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RFC: ATI120618V12

Revista Dilemas Contemporáneos: Educación, Política y Valores.

<http://www.dilemascontemporaneoseduccionpoliticayvalores.com/>

Año: VII Número: 1 Artículo no.:92 Período: 1 de septiembre al 31 de diciembre, 2019.

TÍTULO: La unidad del lenguaje artístico con la sabiduría de la gente.

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RESUMEN: El artículo muestra el papel de la situación estilística en la creación de aforismos en el lenguaje poético; las raíces folclóricas de estas expresiones esboza su riqueza semántica y estilística. Se describe la naturaleza poética y estética de los aforismos y las principales direcciones estilísticas de la creatividad individual de dichos sabios se explican sobre la base de hechos lingüísticos específicos. La conexión de las frases con un estado de ánimo artístico específico, un cierto estado de ánimo poético y otros temas, también se destacaron.

PALABRAS CLAVES: lenguaje, palabras claves, poesía lírica, maestría, aforismo.

TITLE: The unity of artistic language with the wisdom of the people.

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ABSTRACT: The article shows the role of the stylistic situation in the creation of aphorisms in the poetic language; the folklore roots of these expressions outline their semantic and stylistic richness. The poetic and aesthetic nature of aphorisms is described, the main stylistic directions of the individual creativity of wise sayings are explained on the basis of specific linguistic facts. The connection of sententias with a specific artistic mood, a certain poetic mood, and other issues were also in the limelight.

KEY WORDS: language, catchwords, lyric poetry, mastership, aphorism.

INTRODUCTION.

Aphorisms occupy an exceptional place in the lyrical genre, in the poet's linguistic creativity. Compared with other literary types and genres, aphorisms are more often used in lyric works. These wise generalizations inherent in the style of the masters of the word are a clear manifestation of the tendency of style in its folklore expression.

The fact that in the language creativity of the artists in words, aphorisms appear in specific forms does not require proof. Such aphorisms as proverbs, adages and catchwords are the embodiment of folk wisdom. An outstanding representative of the antique literature, Homer called aphorisms “catchwords” and thus directly showed the closeness of the content of aphorisms to proverbs and catchwords (Akushin & Akushina, 1955, p. 3). The aphorisms that have passed the test of time and are the artistic expression of life experience in a special way affect the reader's soul and mind, are easily perceived by the readers because of their persuasiveness.

As noted above, “in the formation of aphorisms, the poetic language is more productive. This is due, on the one hand, to the conciseness of poetic language, the ability to generalize, on the other hand, this is due to the peculiarity of overlearning and memorizing poetry.

Depending on the context and as necessary, some facts of life are summarized in prose, and the result is the appearance of aphorisms. However, the frequency of aphorisms is not the same as in poetry” (Gadzhiev, 1990, p. 9). The ability of the poetic language in a small number of words to express spacious thoughts also opens up the possibility of making deep generalizations of rich life observations, creating and enlivening memorable poetic pictures. Aphorisms are more suitable for poetic language, by its naturalness, it opens up great opportunities for the expression of the artistic thought of the artists in words.

DEVELOPMENT.

In poems, the basic meaningful and emotional load falls on aphorisms. The artistic quality and relevance of the content turn aphorisms into independent units. Used to the place and revealing the essence of the lyric work and in general life realities, aphoristic expressions are quickly retained in the memory, first of all, by their laconism and stylistic clarity.

The beauty of expression is manifested in the artistry and harmony of each word, and most importantly, the aphoristic method of expression is aimed to identify the harmony of a word, artistic purpose, and content in a distinct form. All the details and subtleties of this problem can be shown on the example of the work of Huseyn Arif. The most important reason for this is that “the eyes of his soul see a much deeper reality. What the heart feels, it harmoniously embodies in the language of natural experiences.

