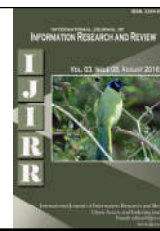




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Research Article

THE POSITION OF PHRASEOLOGICAL UNITS AND STYLISTIC-POETIC FEATURES IN AESTHETICS OF LYRIC GENRE

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ABSTRACT

Poetic language of Huseyn Arifis the style born of unity of symmetry and rhythm. "writing and expression method, architectonics of artistic work, organization of image, collection of main elements of literary form, the literary synthesis of conditional attitude to life and society and etc. is of poetic event limit in handwriting of the poet. He builds the poetic contents of poems, poetry of the text on the aesthetic-semantic specificity of the language materials with special maturity. That's why, the possibilities of the literary word in the language of Arif are endless. There is not any stagnation situation of speech units in his hemistiches. As a poet always striving to fresh poetic saying of the view, he could express soft psychological moments, real poetic scenes, the highest and magnificent feelings, joyful and sad moments with his language full of words, rich word reserve. There is not any artificiality, extreme rhetoric, primitiveness, unnecessary repetitions, confusion of view and sentence contradicting to the main principles of the literary language culture. This word using principle reflects itself with whole salience in the moment of use of phraseological units. The stylistic shades of phraseological units in poet language of Huseyn Arif arise in excellent forms. It creates poetic effect by bringing special pathos and emotionality to the hemistiches, rich semantic load passes to the content and it plays a leading role in turning the lyric subject to comprehensive literary analysis.

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INTRODUCTION

The style of Huseyn Arif is in the level of mastership and the evolution of the genre in him as literary-aesthetic concept. Though it is considered satisfactory in terms of aesthetics to describe his poetry only as artistic technique and mastership event, it does not accurately express the idea-aesthetic framework of his style. Talent, word understanding, inborn-genetic uniqueness of the poet takes the central place in his stylistic phenomenon. The habits of benefiting the language materials show that the poetry of Huseyn Arif carries a monumental stylistic character. The natural talent of Huseyn Arif was able to create new and quicker blocks based on the existing stylistic blocks. The activity of extraordinary expression blocks of literary contents stands in its essence. It is not possible to limit the poetry style of Huseyn Arif as the originality concept. Such an approach may be understood as one-sided and simple view of language mastership of Huseyn Arif.

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In fact, the language originality in poems of Huseyn Arif either reflects collection of external features as form event or born as internal form of stylistic literary purpose, the idea of work. The language mastership in literary content in poems of the poet and in complete appearance of the poetic essence draws attention as a whole complex. The literary experience, mastership habits and artistic-poetic thinking style of the eminent poet show itself with all features in this work. Poetic language of Huseyn Arifis the style born of unity of symmetry and rhythm. "writing and expression method, architectonics of artistic work, organization of image, collection of main elements of literary form, the literary synthesis of conditional attitude to life and society and etc. (21, 91) is of poetic event limit in handwriting of the poet. He builds the poetic contents of poems, poetry of the text on the aesthetic-semantic specificity of the language materials with special maturity. That's why, the possibilities of the literary word in the language of Arif are endless. There is not any stagnation situation of speech units in his hemistiches. As a poet always striving to fresh poetic saying of the view, he could express soft psychological moments, real poetic scenes, the highest and magnificent feelings, joyful and sad moments with his

language full of words, rich word reserve. There is not any artificiality, extreme rhetoric, primitiveness, unnecessary repetitions, confusion of view and sentence contradicting to the main principles of the literary language culture. This word using principle reflects itself with whole salience in the moment of use of phraseological units. The stylistic shades of phraseological units in poet language of Huseyn Arif arise in excellent forms. It creates poetic effect by bringing special pathos and emotionality to the hemistiches, rich semantic load passes to the content and it plays a leading role in turning the lyric subject to comprehensive literary analysis. This rescues the poem text from empty judgment, demonstrates that it has wide stylistic potential. The phraseological unit revives all poetic details by undergoing intensively the laws of poetry. In all cases, use of phraseological units is based on poetic feeling, forms the original saying models of literary thinking.

