POETIC FIGURES IN THE WORK OF ZALIMKHAN YAGUB

Aygul Chobanova
doctoral student of the
Nizami Ganjavi Institute of Literature of the
Azerbaijan National Academy of Sciences,
Baku/Azerbaijan

https://doi.org/10.5281/zenodo.13767865

ANNOTATSIYA

Maqolada Zalimxon Yoqub poetikasida til va uslub masalalari; qofiya, ritm va intonatsiyaning boyligi tahlil qilinadi. She'riyatdagi har bir asar o'zi mansub xalq yoki muallifning badiiy tafakkurining namoyon bo'lishi sifatida namoyon bo'ladi. Z.Yoqub she'riyatining eng muhim xususiyat va qonuniyatlaridan biri mazmunning doimiy shaklga aylanib borishi ekanligini hisobga olsak, tasvirlashda badiiy tilning naqadar muhim ahamiyat kasb etishini ko'ramiz. Zalimxon Yoqub so'z ustasi edi; folklor va xalq she'riyatidagi an'ana va ijodiy tafakkurni til bilan uyg'unlashtirib, moslashtira olgan. Uning tili o'zining tabiiyligi, soddaligi, tiniqligi, xalq tiliga jozibaliligi, ixchamligi, badiiy tasvir va ifoda vositalarining boyligi va rang-barangligi bilan ajralib turadi. Bular bir qarashda oddiydek tuyulishi mumkin, ammo shoir buni ijodiy poetik semantikadan foydalangan holda amalga oshirgan. Til va uning uslubiy jilolari nafaqat g'oyani, she'riy informativlikni, balki estetik qadriyatlarni ham etkazishga xizmat qildi. Bu omillar uning poetik dunyoqarashining ifodasi edi. Zalimxon Yoqub she'ridagi ritmik-sintaktik (psixologik) parallelliklarning o'ziga xosligi uning poetikasiga asos bo'ladi. Bularning barchasi Z.Yoqub poetikasi sintaktik va semantik parallellik jihatidan boy ekanidan dalolat beradi. Uning qofiya tizimini barcha parametrlari bilan o'rganish kerak. Chunki Z.Yoqub she'riyatida qofiya shoirning leksik-semantik amaliyoti bilan birga uning dunyosini ham ifodalaydi. Xuddi shu fikrni shoir she'rlaridagi ritmik parallellik, uyg'unlik haqida ham aytish mumkin.

KALIT SO'ZLAR

Z.Yog'ub, poetika, qofiya, ritm, intonatsiya, boylik.

АННОТАЦИЯ	КЛЮЧЕВЫЕ СЛОВА
В статье рассматриваются вопросы языка и стиля в поэтике Залим-хана Якуба; анализируется богатство рифмы, ритма и интонации. Каждое поэтическое произведение проявляется как проявление художественного мышления народа, которому оно принадлежит, или автора. Если принять во внимание, что одной из важнейших особенностей и законов поэзии З. Якуба является переход содержания в постоянную форму, то можно увидеть, насколько важен художественный язык в описании. Залимхан Ягуб был мастером слова; он смог гармонизировать и адаптировать традиции и творческое мышление фольклора и народной поэзии с языком. Его язык отличается естественностью, простотой, ясностью, обращением к просторечию, краткостью, богатством и разнообразием художественных образов и средств выразительности. На первый взгляд это может показаться простым, но поэт сделал это, используя творческую поэтическую семантику. Язык и его стилистические нюансы служили передаче не только идеи, поэтической информативности, но и эстетических ценностей. Эти факторы были выражением его поэтического мировоззрения. Уникальность ритмико-синтаксических (психологических) параллелей в стихотворении Залимхана Ягуба лежит в основе его поэтики. Все это свидетельствует о том, что поэтика З. Якуба богата синтаксическими и смысловыми параллелизмами. Ее рифмованная система должна быть изучена во всех ее параметрах. Потому что в поэзии З. Якуба рифма представляет собой не только лексико-семантическую практику поэта, но и его мир. То же самое можно сказать и о ритмическом параллелизме и гармонии в стихах поэта.	*З. Йогуб, поэтика, рифма, ритм, интонация, богатство.*

