of any kind of radif in poetics text.

In many cases the poet repeats
the last words of the verses that not have
been used the rhymes, besides rhymes
and this proportion which expected
during the whole ghazal gives a special
rhythm to the poem. If the word rhyme is
the component of post positional
attributive group combination, the poet
uses only the second part of it during the
reiteration. It is interesting that Nabati
uses widely from this method in his
writings in the forms of ashug poem,
especially in garayli. Let's note this fact,
it has been used rhyme reiteration in the
couplet endings of 50% of the poems in
this genre, namely in four of 8 garayli
entered to the 1968th edition of the
writing of the poet.

Of course, the above-mentioned
doesn't cover semantic-methodical and
rhythmo-melodic functions and all the
imagination forms of literary reiterations

in Nabati diwan, but we think that these are enough for understanding how much the richness of arsenal of rhythmic formation of the text in Nabati poetry.

Discussions

Using of literary khitab and queries Nabati poetry is related to directly to the character of lyrical hero. So, the lyrical hero of the poet sometimes steals away and doesn't communicate with anybody and listen to the voice of his heart, talk to himself, and express to people stating to public in different forms the results of self-analysis and self-consciousness and introspection. In other words, the hero of the poet is in the dialogue permanently with himself and others. This dialogue performs as a conditioning factor the richly use of literary khitabs.-the important feature in Nabati creation.

Nabati is one of the poets who using skilfully of expressive possibilities of literary khitabs. We could come across the less samples the literary khitabs which have not been used in his diwan. Even some poems were formed on the literary khitab in the whole. We come across the literary khitabs "hey zephyr", "my God" "hey faithless",

580
"drink server" , "hey shux", "hey my eye", "hey flower", "hey nightingale", "Hey Ali" and etc. The poet turns it to the address objective even the abstract notions with khitabs like "hey love", so that takes interest as a fact describes the scale and scope of the dialogue. The rough addresses like "say, donkey", "hey donkey" take interest as a usage of these folk sayings came across in Nabati's creation. [Nabati, 1968]

The poet, by the way has used the extended kind which considering the most impressive form and saying with high intonation of literary khitabs. In most cases, literary khitab is in the scope of the whole verse and provides reaching the highest level of expressiveness of the text.

In classical East poetics the role of the literary khitabs in the poetics text haven't been taken notice and emphasized its quality typical to Quran style. Khitab in Quran is used in the purpose of leave a strong impression for listener..For example, "Hey righteous persons", "hey prophet" and etc.[Mahira Guliyeva].Functional and stylistic possibilities of literary khitabs have been analyzed in pathological letter in Medieval century , their different kinds

have been determined. The most interesting from these kinds is literary method named “abstractive-khitabi”. Saying “abstractive-khitabi, it is considered that khitab belongs to the stranger seemingly and internally to himself. Nabati has benefited repeatedly as a stylistic method increasing the emotional effectiveness from this kind of literary khitab.[Nabati, 1968]

As a rule, this kind of khitabs using in the “magta” verses of ghazals is the indicator of the ability looking at himself from outside of lyrical hero, in other word, not only with outside, and in the dialogue with himself and being in possibility.

This dialogue logically stipulates richly using of literary inquiry of other rhetorical figure in Nabati’s writings. Literary inquiries manifesting in highly-quality semantic and functional shades, strengthening the emotionality of poetics speech and attracting attention of the reader in Nabati’s poets.

As literary khitab in Classical Eastern poetry-study, the connection between literary inquiry and “ilahi kalam” “Gurani Karim” is concentrated, the usage of this method by poets was appreciated and its kinds of” question-

581
answer” and “istifham” were determined. In the first one, the poet asks a question in one verse or couplet, and answers it in another one, sometimes the poet asks the question to himself, and answers himself. [Musulmanokulov R, 1989] Nabati has used this kind of literary inquiry slightly. However Nabati give a place to the rhetoric inquiries which make them an active participant of poetic communication more than poetic inquiries created on “I said- he said “construction plus adjusting the reader to this mood, expressing the emotions and excitement of lyrical hero, this complies with the figure named” istifham” of Eastern poetics.

Rhetorical inquires are considered the beneficial method of an emotional reaction, and this is explaining with the existence of two special context plans in the same figure. So, here is a “question” from one side and from the other side there is a “reply” which expresses confirmation and denial. Both plans are activated at the same time during using of rhetorical question. Nabati knows well these characterises of rhetoric question sometimes he doesn’t avoid to ask “questions” without any

answer in some couplets inside the ghazal.

Sometimes rhetorical inquiries include the literary khitab that this gives a chance assuming high intensity of literary effectiveness of the text.

And this shows that rhetoric-stylistic figures and literary expression methods in Nabati's poems are in the mutual connections and on the basis of complicated mechanism and creates the whole system. So, dissection of the separate levels of literary system of poet's creativity carry conditional character. The uniqueness of Nabati poetics is provided owing to the unity of different description-methods .

Back to the use of the methodical possibilities of grammatical forms, literary khitab and inquiries providing the intonation diversity, rhythmic reiterations based on language stixias from metaphors and assimilations are the typical feature to the development inclinations of the latest period. Nabati is master who leaves behind not only modernists but also his followers.

Conclusion.

Summarizing the given information we can conclude that

582

Nabati's diwan doesn't cover imagination forms of literary reiteration, semantic-methodical and rhythmo-melodic functions, but we think that in one hand it's enough to understand the causes of adjusting easily of the music of poet's poems and in other hand the richness of the arsenal of rhythmic formation of the text in Nabati poetry.

Nabati could seal individually to the tashbehs which he benefited richly in his creativity as the other components of allegory system. Literary imagination methods carry concrete function and subjective-cognitive, descriptive reflects the main parameters of aesthetic attitude of the poet in to reality, and creates a clear imagination about the directions and scale of literary mastery of him. Back to the use of the methodical possibilities of grammatical forms, literary khitab and inquiries providing the intonation diversity, rhythmic reiterations based on language stixias from metaphors and assimilations is the typical feature to the development inclinations of the latest period. In this meaning, we could say that as a whole Nabati's poems takes place not only in series of unique

samples of Azerbaijan library but also the world's poetry.

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