Şahbuzun hüsnünü eyl dikc yad,
X yalım bir anda açır qol-qanad.
Ruhuma doğmadır Culfa, Ordubad,
İll rin ilqarı Naxçıvandır.

M nasız keçirm ömrü h yatda,
Canlı xatir dir h r xoş saat da.
Dinc l Badamlıda, qal Batabatda,
Elin etibarı Naxçıvandır. (1,24)

Əc l dedikl ri qara yel kimi
Neç ki sm yib başımın üstü n
Düşünm k, düşünm k ist yir m m n. (4, 416)

The verbal phraseological combinations in the examples turn to one of the major laws of poetic view. It is not difficult to see the wideness of view and emotion capacity in them unlike the ordinary verbs. Because, “verbal phraseological combinations have semantic features belonging to the verb, denotes situation and process. But, in separate, it loses main semantic and grammatical indications” (25, 54). But, in text environment, phraseological units turn to one of the most mature forms of appearance of poetic view in due to creativity experience of the poet. “The words have not synonyms. There are only needed words that only the real writer knows them” (19). This view of the French writer Jules Renar may be included in the phraseological units in full context. However, the criterion of “the needed” defines whether or not its place in the text is successful. This is directly dependent on the word feeling of the word master.

Phraseological units show themselves with all expressiveness potential in embodiment of view in literary language. With the creative efforts, the poem language masters the public saying means and poetic principles. One moment draws the attention that “the Lyrics is return to the first, beginning. It is cleaned from idols and illusions and called “creativity language” (27). Non-repetition of literary images of Huseyn Arif created matchless and “creative language” manifests all details of the poem art. Such a conclusion is once more confirmed that the real poem is the language of the human spirit. Poem is the art work creating feelings from nice, tender and deep views and creating views from the feelings. Nice poem is an art attracting the current of the blood in the heart after it and turning that current to rhythm, harmony and music (10,14). The musical harmony, rhythm, internal attraction, stylistic fascination of

each language unit gains special intensity. Phraseological units taking part in establishment of literary –stylistic expression system, the analysis of the most valuable poetic element determines a number of linguistic aspects of figurativeness. The stylistic originality of phraseological units creates lyric feelings in the reader with concrete meaning shades and sounding features as excellent mean of lyric description. Phraseological language materials are densely used in generalization of the lyric mood. Liveliness of the poetic speech resting on possibilities of the phraseological style creates activeness in the dynamic thinking style of the poet and supports it. One principle stands on the base of the frequency of use of idiomatic expressions belonging to live speaking speech of Huseyn Arif. The main requirement in the poet’s style of benefiting of the language is that if we say in the expression of the powerful poet Mirza Ibrahimov “do not allow flow of nebulous waters to the stream of our language as a great river” (12). Because, phraseological units are the brightest form of national thinking style in nature and is the linguistic source enriching the poetic language with color. This quality is manifested in the poetry of Huseyn Arif in detail that his public saying style using phraseological language materials is very strong.

Yel döyür, sahil yan alır qayıq,
M n d ged c y m, gec-tezi var.
Bizim d qapını açar ayrılıq,
N f rqi harada basdıracaqlar... (5, 165)

Orda da bir xeyir görmü ş m m n,
Hamsını burnumdan vurub tökdül r! (2, 65)

Ür kd n-ür y x b r verirdi,
Aşmışdı başından Qurbanın d rdi.
Ağı da fikrind qara sanırdı,
Daş d ymiş ayı t k donquldanırdı. (2, 66)