The musical language of experience brings a noble simplicity to the created work. If we evaluate these criteria, then the verses of Huseyn Arif stand on the top” (Mustafaev, 2014, p. 235). The accuracy of the language, the depth of simplicity allowed H. Arif to use aphorisms in the lyrics with greater frequency. The attention of notes of wisdom, semantic load immediately draw attention in the language of his lyric poems. The style of expression introduces the folk spirit into the artistic

text, the meaningful load greatly influences the artistic speech. “The psychological depth, natural and subtle study of the spiritual world and character are inherent to the talented poet's pen and is the inner wealth of himself” (Gasanzade, 2014, p. 687). In the poetic creativity, the wealth of the inner world of the master is manifested by the transformation of artistic thinking into a rich artistic and philosophical speech. Stylistic figures, in general, activate the poetic skill. Thus, a clear artistic expression of ordinary life facts is created, poetic paintings appear.

The perfection of poetic expressions together with a deep poetic sense together form aphorisms. In the system of the artistic and linguistic style of Huseyn Arif, catchwords are the standard of his skill. The simplicity of the language, the beauty of the understandable style is further comprehended in aphorisms. In the poetic works of all poets, including those of Huseyn Arif, the aphorisms are a substantial depth and perfection of form. In view of this, “the mastership to embody the poetic thought in a wise and simple form became the main feature of his style... In the poet’s lyrics, artistry, melodic harmony, paints of the artist create pleasant beauty” (Mustafaev, 2014, pp. 235-236). Thus, in the lyrics of Huseyn Arif, aphorisms as a poetic and stylistic fact, being a statement of thought in a simple form, play a large role in revealing the artistic essence of the problem and thus create the basis for an understandable style. “Understandable style is the theorist’s literature control” (Junes, 2015).

The ability to add a natural colloquial color to an artistic text is an indicator of the culture of using a word. In the works of H. Arif, which is characterized by the predominance of folkloristic motives, the abundance of aphorisms conveys the national taste of the poetic environment. “If the understanding from the uncomprehending can dissolve, then let there be glory in this world of parting (Arif, 2011, p. 456).

As you can see, succinctness is a distinctive feature of poetic speech, and any problem here is presented in such a way that each language unit serves the artistic quality of the text. Colloquial

clichés are remembered for their depth of content, wise meaning. As far as lines are visually attractive, so inwardly they are characterized by semantic loading. Here every detail, turning into a component of aphorism, is a poetic material of poetic speech. Aphorisms bring clarity to the poet's individual stylistic mastery.

“True poetry is the one in which a poet, by reducing the number of words, can increase the poetic influence of a verse. True poetry is the one in which the poet does not hide behind the rhythm of words, but conveys shades of meaning in a vivid form, protrude them” (Gabriel, 2015). Aphorisms fully meet these requirements. These requirements are valid in conformity with all grammatical norms, with the accuracy of lexical material and, most importantly, to the internal logic of the poem.

The expression of figurative thinking is realized by more perfect artistic and aesthetic ways, expressions that easily lie down on the language. Appeal to the poetic reflection of the artistic subject forms aphoristic expressions. Poetic possibilities are based on the essence of aphorisms, the identification of these possibilities is based on the poet's verbal sensitivity through special stable combinations, laconic expressions. The emotional structure has a pleasant impact. The rapid overlearning of aphorisms and the special frequent use in real-live communication is associated with these factors.

The unity of the idea (the theme and image of expression) enhances the accuracy of aphorisms. Life observations, expressed in the style of generalizing expressions, acquire an artistic impact. In the verse speech system, the motive and semantics of aphorisms, showing high linguistic mastery, can reflect the features of the poet's poetic thinking with fullness. The language of aphorisms is characterized by the maximum closeness of the structure of proverbs and sayings, it is distinguished by consistent harmony and emotional content. “One root, one hundred branches live, but one hundred branches will not keep one root” (Arif, 2004, p. 58).

Aphorisms are more similar to the genre of lyric verse. The source of aphorisms, which are inherent in the style of outstanding artists in words, is the artistic thinking of the people, the wisdom of the people, rich folklore, which in turn, is a treasure of this folk wisdom. This is all natural. As far as Folklore is the power of the wisdom of written literature. You can find very few creative artists, the immortal works of which would not absorb the national language, would not refer to folklore samples, which enriched the popular language.

