

# The Use of Dialectisms in Ashug Poetry

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Classical ashug poetry is a very rich source both in terms of tracing the historical stages of the development of the language and understanding its structural features. In this regard, the study of the language of ashug poetry is of particular importance. First of all, the study of the linguistic and stylistic features of ashug creativity is an integral part of the scientific study of ashug art as a whole and allows for a deeper understanding of its essence.

Studies based on both oral and written forms of our literary language show that throughout history, the main support for its purity and beauty of expression has been precisely the vernacular. For this reason, the language of the ashug, the bearer of folk creativity, is more closely connected with everyday life and live speech, and in many cases differs from the language of written poetry, and this difference manifests itself as a positive quality.

The rich dialects and accents of the Azerbaijani language have attracted the attention of wordsmiths throughout history. Poets and writers of the classical period made extensive use of these linguistic possibilities, making their creativity more colorful and effective (Gurbanov, 2003, p. 259). Master artists also widely used various dialects in their creations, thereby giving classical ashug poetry sincerity and folkness. Thus, by preferring words that live in the language of the people and are used in everyday life, ashugs make their poems more lively and sincere, which directly affects the listener.

One of the words that stands out in Ashiq poetry is the word "tavar". This word is also found in the work of Hast Qasim. Let's pay attention to Hast Qasim's couplet "Deyarlar":

Ovçu olan bəslər alıcı quşu,  
Sərraflar tanıyar qiymətli daşı,  
Bir oğul atadan artırsa işi,  
El içində ona tavar deyərlər (Pashayev, 2001, p. 148).

If we pay attention to the dialectological dictionary of the Azerbaijani language, we will observe that the word "tavar" is used in similar but different shades of meaning. The semantics of this word varies in different regions: in the South Azerbaijani dialects it more often denotes a "hard-working", "businessman", "skilled" person, while in the Karabakh, Gazakh and Shamakhi regions it is used in the meaning of "tarlan". In the Guba dialect, it is recorded that this word is used in the meaning of "young buffalo".

This diversity shows that the word "tavar" was historically more widespread and actively used, but over time it lost its functionality in the literary language and was preserved only in individual dialects and dialects. At the same time, some

meanings of the word were gradually forgotten and continued to exist only in certain regions in a limited way. The dialects in Qasimi's works seem to have given the ashiq's language a beauty and sincerity. Perhaps this is why dialect words are more common in ashiq's works. One of the artists who is deeply familiar with the intricacies of the native Azerbaijani language and creates rich, highly artistically valuable poetry in this language is Ashiq Alesger. His work broadly reflects the expressive possibilities of our language and vividly presents the spirit of the people.

The master poet Ashiq Alasgar also widely used various dialects and accents in his works. When paying attention to his work, it becomes clear that the poet skillfully benefited from both the linguistic elements of the Goycha dialect and the words and expressions characteristic of various regions of Azerbaijan. This gave his poetry both variety and a lively folk flavor.

There are dialect words in our language that are already obsolete in the literary language, that is, archaic in nature, but still retain their functionality in the dialects and dialects of various regions. Such words are of particular importance in terms of studying the historical stages of development of our language and preserve the traces of folk memory. Looking at the example, it is possible to more clearly observe both the semantic and functional characteristics of such lexical units.

Məhəbbətə sədaqətli,  
Ayrılmaz bir can kimidi.  
Tovuz kimi cıvlənib,  
Qırımı tərən kimidi (Ashiq Alasgar, 2004, p. 137).

The word "crime" used in the poet's language is one of the lexical units historically used in our classical literature. Over time, this word became passive in the literary language, that is, archaic, giving way to other words. However, it did not completely disappear from the language, continuing to live in various dialects and dialects.

Especially in the dialects of the Southern region, the word "qırım" has been preserved and used more often in the meanings of "tendency", "desire", "desire". This also shows that the original meaning of the word has changed over time, but has not lost its trace in the colloquial language of the people.

Başımıza gəldi oyun,  
Ağ lavaşı bəyənməyən,  
İndi arpa cadı yeyin.  
Aşiq Ələsgər-in bu dərdi  
Gedin dərdi anlayana deyin  
(Ashiq Alasgar, 2004, p.137).