Aristotle specified the phraseological units, wise saying and proverbs as “the rescued part of the ancient philosophy” (15, 512). These philosophic expressions are in the maturity level in the style of Huseyn Arif and set forth the richness of literary thinking of the poet. Huseyn Arif protects the advantages of art measures in the process of benefiting from Phraseological combinations and turns them to fresh expression means of context. The poetic language of the poet is of wide scope by approaching to the Phraseological units with tender aesthetic principles. The stylistic motely of the phraseological units is reflected in the attractive poetic examples in the glossed manner. In general, Huseyn Arif considers the phraseological language material as one of the main sources for poetic language and adds new shades to the folklore saying style through them. It is not possible to separate phraseological units from literary purpose in the poetry of Huseyn Arif. Phraseological language facts always seem native in the text of the poem, conforms to the thinking style of public. That’s why, the simplicity in his language and closeness to the language of the fiction was appreciated by all researchers, literary critics and literary specialists as a special aesthetic essence. Benefiting from rich genetic potential and grandiose historic-literary tradition with mastership is clearly felt in poetic searches of Huseyn Arif, in motley of the subject, moral-aesthetic and global-philosophic goals standing in the center of his creativity, in national-social context.

Huseyn Arif being one of the live carriers of the folklore thinking has provided special care and service to language mastership of the poetry based on rich base either in semantic structure or Poe technological construction of our national poetry. Such a view was unanimously accepted in literary criticism and poetic linguistics that “Huseyn Arif has been the greatest poet immortalizing and developing spoken language tradition, public poetic style in Modern Azerbaijan poetry in systemized manner after Samad Vurgun. All of his poetry was amixed with public spirit. In this poetry, the philosophy, love and nature is inside this spirit. There is nothing outside the public poetic spirit in the poetry of Huseyn Arif” (18, 75-76). This is manifested in language feeling of the poet, his ability to realize the emotional and intellectual possibilities of language. The national ethnographic color in his poems is strong so that the poet was able to use all phonetic, lexical and grammatical stylistic layers of language and their expressiveness possibilities skillfully. Sensitiveness to word, richness of phraseological language materials and accurateness turned the Huseyn Arif lyrics to emotional, intellectual and mental judgment poetry. Each of phraseological units reflected in the hemistiches of Huseyn Arif is characterized as a finding creating extremely original, high aesthetic effect. They help to perceive poetic view in an aesthetic form. The light, spark and poetry flowing from our rich folklore examples by direct means of Phraseological combinations was absorbed to the soul –blood of the poetry. With the phraseological units, the poet synthesizes history with modernization, nature with human life in a high level, achieves formation of an interesting poetic effect.

Uçuruq şan-şöhr t havasına biz,
Baxmayıb ağına, qarasına biz.
El haram qatdıq mayasına biz,
Bu dünya düz l s , atama l n t. (5, 85)

Dild n-dil düşdü adım
Açıldıqca qol-qanadım,
Yaman yerd axşamladım,
Yorulmazdım, yorulmuşam. (4, 151)

El ki, yay ayları
Şitilliy od yağır;
Canımdan alov qopub,
Başımdan tüstü qalxır. (1, 93)

It should be noted as an essence arising out from specificity of phraseological combinations that the poetry created by them is born from the neutrality of the live language. As being of national specificity, the phraseological units turn to an important language source for the poetry of Huseyn Arif. As it got its poetic origin from the live spoken language and public thinking, we can decisively say that Huseyn Arif is a great word master detecting the stylistic advantages belonging to the phraseological language units and its potential possibilities. He feels the tender shades hidden in the internal potential of the phraseological units taken from the live spoken language, masters the stylistic culture by benefiting from all peculiarities of the public language culture. Huseyn Arif approaches to phraseological combinations from the standpoint of aesthetics and creativity, achieves to create stylistic integrity by coordinating its external attraction with internal semantics.

Inclusion of phraseological units being the basis and heart of plastics, laconic and national character and tolerance in the spirit of public language, and the fixed combinations into the hemistich block of modern poetry as prepared phrase – formula is based on motivation of poetic thinking order, phrase in context plan not in expression plan” (22, 65). Because, national spirit was stabilized in the origin of phraseological language units and protected its leading position in communicative and aesthetic function. The literary view expressed with phraseological units is always fresh. It is possible to present traditional semantic load with new stylistic qualities in accordance with modern level. Pleasantness of the expression is sourced from stylistic-syntactic structure of phraseological unit and their literary capacity, aesthetic richness. However, guidance to the language and the ability to use it plays main role in determination of individuality of mastership.