The beneficial impact of folklore on the work of art can be compared with the impact of the sun on the living world. In other words, a work of art that is not warmed by the people will not have enough light (Gadzhieva, 1984, p. 16; Gadzhieva, 1990). We immediately feel this light from the language of the inimitable lyrics of H. Arif. Aphorisms in his work have a great meaning. He skillfully uses deep philosophical thoughts, pearls of wisdom in his lines. In the creation of his aphorisms, two active sources can be traced - oral folk arts and classic poetry. His gift of the poet, intertwined with borrowed from Fuzuli, Ashig Alasgar wisdom. By using them in his works, he created magnificent examples of aphorisms.

The presentation of the deep content of a beautiful form, finding the appropriate meaningful form of expression and capturing it in the minds of readers is the most significant sign of H. Arif's style. The feeling of the word, the word order, the original expression of the content are all the main aspects of H. Arif's aphorisms. They look successful both from the semantic and from the stylistic point of view: "The tree dries from the root in the ground, the man ages his heart in life" (Arif, 2004, p. 213). "Diminishing growing, Raised, I saw them humbled" (Arif, 2011, p. 342).

In the poetic works of H. Arif, the quantitative predominance of aphorisms in the text of verses, interpreted in linguistic literature as "phraseological (stable) phrases", is clearly visible. It is known that "phraseological phrases" are also called figurative expressions. Most of these linguistic components are used literally, the smaller part in the figurative meaning, they form the whole

expression. Phraseological phrases are mainly used in the artistic language (Gurbanov, 2004, p. 244).

It should be noted that the use of linguistic units that are part of aphorisms, “for the most part are used literally, the smaller part in the figurative meaning” does not justify itself in all cases. For example, among the aphorisms that came from under the pen of H. Arif, one can find those in which all the lines are based on a figurative meaning: “It is impossible to stop the development of those who grow like a tree, you can’t keep them like a stake in the fence” (Arif, 2004, p. 141).

It is thanks to the figurative meaning of the word that the breath of poetic style appears in the text, the high syllable gives the impression to the reader. Metaphors in both lines are internally connected and complement each other from the stylistic and semantic side. This connectedness turns each line of verse into a specific unit with an aesthetic function. Aphorisms as a visual factor of poetics become the most meaningful element of a lyrical impression. The emotional lyrical narrative is enlivened by a more dynamic mood, personification. In all cases, it is based on important aesthetic criteria.

It should also be particularly noted that in the language means of expressing aphorisms there is, to a certain extent, a national color. From the poetic experience of H. Arif, one can clearly see that the images and metaphors of aphorisms are very rich in examples of popular aphorisms. The result of constant resonance with the social environment and nature is that in its aphoristic lines, concepts, events, and realities associated with society and nature, are based on the corresponding reality, set the tone for the general intonation of artistic speech.

Aphorisms, defining the artistic environment, subordinate the facts of the popular language, in particular, the ability of the language to generalize. The richness of the system of images and comparisons in the artistic environment forms an influence, the style of bright expressions acts as an important speech indicator. Aphorism loads the general semantics with a lyrical text with deep

meaningful thoughts, and this leads to a quick reading, the formation of a breadth of content. Usually, the final aphoristic lines in the verses fulfill a more important aesthetic function, and they sound like perfect proverbs and adages: “Do not renounce a handful of native land, until I turned into a handful of earth” (Arif, 2011, p. 56).

In the poetry of H. Arif, in his marvelous mastery, “having absorbed... sweet as honey, the language of Vagif and Vidadi, the magic of Alasgar’s words, the style of figurative expressions, the scope of Vurgun’s thoughts” stand out more clearly the philosophy of the word Ashig Alasgar, his wisdom (Zalimhan, 2014, pp. 312-313). In H. Arif’s aphorisms, the breath of Ashig Alasgar is felt in a pleasant manner. This is due to borrowing from the ingenious style of the master of folk wisdom by an outstanding poet. H. Arif, as well as Ashig Alasgar, has the ability to influence artistic and aesthetic through pearls of wisdom. In the meaning of his poems, popular expressions are generated from the philosophical essence of poetic judgments.

In H. Arif’s aphorisms, the aesthetics of the word is manifested with all the nuances, and thus original poetic breathing is achieved. In the poems, the semantic load of which is enriched with elements of folklore poetics, folk literature, the intensity of folk expressions is increasing, through the aphorisms, the maximum figurativeness is achieved, all this demonstrates the original artistic thinking of the poet.