ABSTRACT

The article examines the form and richness of the poetic figure in the work of Z. Yagub. It is shown that one of the factors that determine the richness and diversity of the poetics of any poet is the expressive beauty of the language, aesthetics, variety of forms of expression of thought, imagery. In the works of Z. Yagub, the arrangement of words, the form of expression, the pronunciation, the diversity of the use of poetic figures and metaphors, above all, enrich the imaginative artistic thinking and form the individual style of the poet. Zalimkhan Yagub made maximum use of all the possibilities of language in his poetry as well as in his oral speech. Of course, the main and main feature of his poetic language is that it is close to the living vernacular, the colloquial language, and preserves its humanity and simplicity. It is his maximum use of idiomatic words, phraseological combinations, proverbs and proverbs, winged expressions, which have become fossilized in the memory of the people. Zalimkhan Yagub's poetics is quite rich; proverbs, proverbs, wise sayings, aphorisms in his poems come from the folk language and gain the right of citizenship in his poetry. As a stylistic poetic figure, rich allusions, similes, metaphors, contrasts, metonymy, syntactic repetitions and repetitions, as well as irony, allusive expressions and sarcasm in his poems increase vitality and bring poetry to the text. In his poetic texts, exaggeration, poetic comparisons and lithos act as factors that enrich stylistic poetic possibilities. All this makes Zalimkhan Yagub's poetry polyphonic and enriches it in terms of language and style.

KEY WORDS

Z. Yagub, poetic figure, alliteration, syntactic repetitions, assonance

Introduction

One of the factors that determine the richness and versatility of any poet's poetics is the expressive beauty of the language, aesthetics, variety of forms of expression of thought, imagery. In poetry, the arrangement of words, form of expression, pronunciation, the variety of use of poetic figures, metaphors, above all, enriches figurative artistic thinking and shapes the individual style of the poet. When

describing any image or event, the poet increases the aesthetic impact of the thought by using the lexical-semantic, phraseological, morphological and syntactic system of the language, the poetic means of expression that create artistry and imagery, metaphors and other aesthetic factors. Moving away from the true meaning of the word, figuratively speaking, or any idea being called figuratively, gives figurativeness to the language and poetic text. V. Vinogradov *"The content of a word in a literary language is not limited to its main nominative-object meaning"* [Vinogradov, 1963, 321]. If we take into account that one of the most important signs and laws of poetry is the constant transformation of content into form, we can see how important artistic language is in description. Every idea is first realized in speech, and many linguistic phenomena and functions conventionally applied to language are, first of all, speech acts. These cannot be separated from speech activity in poetics. R. Yakobson expressed the main functions of speech activity as follows: "*Directing to knowledge for its own sake, focusing attention on it is the poetic function of language. This function cannot be studied separately from the general problems of the language. On the other hand, the analysis of language requires the constant consideration of its poetic function*" [Yakobson 1975, 202]. The means of artistic description and expression allow poetic language to be used in a number of meanings other than its own meaning, which not only enriches poetic language, but also brings additional poetics and effectiveness to it. This approach of the poet adds a bit of aesthetics and imagery to the literary text and contributes to it. A. Yefimov's take as "...imagery is a broader concept than artistry" [Yefimov 1959, 95] originates from here. Poetic figures or similes include metaphor, metonymy, simile, simile, repetition, exaggeration, diminution, and sometimes personification and personification.

In poetry, poetic functions always stand out and play an active role. Again, let's turn to Janusz Slavinski: *"Poetry is a type of speech in which the poetic function prevails over others"* [Slavinski 1975, 258]. Thus, we see that the poetic function activates other poetic factors during speech. All this forms the basis of the poet's poetic semantics and poetic language.