Wise context, wisdom, generalizing the political-social events deeply enables use of phraseological units as in poetic language and folk art of Huseyn Arif. Here, the poetic shades created by the phraseological units are relevant to the dynamics of poetic view. “Phraseological units reflect the main fund of expression means of language in itself” (26,218). This stylistic value gains the colorful literary value in the text of poem. The stylistic power gained by the phraseological units in the creativity of Huseyn Arif is attractive as one of the forms of appearance of individual creativity secret. As each of the phraseological units included by the poet in the literary text pursue serious stylistic goal, sounds natural and effective. Its literary effect and emotionality it created does not go out of the naturality frame. The instant feature created by these advantages is one of the stylistic supports of poetry of Huseyn Arif. The phraseological language facts in the poetry of Huseyn Arif form color expression style and appear as an important speech indicator, literary speech appearance. As very important literary construction material, phraseological expressions take the poem speech from monotony, dryness and create rhythmic quickness in the intonation. We should pay attention to the following examples for our view not being without subject:

Sür t işıq sevir, s rv t su sevir,
Kürün yaxasında sular durulsun.
M n daha n deyim, ay Ming çevir,
Sağ lin Ş mkirin başına olsun! (4, 38)

Əlini trafa ç kib son bahar,
Ağaclar bozarıb, otlar saralıb.
O tayda dağların zirv sind qar,
Quşların canını üşütm alıb. (3, 133)

Burda yorğunluğum çıxıb yadımdan,
Ağrılar canımdan yox olub m nim.
Otu da d rmandır, suyu da d rman,
Mayam bu yerl rd tutulub m nim. (3, 133)

The stylistic beauties created by the phraseological units in the poem are the clearly and vividly felt qualities. As the living and thinking style is active in the total creativity of the poet, the phraseological units used by being mastered from the live spoken language for fluent expression of this thinking style are in place.

They are embodiment of accurate and sensitive observations of the poet. The ability to use the phraseological units is the main condition for comprehensive feeling of individuality of the master. Due to activeness of the phraseological language facts, the literary narration in the lyrics of Huseyn Arif is not of abstract-judgment character, in contrary, concrete and vital, clear idea and emotions are reflected in the origin of the poetic context. This deserves to be assessed as the originality of the lyric thinking belonging to Huseyn Arif. There is another source of activeness belonging to the phraseological units in the lyric of Huseyn Arif: this is arising out from the strength of the efforts of the poet to revive the description and praise object with national saying style and to perceive it with poetical sensing. The process of transition of language facts to image in lyric genre is the result of complicated process. The laconic nature of this genre is based on the ability to make influence to the wide open spaces of language units. The semantic richness of the word, expression act with whole energy in the lyric works and this requires special sensitivity from word master. It is not accidentally said that “the poem-roman relation is as the spring-sea relation. The wisdom of one is in its cordiality and the wisdom of the other is in its wide open space” (11, 329). The poet takes into account the volume limit of the poem genre and disclose the philosophic context of the description object with few words and brief expression, generalizes wide details with laconic poetic blocks. In such cases, phraseological units helps the poet more. Phraseological combinations are determined for subject-motive of the poem and crates special literary environment, the great purpose is easily disclosed, loads rich aesthetic context to the text through phraseological combinations.