A distinctive stylistic feature of the aphorisms of the lyrics of Huseyn Arif is the presentation of an artistic problem in the foreground. In an understandable and consistent expression of thought, the created original speech situation forms clear patterns of intonation; as a result, aphoristic lines appear as examples of succinctness. The artistic environment, the accuracy of sound ensure the clarity of aphorisms, elevate it to a perfect artistic and aesthetic level. It should be especially noted that in the poetry of H. Arif, aphorisms are characterized by a high frequency of usage. This happens, for example, in such cases when the word artist finishes each verse of the verse with

catchwords. In the final lines of the verse, the depth of the content, merging with the perfection of form, creates a special stylistic accent in the text. For a thorough reflection of the content in each stanza, the poet tends towards the use of aphoristic generalization associated with the general ideologic text orientation, highlighting the main features of the artistic problem (Mirzayev, 2016). It is impossible not to notice in the poet's poem "Much Better", in a five-stanza goshme with a radif. Each aphorism, based on folklore, reflects traces of the linguistic traditions of oral folk arts of the ancient classics: "The leg of the gazelle is much better than the head of a pig, the head of a calf" (Arif, 2004, p. 326).

Huseyn Arif, summarizing his rich life observations, creates wise and edifying expressions in its content. The language of laconic artistic art with its short forms creates a favorable condition for the emergence of aphorisms and by a small number of words embodies a large poetic canvas. This is a feature of the language of the present verse. The spread among the general reading masses and obtaining the wide popularity of aphorisms that came from under the pen of H. Arif was also caused by this feature. The aphorism is the basis of the poet's true style, the lyrical mood is the breath of the soul, the poet's perception. The advantage of H. Arif's aphorisms is in the perfect complement of poetic meaning with stereotyped forms. This stylistic perfection is a poetic factor, a major indicator of the diversity of the artist's language in words.

Aphorisms in the language of poetry as an analytical view of the author on life are a very significant aesthetic factor, a vivid reflection on the whole of the poet's attitude to the environment, social events, the master's attitude to the word to nature. By revealing life truths with the help of aphorisms, the poet easily achieves poetic contact with the reader. Along with the fact that by way of an aphorism, the poet achieves a perfect artistic and philosophical reflection of life, he also facilitates the quickness of understanding the artistic problem and shortens the way for

understanding it: “What the distant makes us close, let not remove us from loved ones” (Arif, 2004, p. 68).

Poetry is not limited to a vivid image of poetic mood. It occupies a special place in the literary and cultural life of people to whom it belongs and personifies various aspects of popular morality, the most important sociopolitical problem that concern humanity, ethical and philosophical views.

Socio-historical values, aesthetic and emotional riches are imprinted in the memory by precise set expressions. Pearls of wisdom, distinguished by the quality of deep generalizations, attracting attention with wise content, transmitted by word of mouth, widespread among the general reading masses, used in everyday communication, have always been the focus of attention in the East poetics and literary theory. Pearls of wisdom sometimes referred to as “correspondence or comparison” and are a poetic category of poetry in which a certain sentence or phrase is given in the form of proverbs or pearls of wisdom – aphorisms (Magerramov, 2009). This poetic tool serves the aesthetic beauty of the word and the strengthening of meaning.

It should be noted that in the medieval poetry of Azerbaijan, especially in the works of such classics as Khaqani, Nizami, Fuzuli, this poetic tool was given special attention (Gulieva, 1991, p. 71). This way of expression in H. Arif’s lyric poems is distinguished by specific shades. The presence of pearls of wisdom in H. Arif’s poetry, on the one hand, goes back to rich folklore, on the other hand, is associated with the original type of thinking of the poet himself. Pearls of wisdom, appearing in his reflections on life or in moments of portraying high intellectual images, are accompanied by profound content, the beauty of the accuracy of expressions.

The success of aphorisms is determined by the achievement of the corresponding artistic and stylistic goal; in the course of the fine work of the poet on language, the wise content of aphorisms becomes understandable and easily transferable. The specificity of the individual style of the poet, the original features of aesthetic communication, the stylistic picture of the dialectic of a lively

spoken language with a lyrical genre are revealed in the face of this artistic aesthetic fact. Aphoristic expressions, instilling the refinement of poetic language, affect in a more intense form the feelings and thoughts of the reader (Kandelaki, 1970).