Zalimkhan Yagub was also a master of words; he could combine and adapt the tradition and creative thinking from folklore and folk poetry with language. His language is distinguished by its naturalness, simplicity, clarity, appeal to the vernacular, brevity, richness and variety of expressive means of artistic description and expression. These may seem simple at first glance, but the poet made it possible by using creative poetic semantics. The language and its stylistic nuances served not only to convey the idea, poetic informativeness, but also aesthetic values. These factors were expressions of his poetic worldview. The uniqueness of rhythmic-

syntactic (psychological) parallels in Zalimkhan Yagub's poem is the basis of his poetics. Theorist scholar Mammad Aliyev, while talking about rhythmic-syntactic parallelisms in Azerbaijani poetry, writes: *"Rhythmic means of Azerbaijani poetry are alliteration, various repetitions of words and sounds, monosyllabic verses are related to the problem of parallelism characteristic of ancient Turkish poetry"* [Aliyev 2008,139]. Here, the role played by parallelism in the art of folk poetry can be taken as the main criterion. In this sense, we see that syntactic-rhythmic parallelism plays an active role in Z. Yagub's poem. Although his poems are simple, they are moving and consist of elements of dialogue and monologue. At the initial stage, the relative equality of the verses, the division of syllables into certain rhythmic groups determined the formation of rhymes and lines in the poem. Of these, the most prominent in Z. Yagub's work is rhyme. According to Kamil Allahyarov: *"...rhyme in the poetry of the peoples of the world did not appear suddenly, it was formed as a result of a long and complex literary-historical process*" [Allahyarov 1989, 37]. No matter how negative the attitude towards rhyme was in the middle of the 20th century, it has a unique function in poetry. Poetry has never abandoned rhyme. M.C.Pashayev and P.Khalilov defined rhyme as *"...the pictorial correspondence of syllables in the last word of lines*" [Pashayev 1972, 102].

"Gedəsən" qoşmasında da şair "Söz alıb güllərin gül dodağından, // Nəğmələr çələngi hörüb gedəsən" while saying, he used a successful metaphor by transferring the human-like lip to a rose. In the poem "Gözəldir - It's beautiful", the poet created a poetic effect with a series of metaphors:

Autumn has blossomed, spring is exhilarating,
The ***winter that made me hard*** *was also beautiful.*
Don't tell me if your ***heart is overflowing****, oh man,*
A stone is also beautiful if you can hear it

Payız kövrəldəndi, bahar coşduran,
Məni ***sərt eləyən qış*** *da gözəldi.*
Ürəyin daşdımı, *demə, ay insan,*
Duymağa bacarsan daş da gözəldir [Zəlimxan 1997, 76].

However, it is clear that the function of rhyme in the poetics of every poet cannot be limited by this definition. In the poetics of Z. Yagub, the function of the rhyme is derived from this definition and acquires a new content. In our opinion, rhyme acts as one of the rhythmic means of poetry in Z. Yagub's poem. The function of rhyme in the poetics of Z. Yagub is theoretically determined in the study of V. M. Jirmuinski: "*Rhyme is the repetition and harmony of sound, which has an organizing*

function in the weight-compositional structure of the poem" [Jirmunski 1923, 9]. In Z. Yagub's poetry, rhyme acts as both a weight-composition and an additional rhythm tool. His rhymes never repeat each other, as a rule they are consistent with punctuation. These rhymes are often used in different ways according to the weight of the poem. For example, there are differences between the rhymes used in folk poetry forms such as koshma, tajnis, gerayli, bayati, and rhymes in weighty poems written by the poet himself. The common thing that unites these rhymes is the poet's use of original rhymes and his unique use of them:

The blowing winds gave wings and arms,
The raging floods gave a lot of water.
The snowy mountains have given way from his chest,
I came from the blue plain with a gene skirt

Əsən yellər qanad verib, qol verib,
Coşan sellər çağlamağı bol verib.
Qarlı dağlar sinəsindən yol verib,
Gen ətəkli göy yaylaqdan gəlmişəm [Zəlimxan 1997, 100].

Sometimes the poet creates a cliché within the rhyme; in the following clause, after the rhyming words "kündəden" and "bəndədən", the rhyme "sendə dən" is completed with a genitive, which increases the expressiveness of the idea a little:

As it gets dull, there is no bread from the log,
If he ascends to the sky, God will not be a slave.
Yes, if you sow it, it will not grow on you
I come from a poor village.