The word "cadı" here refers to a type of bread specific to the Nakhchivan region. That is, it is a simple, rural bread made from barley and is used as a symbol of poverty and economic hardship. In Ashiq Alasgar's work, not only lexical dialects, but also phonetic dialect features are widely observed. If lexical dialects are manifested by the use of words specific to the region in which the poet lives, phonetic dialects appear through changes in the pronunciation of words.

Dəhanından ataş qalxar,  
Ah çəkər, eylər nara (Ashiq Alasgar, 2004, p. 137).

The poet here used the word "fire" in the form "attash" by adapting it to the rhyme. This makes the poem sound even closer and more native to the vernacular.

Let's look at another example:

Nə bəlaya düşdüm mən baxtı qara,

Eşqin atasına heç olmaz çara

Qalmışam zindanda aciz, avara,

Günahkar, sərgərdan, xəcalət eylə

(Ashiq Alasgar, 2004, p. 137).

Here, the poet used the word "chara" in the form of "chara". All this shows that Ashiq Alasgar kept the spirit of the people alive in his work, and the basis of his language was the national language. In this type of dialect, borrowed words are adapted to the colloquial language, pronounced more easily, and sometimes acquire a national character. At the same time, phonetic dialect forms are also used to preserve the rhythm, rhyme, and division of the poem.

The transcription of dialect pronunciation observed in the language of Ashiq Alasgar is mainly used in places of rhyme and serves to create rich, effective rhymes (Hüseynov, 2017, p. 173). In general, phonetic dialects arise as a result of phonetic phenomena such as intonation, accentuation, and reduction, and further enhance the lively, natural language style of ashug poetry. This can be observed in the work of Ashug Ali:

Bir nişan istədim gül üzlü yardan,

Dirsəyin göstərdi: Alısan, dedi.

Dedim: Ay qız, küsdüm səndən, əl çəkdim,

Həlbət bir yadına salarsan, dedi

(Ashiq Ali. Additions).

As can be seen, some of the phonetic dialectisms used in classical ashug poetry are created through the process of vowel increase. This feature distinguishes the ashug language from the literary language to a certain extent. According to the phonetic laws of the Azerbaijani language, it is difficult to use two consonants side by side within a word, so during speech, a vowel is added between or before those consonants.

In the example we gave from Ashiq Ali, we see that the sound is increased at the beginning of the word *albat*. Although some dialectisms in ashug poetry are understood in a wide area, certain words were used only in a specific region. The meaning of such words is not clear to people living in other areas. In fact, over time, some of those words are not used in modern Azerbaijani, so it has become difficult to determine their meaning. The explanation of such words is mainly based on the general content of the text and the traces left in the vernacular.

Such dialect words are also found in the works of Yahya Bey Dilgam, who lived in the late 18th and early 19th centuries. The poet's works, which reflect the linguistic characteristics of the Shamkir region, use an interesting word such as "*mürjümlänmak*". Although this word is not completely clear for modern literary language, its meaning can be determined based on the context:

Zülfü mürcümlənib, yenib buxağa,  
Hüsnü zinət verir qəsrə, otağa,  
Calallı canana, o şəbçirağa,  
Dilqəmi-xaqana dedin, nə dedi?  
(Yahya Bey Dilgam, What Did He Say?)

The word “murjumlənmak” is not recorded in studies on Azerbaijani dialectology, nor in various philological dictionaries. For this reason, it is difficult to determine the exact lexical meaning of the word. However, based on the general content and artistic description of the poem, it is possible to conclude that the word “murjum” means curly, wavy and flowing hair. With this expression, the poet described the curls of his beloved’s hair falling towards the forehead in a curly and messy manner. Such words not only enhance the imagery of classical ashug poetry, but also preserve the ancient and local features of the folk language.

The research results show that dialectisms in classical ashug poetry act not only as linguistic units, but also as carriers of culture, folk thought, and historical memory. In this regard, their study is of great scientific importance for Azerbaijani linguistics and literary studies.

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