Depending on the cultural level of the language of the poet, any aphorism in the context of a common text becomes the right to be a separate whole art. They create an impression of the artist's high erudition of the artist in words, of its cultural level, of the influence of artistic thinking, about the ability to philosophically generalize thoughts. In aphorisms emanating from the natural gift of the poet H. Arif, the perfect poetics of his work is revealed. The poet, adapting aphorisms to the poetic climate of the text, confirms the importance of the artistic style, the power of influence. This originality, reflecting the poetic nature, turned the poet's artistic research into the facts of the art of the word, the original way of artistic representation demonstrated the philosophy of poetic reflection. Let us take the examples: "Do not look at the tears of the mountains, the mountains did not survive what the poets experienced" (Arif, 2011, p. 517). "The top on the top will not duly appreciate, and when it disappears from the eyes - they will express regret" (Arif, 2011, p. 517).

Poetic perfection is the main attribute of real aphoristic creativity. It is a criterion of skill and it is unambiguously considered that "artistic thought can be conveyed in any model of expression. The most important requirement is related to the ability to express an aesthetic problem at a high poetic level. And it is more dependent on linguistic material, on the ability to think figuratively" (Mamedov, 1991). It was thanks to the imaginative thinking and the ability to express at a high level that Huseyn Arif was able to turn the linguistic signs of aphorism into an artistic pattern of the text at the level of requirements for the poetics of the poem.

Aphorisms that have arisen on the basis of the accuracy of the observations of the poet and the ability to show the subject in the right poetic look, refraction, as poetic speech indicators play a significant role in determining the author's individual speech pattern. As artistic features are poetic,

so they are accurate. These notes, dating back to lively informal speech, oral literature and classics, acquire such a natural smoothness from a poet that even the language elements participating here in the aphorism organization all embody artistic merit.

The freedom of lively conversation inherent in the artistic language of H. Arif becomes an important feature of aphorisms. They act in the form of an ornament with their artistry. Sometimes the poet creates such a stylistic mosaic in one aphorism that there are individual artistic descriptions and means of expression, various stylistic figures, intertwined in each other, turn into literary and aesthetic components of the affecting poetry (Azimli, 1992).

One of the original features of Huseyn Arif's aphoristic creativity is the simplicity of poetic speech, which provides artistic and aesthetic communication with the reader. Behind this simplicity hides the deep shades of the poet's individual taste. The dialectic connection of the artistic subject with the society and nature is given in such a simple and understandable form that it delights the poetic experience of the poet in this field. It is also impossible not to notice the perfection of simplicity of the language style and the way of artistic influence as indicators of great skill. A lively, natural and simple style of expression stands at the center of aphoristic creativity: "Nightingale owl makes eternally silent. In a frenzy, this world has lost all shame" (Arif, 2004, p. 110). "If the heart does not burn, it is not the heart, the carefree head is anything but the head" (Arif, 2004, p. 137).

Striving in poetic language for wise generalizations is a natural phenomenon. Masters of the word are inherent in the abundance of lines and an aphoristic couplet in the right context. For this reason, "in the language creativity the poet most of all refers to phraseological units" (Alekperova, 1993). But here, too, aphoristic creativity is relatively more in the range of usage. In terms of certain generalizations, the artist of the word expresses the reader pearls of wisdom about life. "These pearls of wisdom of writers and poets correspond in content to proverbs and adages. And even in many cases in folk art there are correspondences to aphorisms in the form of proverbs: the artist

updates the existing proverbs in the people, fleshes them out in accordance with certain artistic conditions, and the author's aphorisms are imprinted in the reader's mind in connection with this artistic sketch. This improvised version exists on a par with the popular, and even sometimes in the intellectual environment, it receives a great frequency of use" (Gadzhiev, 1990, p. 6). We see great samples of these options in the artistic creation of H. Arif.

The wise content of aphorisms emanating from the life experience and observation of H. Arif shows itself as an advantage. It is for this reason that dozens of lines of the poet go to the people as ready-made pearls of wisdom, distinguished by their frequency of use. These aphoristic expressions that have earned popularity in society, worthy of praise as an indicator of the talent of the great master. H. Arif's aphoristic work, distinguished by its brevity and deep generalization, attracts attention with quantity and artistic quality. And thus, the poet gets the opportunity to enrich phraseological creativity with an aphorism.