Küt getdikcə çörək olmaz kündədən,
Göyə çıxsa Allah olmaz bəndədən.
Ha səpirsən heç göyərmir səndə dən
Mən zəmili bir oylaqdan gəlmişəm [Zəlimxan 1997, 100].

The poet often uses such slang rhymes in his poems written in the style of folk poetry. Such factors bring richness to the poetics of Z. Yagub's poem. In the first 3 lines of stanza 1 of the poem *"Ay sədəfli saz"* written on pentagrams, the rhymes complement each other: *"Flow your rivers over the strings // Pour your joy over the sorrows // Bring a brew over these sweet brews // Neither spring nor summer in an*

emotionless heart //It's good that you are there, dear pearly. In the 3rd and 4th stanzas of the poem, the poet uses dynastic rhymes:

My heart rose from the city,
My dream was in the meadow, in the sky,
I am not in Goyche, Goyche was mine
Life is not enough to walk everywhere
It's good that you are there, oh pearly.

Qalxıb şəhər könlüm, meyli kəndədi,
Xəyalım yaylaqda, göy çəməndədi,
Özüm Göyçədə yox, Göyçə məndədi
Hər yanı gəzməyə ömür də çatmaz
Yaxşı ki, sən varsan, ay sədəfli saz [Zəlimxan 1997, 102-103].

In the poems written by Zalimkhan Yagub in the traditional syllabary and folk poetry style, the rhyme can often appear in the middle of the poem. We can find an example of this kind of rhyming in the couplet “This is how you grow old”:

Either you will be Goshgar, or Shah Dag,
You are so high, even when you are high!
From blizzard, storm, snow, rain,
If you are taxed like this, even when you get tax!

Ya Qoşqar olasan, ya da Şah dağı,
Belə ucalasan, ucalanda da!
Borandan, tufandan, qardan, yağışdan,
Belə bac alasan, bac alanda da! [Zəlimxan 1997, 74].

In this stanza, which rhymes in the form of A-b-c-b, in the middle of lines 1-2 and 4, the words “olasan”, “ucalasan”, “alasan” increase the rhythmicity of the poem. Due to this arrangement of the rhyme, this stanza can be easily divided into two parts according to the rhyme:

Either you will be Goshgar, or Shah Dag,
You are so high, even when you are high!
From blizzard, storm, snow, rain,
If you are taxed like this, even when you get tax!

Ya Qoşqar olasan, ya da Şah dağı,
Belə ucalasan, ucalanda da!
Borandan, tufandan, qardan, yağışdan,
Belə bac alasan, bac alanda da! [Zəlimxan 1997, 74].

As it can be seen, in this stanza, as well as at the end of the lines, the words are rhymed inside, which makes the poem more rhythmic and playful. However, it should also be said that such artistic examples do not always appear, and when we say rhyme, most of the time, the sound repetition of the endings of the verses is meant. B.V. Tomashevsky is of the opinion that: *"...the manifestation of rhyme is a variable event in terms of history. Therefore, it is impossible to determine the rhyme once and for all. It should always be studied and observed within the framework of a certain historical period and literary-historical style"*[Tomashevsky 1959, 70]. It is also necessary to agree with this idea because there are changes and renewals in the functionality of the rhyme from period to period, even from poet to poet. Z. Yagub's poetics can be the best example of this.

One of the factors that enrich Zalimkhan Yagub's poetics is the rhythm and intonation of his poems. In poetic speech, the sound composition of the language, i.e. vowels and consonants, as well as other phonetic means are of special importance for the poet. Two of them are rhythm and intonation, which the poet used skillfully. In the work of Z. Yagub, rhyme was not only a means of formally decorating the poem, but also determined its harmony, weight, intonation and rhythm. Rhythm and intonation act as the best tools for conveying the content of the poem and conveying emotions. Z. Yagub often creates a certain rhythm and melody when words are divided into syllables in his poems, which determines the intonation of the poem. Sometimes the repetition of rhythmic words in his poems also serves to create intonation. Such examples of parallelism can be found in the poet's poetics. In the poem "Scene", the poet wants to create a philosophy of the world's movement by using rhythmic words:

For thousands of years, when winter comes, it snows,
It has been raining for thousands of years.
It's raining, it's raining, it's going to rain again!
Roses have been kissing the dawn for thousands of years,
It has been thousands of years since the sun rose from the horizon.
Born, born, will be born again
Min illərdi qış gələndə qar yağır,
Min illərdi leysan yağışlar yağır.