From observations of the language of the poetry of Huseyn Arif, it immediately becomes clear that there is a semantic richness of wisdom in him that goes back, in turn, to popular wisdom. This changes the semantic load of poetic speech, strengthens it and gives it a special stylistic hue. Phraseological innovation changes the pathos of intonation of lines, syntagmatic models, enriching them with new forms, get rid of the usual standards.

In Huseyn Arif's poems, the generalization of thought in perfect language models, especially at the end of each stanza, is a vivid example of an artistic wit. If the ending of the whole verse or its individual stanzas stands out as an aphorism, then this should be evaluated as an artistic logical conclusion, summarizing the content, ideological orientation and poetic purpose of the verse. Artistic logical ending creates the beauty of poetic language. The poet's clear, witty language contributes to the compactness of the lines. Thus, the emotional-figurative peculiarity of aphorisms comes to the fore, elements that create rhythm and harmony are activated, and thus the reader

perceives wise thought through high-quality language phrases. This poetic advantage is reflected in the following examples: “When the head falls from grief, do not hold a hundred eyelashes even a drop of tears” (Arif, 2004, p. 186). “One will lend a shoulder for support, the other is the burden on the shoulder of this world (Arif, 2004, p. 155).

“The power of the artists in words is connected with the language of the master. The mastership is in the language” (Adilov, 1991, p. 218). From this point of view, H. Arif’s aphorisms look stronger. The aesthetic demand of the French writer Jules Renard (2015), “Thought words should sit as tightly as tightly fitting clothes on the body” manifests itself more clearly in the linguistic organization of aphorisms, in their stylistic perfection. The language of aphorisms creates stylistic weight, psychological tension. Power of influence of the artistic word is even more pronounced in the composition of aphorisms, in the poetic system of the image. The style of generalization of aphorisms motivates every word. With an increase in the semantic weight of the word, the general meaning also increases. Here, each language element has its own artistic purpose. Each language element, being used in its place, creates a stylistic mood.

The poetic trait underlying words is more pronounced in aphorisms. The philosophical-semantic load of poetic reasoning in verse turns into a model for the creation of wise sayings. The style of aphoristic phrases brings the necessary thought to consciousness, to the feelings of the reader more quickly. Poetic features of the word, various stylistic shades in the maximum form turn into an expression of aphorisms artistic merit. To achieve maximum clarity of thought, the stylistic clarity of the language units of aphorisms is considered mastership, a perfect artistic and aesthetic fact. The linguistic facts in H. Arif’s lyrics indicate that aphorisms are meaningful words, the essence of which personifies certain features of reality, life truths, is a reflection of wisdom in artistic form.

In the lyric genre, aphorism stands out as an example of the perfect art of the word. They are the fact of the art of the writing in the creative style of prominent masters, including H. Arif. Being a

great aesthetic advantage, the perfect syllable of the poet sounds great in aphorisms. The exact choice of expressions, lexical units and using them fealty, finding the form by one word, the presenting of instructive poetic consciousness in perfect stylistic forms is the fundamental quality of aphoristic creativity. The aphorism is a linguistic phenomenon that conveys in the form of an artistic word to the reader information about the world and life; is the heartfelt word of a wise poet with a progressive worldview, telling about people's problems. We confirm this with a poetic impression of the following aphorisms: "Mother will not replace a hundred fathers, Mother Earth will spare the mothers" (Arif, 2004, p. 125). "Like a crow, do not fumble for three hundred years, even leaving the world, leave it as an eagle" (Arif, 2004, p. 171).

H. Arif , "who introduced a new sound, a new response, a new breath to his own poem" from the poetic horizons of inspiration, became a poet inclined to imprint in reader's memory the purity of the national language, its wisdom and simplicity, tenderness and smoothness (Nabi, 1976, p. 5). In its unique lines, the deep content and beauty of the expression are given in parallel. The colorful style of the image, the stylistic activity of the living colloquial elements are characteristic features of the poet's poetic language. The strengthening of folklore trends in his poems also comes from these qualitative signs. Phraseological facts of the language, the frequency of use of natural beautiful details with its poetic-stylistic accuracy occupy a key place in the artistic depiction of the poetic purpose (Bashirova, 1990).