Yağıb, yağır, yağacaq yenə!
Min illərdi güllər öpür şəfəqdən,
Min illərdi Günəş doğur üfüqdən.
Doğub, doğur, doğacaq yenə [Zəlimxan 2010, 66].

Here, the poet created a rhythm by repeating the phrase “thousands of years” and using the words “rain, rain, will rain”, “born, born, born” and tried to describe the course of life. The poetic conclusion of the poem is that everything I saw was old, there was nothing new, but in this antiquity and oldness the world is renewed every day.

When Zalimkhan Yagub describes the event in many of his poems, the words are repeated harmoniously and proportionally in any time frame, creating a certain rhythm. With this, the poet succeeds in coherently combining different elements of a common dimension by describing any natural phenomenon. L. Timofeyev and H. Vengrov evaluate the phenomenon of rhythm in poetry in the “Short Dictionary of Literary Terms” as follows: *“Systematic and measured repetitions, speech units that sound in harmony with each other, repetition of long and syllables within a verse in ancient poetry, accented and unaccented in syllabotonic poetry harmonious alternation of syllables”* [Timofeyev 1963, 129].

Z. Yagub's *“Qalacaq”, “Dünyada”, “Qoşalaşdırıb”, “Gedəsən”, “Ölümə səfərbəsr olmayan kişi”, “Yatır”, “Zaman adlı yumruğu var dünyanın”, “Sən qalib gələcəksən”, “Qalmaz”, “Nifrətim”, “And yerimiz”, “Şəhid qanı”, “Barışmaram”, “Hər şey gözəl olacaq”* etc. in his poems, the same size of syllables within a stanza, or the repetition of words in verses acts as a rhythmic tool and increases the emotionality of the poem. In the 2nd and 4th stanzas of the poem "Our place of oath", it is possible to see the poetic organization of this kind of rhythm:

It snowed, it was cold,
Sometimes it was winter, sometimes it was spring.
It became a sword, it became a saz
Our sharpest weapon.

Unspeakable light in the sky,
Goydedi half-pretty.
We are bound to the heavens,
We will not stay on the ground

Qar oldu, ayaz oldu,

Gah qış, gah da yaz oldu.
Qılınc oldu, saz oldu
Ən kəskin silahımız.

Göydədi söznməz işıq,
Göydədi yar-yaraşıq.
Göylərə bağlanmışıq,
Yerdə qalmaz ahımız [Zəlimxan 2010, 92]

In the poetic text, the sound arrangement of the words that make up the verses is also important for rhythm and harmony. In other words, the presence of thick or thin words in the poetic text has a certain significance here. The succession of thick and thin vowels creates a poetic rhythm or harmony. Some requirements in the law of harmony stipulate this. In many poems of Z. Yagub, harmony and rhythm continue smoothly until the end. Sometimes the rhythm of the poem goes up and down. The change of rhythm is done on purpose and comes from the poetic content. Preservation of tone of voice is more evident in his bayats:

Evil befell us,
Grief bent our waist.
He wouldn't bend.
Grief bent the curve
Xeyrimizə şər dəydi,
Qəddimizi dərd əydi.
Əyilməzdi Əyricə,
Əyricəni dərd əydi [Zəlimxan 2010, 159].

Here, the artistic aspect of the poet is also that not all of the subtle vowels are used, only two subtle voices are involved in creating the harmony; a and i. The fourth vowel of all verses is expressed by ə. In the “Gəldim” verse, many clauses are expressed either mainly with a thin voice or with a thick voice:

My soul is made of halal yeast,
My illusion is from light, from loss,
From mountain, stone, rock,
I came from iron and copper

Ruhum halal mayadan,
Mayam nurdan, ziyadan,

Dağdan, daşdan, qayadan,
Dəmirdən, misdən gəldim [Zəlimxan 2010, 17].