The art of using phraseological units at high-level shows that Husein Arif's poetic language coincides with the criteria for true mastership of the word. This language by imparting poetic accuracy to the reader provides a process for the rapid perception of an artistic problem. In the works of H. Arif, phraseological units of focus on the maximum image of artistry, which enhances the process of poetic reading. The correct arrangement in the text of the found exact shades of the

phraseological expression of the poet complements the original features vivid impressions of any proper values and their justified usage in context.

“The poetic language of H. Huseynzade (H. Arifa is the author), like a mountain spring, is clean and transparent. In the work of Huseynzade, ascending in language and style to the deep sources of Azerbaijani verse, traditions associated with saz, in a word, with the music of the language of such masters as Abbas Tufarqanli, Khasta Qasim, Qurbani, Ashig Ali, Ashig Alasgar blend harmoniously with innovation, and as a result poems appear in amazing form. In very few verses of Huseynzade, you can find flaws in the language or form of the image. In view of this, we often find lines with the power of aphorism in his poetry” (Rza, 1966, p. 32). The image in the poet’s work is the essence of the whole text. Very often traditional motives of popular art, folklore are traced in the poet’s phraseology. Because of the accuracy of the expression, the phraseologisms used by H. Arif never lose their form, retain their artistic merit in all stylistic aspects.

“The words that have gained widespread use and are distinguished by their expressiveness” – “catchphrase” are a poetic adornment, a stylistic ornament of the poet's language (Ahmanova, 1966, p. 212). Aphorisms as “proverbs that have authorship” set the tone of wisdom for verses are used as a stylistic-semantic fact (Guseynova, 2009, p. 10). The sensitivity of the artists in the words to the aphorism is traced in the creation of an influencing force of thought and its beauty, raising the cultural level of the poetic language. Aphorisms with their artistic and stylistic weight and semantic load form the content and detailed peculiarities. They saturate the text with a wealth of emotionality, affecting expressiveness. The richness of meaning and harmony in aphorisms reminds the author’s spiritual contact with folklore, classical traditions: “If I were the sun, in an instant I would go out, I was human, I melted little by little” (Arif, 2004, p. 79). If even once the soul becomes dim, it will not become more clear, blown from the wind ash will not become fire” (Arif, 2011, p. 460).

CONCLUSIONS.

As can be seen, the beauty of the form of aphorisms merges with the beauty of the content; poetic linguistic facts constitute the material shell of the image. The richness of the content, the breadth of thought and the richness of expressive shades of clear expressions provide a long artistic life for aphorisms. From the point of view of the form and semantics of the association, created by popular aphorisms, significantly enhance the emotional impact. Here, every word is wrapped up in the poetic and stylistic shades. In aphorisms, formed by apt words of thought, the potential of mastering the use of language facts is quickly revealed.

The examples clearly show that the poet's style of creating aphorisms is very close to the proverbs, models of the ancient and rich Azerbaijani idioms. The reason for the appearance of this phenomenon is the artistic situation, the stylistic conditions. Each aphoristic line that satisfies this need is characterized as an artistic find. In the scientific literature, such expressions referred to as *sententia* (maxims) correspond to proverbs also because they, like proverbs, are used very often in live communication, and since they express a generalized judgment, they live the life of proverbs.

In the unique lyrics of Huseyn Arif, in his original linguistic mastership, it is immediately apparent that aphorisms are built on a strong artistic basis. In his poetic experience, instead of stereotypical expressions, pearls of wisdom are often used, which are the product of responsible work on the language, and which, together with the quality of their form, give way to meaning. Linguistic innovation creates variations of the image, and this raises the expressive effect of aphorisms to the degree of their quality.

Due to the wide poetic use and stylistic scale of the image, aphorisms most of all justify themselves in poetic speech. In the lyric genre, aphorisms in visual form reveal the sources of the richness of the expressiveness of the language, improve the skills of delicate taste in using the word. All this allows the use of aphorisms in a poetic context as perfect artistic means of incarnation.

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RECIBIDO: 28 de julio del 2019.

APROBADO: 9 de agosto del 2019.