Here, only the last verse of the stanza is entirely thin vowels, the rest of the verses are composed of thick vowels, which creates a rhythm. Of course, it is not only the following of the same vowels that creates rhythm in the poem, but the harmony of consonants also creates a certain harmony. This feature is also manifested in the poetics of Z. Yagub. In the poem *"Sən qalib gələcəksən - You will win"* the poet is able to convey his faith in the spirit of the people with the participation of the consonant sounds *q-ğ-k-d-l:*

There are rights drowned in injustice,
There are also difficult trials that cannot be overcome
There are also bloody knives stuck in his back,
There are also scoundrels who pull by hand and foot.
Even though you have pains and sorrows, you are equal to the mountains,
You will win!

Haqsızlığın içində boğulan haqlar da var,
Səddi keçilməz olan ağır sınaqlar da var
Kürəyinə sancılan qanlı bıçaqlar da var,
Əlindən, ayağından çəkən alçaqlar da var.
Ağrıların, dərdlərin olsa da dağlarla tən,
Sən qalib gələcəksən! [Zəlimxan 2010, 66].

Or, in one stanza of the poem "Ey Allahı sevənlər - O Lovers of God", he managed to create a harmony by following each other: *"The fountain is still, the sea is still, the sand is still,//The dew on the flower is silent with tears,//You freeze your hiccups inside you,//Child. be, O you who love God!"* [Zalimkhan 2010, 20]. Of course, here the purpose of the poet was not only to create harmony, if it were so, it would be only an outward sign. These are not done all the time in every part of the poem, this kind of art is used when appropriate.

When talking about the poetics of Zalimkhan Yagub, it is necessary to mention the issue of intonation. Intonation plays a significant role in making any poetic text beautiful, aesthetic and emotional. Because intonation is one of the features that shows the tone of our language and determines its melodiousness. A. Akhundov writes about the role of intonation: *"Intonation is a complex combination of pitch (melody), power of word pronunciation (stress), speed of pronunciation and*

timbre. Intonation is one of the most important means of the form of expression of thought and the attitude of the speaker to what he says" [Akhundov 1980, 155].

Theorist scientist Javanshir Yusifli approaches intonation and its importance in poetry in this way: *"Intonation... denotes the most diverse quantitative ratio of tone, timbre intensity and some other sound properties: that is, the level of clarity of tone against the background of the strengthening or weakening of the verbal accent, the awakening of various shades of sound properties . Intonation is the pronunciation of the meaning contained in the structure of the speech itself, falling into the tune of the melody. In the poem, intonation plays a special role, thanks to which the melodic and meaningful richness of the poetic text is revealed"* [Yusifli 2019, 20].

The works of poets also differ from each other in terms of poetic intonation. Because each of them write and create in a different intonation and expression style. In the first periods of their creativity, they may not yet have found their own intonation, but over time, each of the poets develops their own intonation. In this respect, the poetics of Z. Yagub is quite rich. Each of his poems is based on a different poetic speech and creates a melodic harmony. Some of his poems are based on fast, some anchored speech. It also depends on the form and poetic images he chooses. The intonation of the poet's poems written in the 7th, 8th and 11th, 13th, and 14th verses is different. Rustam Kemal considers Z. Yagub as a poet who brings the beauty and voice of Turkic to our poetry and writes: *"Z. Yagub's poem is poetry that sounds. I am absolutely sure that any poem that cannot be heard is always a "dead" poem. It is the core of alliteration that makes his poem sound" [Rustam 2010, 15]. By the poetry spoken here, the researcher meant not only alliteration, but also intonation. Critic J. Asad is of the opinion that: "The intonation of Zalimkhan Yagub's poems reminds me of saz airs. It seems to me that when he writes his poems, the verses are based on some musical melody"* [Asad 2009, 77].

The intonation in Zalimkhan Yagub's poems is simple, natural and clear. Toxumdayam, torpaqdayam, şumdayam", "Çıxış edir Xəlil Rza", "İki dövlət, iki tale", "Hər şey gözəl olacaq", "Torapq məni yaman çəkir özünə", "Ölümdən sonra həyat var", "Xeyir-dua et, ana", "Aşıq kamandara məktub", "Zəlimxan nə yazsa saz dilindədi", "Üç müqəddəs duyğu", "Şahdan gəlib şaha gedən yoldayam", etc. the intonation of his poems brought something new not only to the poetics of the poet, but to the intonation of our poetry in general. Along with the general intonation of the poem *"Toxumdayam, torpaqdayam, şumdayam - I am in the seed, I am in the soil, I am in the plow"*, each stanza has its own intonation:

I am the home, I am the hearth, I am the home,

I'm unyielding, I'm tough.

I am a pain as big as Fuzuli,
I am in Baghdad, I am in Aleppo, I am in Shamda

Yuva mənəm, ocaq mənəm, yurd mənəm,
Nəsimitək dönməz mənəm, sərt mənəm.
Füzulinin özü boyda dərd mənəm,
Bağdaddayam, Hələbdəyəm, Şamdayam [Zəlimxan 2010, 207].

The intonation is chosen according to the content of the event described in each stanza of the poet's poem; since Nasimi's name is mentioned in the last stanza, he refers to her poetic intonation. The syntax of the poem sounds in harmony with Nasimi's poetic syntax from beginning to end. The intonation of the poem “Rhum” is also different, as is the picture:

It's like rain with clouds,
In the soul, my soul, in the soul,
The soul is nothing, the body is nothing,
My soul is in the blood

Buludla yağış kimidir,
Ruhda canım, canda ruhum,
Can heç nədi, bədən heçdi,
Çırpınmasa qanda ruhum [Zəlimxan 2010, 187].

Here, words and phrases define melody and create intonation according to syllables.

Conclusion

Zalimkhan Yagub's poetics is quite rich; proverbs, proverbs, wise sayings, aphorisms in his poems come from the folk language and gain the right of citizenship in his poetry. As a stylistic poetic figure, sarcasm, allusive expressions and sarcasm, which occasionally appear in his poems, increase vitality and bring poetry to the text. In his poetic texts, exaggeration, poetic comparisons and lithos act as factors that enrich stylistic poetic possibilities. All this makes Zalimkhan Yagub's poetry polyphonic and enriches it in terms of language and style.

Thus, it can be clearly seen that the poetics of Z. Yagub is also very rich in terms of syntactic and semantic parallels. Its rhyme system should be explored in all its parameters. Because in Z. Yagub's poetry, rhyme expresses the poet's lexical-semantic practice as well as his world. The same opinion can be said about the rhythmic parallels and harmony in the poems of the poet. Z. Yagub's poetics is also

a phenomenon of intonation, and it is difficult to imagine his poems without intonation.

REFERENCES

1. Abdullayev S. 1984. *Language and artistic perception*. Baku: Yazichi.
2. Akhundov A. 1980. *Poetry art and language*. Baku: Yazichi.
3. Allahyarov K. 1989. *Creation and evolution of rhyme in Azerbaijani poetry. Historical poetics of Azerbaijani literature*. Book I. Baku: Elm.
4. Efimov A. 1959. *Obraznaya rech*//Вопросы литературы. Moscow. p. 89-98.
5. Jabbarov X. 1993. *Artist, word, style*. Baku: Azernashr.
6. Jacobson R. *Linguistics and poetics. In the book. Structuralism: pros and cons*. Moscow: pp. 196-208.
7. Khalilov P. Mir Jalal. 1972. *Basics of literary studies.* Baku: Maarif.
8. Slavinsky Ya. 1975. *Towards a Theory of Poetic Language. In the book Structuralism: Pros and Cons*. Moscow: Progress. pp. 255-267.
9. Timofeev L. and Vengrov G. *Brief dictionary of literary terms*. Moscow.
10. Vinogradov V. V. 1963. *Stylistics. Theory of poetic speech. Poetics*. Moscow.
11. Yusifli J. 2019. *The opportunity to draw a picture of sound, to touch poetry. Literary newspaper*. pp. 20-21.