The literary core of the poetic thinking in hemistiches of Huseyn Arif is collected in semantic-stylistic context of phraseological units. The reason for rapid learning of his poems and for keeping in memory for a long time is the essence of emotion collected in phraseological units. It means, phraseological units are not only used as technical details of the text in the language of poetry of Huseyn Arif, at the same time they demonstrate wide expression potential and stylistic features in the poetic speech. The most attractive is that Huseyn Arif does not neglect traditional words and expressions belonging to lyric genre, especially to phraseological language materials. There are tender and firm strings connecting his poetic speech to folk lore traditions. However, the method of use of phraseological units is far from the standards. Such an approach rescues the style of the poet from monotony, detects the unique points of the habit of behavior with phraseological units. It is clearly seen from the poems of Huseyn Arif that the phraseological combinations have not absolute place in his poems and they create admiration with their frequency of use and with stylistic freshness in all stylistic moments. Idiomatic expressions, phraseological units demonstrate activeness by supplying the poetic language of the poet with stylistic materials, not depending on the psychological approach of the author to literary facts, they feed the poetic language in original manner. The phraseological units existing in the stylistic potential of Azerbaijan Republic are directed to accuracy and correctness of expression with maximum compliance with the poetic requirements. We would like to note one point especially that “individual expression of view is use of extraordinary word combinations for language. Such word combinations draw the attention to the view that the poet

wants to say. Such expressions are more effective. That’s why, the poets are inclined to use such expressions” (29, 401). Huseyn Arif is also a word master inclined to enrich the traditional phraseological units, to update them with individual expression style, to develop the literary language of the period of his creativity along with using them. Stylistic phraseological units stand in the base of his expression creativity. Stylistic phraseological combinations are also rich in the language of the poet:

Ehtiyac, yoxsulluq burulğanında,
Boğulub s n tkar, batıb s n tkar; (2, 370)

Zavod tüstül ri qıvrılıb qalxır,
Tüstül r havada z h r ordusu. (5, 53)

Alırmı ağzına dar d r l ri
Gah enib, gah qalxan duman d nizi? (1, 100-101)

Möhn t d nizind , h sr t gölünd
Üzm y bilmir m, üz bilmir m. (4, 158)
İlk eşqin ocağı alovlanmamış
Sönm y n m n oldum, sön n s n oldum. (1, 116) v s.

The above stated examples show that “Metaphoric, polysemantism means high figurativeness of phraseological combinations” (20, 69). The inclination of the poet to stylistic narration is natural while creating this figurativeness. The expression creativity plays an important role in creation of narration in literary style and the above stated original stylistic phraseological expressions are specific for poetic language. Because, word cannot be any dull unit for real master. He has to see the all semantic load and stylistic richness of the word behind this dullness and has to be able to use endless possibilities accurately. May be, that’s why the creative imagination of the master does not fit the prepared expression blocks existing in the language, it cannot tolerate the framework of ordinary saying and strives to innovation” (23, 75). These innovations are in harmony with the stylistic shape of the period and plays the role of source in determination of the process in the literary language in the concrete stage of the literary language and the role of literary personality in this process. In reality, each word master acts within the framework of literary language of the period he lives and takes part in formation of literary language shape of his period.

“Return to the folklore expression style in poetic language happened at the end of 50s and in the beginning of 60s; the air of folklore expression style was felt in the language of poets as Bakhtiyar Vahabzada, Nabi Khazri, Huseyn Arif, Nariman Hasanzada, Gabil who came to the creativity in the beginning of 60s. Of course, inclination of artistic-literary language, as well as poetic language to folklore expression style is arising out from basing of literary-artistic view on the national grounds; the national character starts when interest in the internal world of the people is intensified, poetic view strives to analysis and this enables formation of changes in the system of images in poetic language” (16, 471). These changes act in the poetic language of Huseyn Arif with special experiments. The notes of national character in the poetic speech of Huseyn Arif appear in more vivid and bright forms in the poetry emerging in the period stated above, in its language and style connection. Feeding from folklore arranges the special quality

limit in the style of Huseyn Arif. It should be noted especially that creative benefiting from folklore appears in the form of literary norms in the style of Huseyn Arif. Matchless poetry suggests such idea that the style of H. Arif is free from the act of imitation and template. Its folklore color is in the level of indicators of passion to enrich the literary language. That's why, folklore elements, stable figurative expressions in the poetic language of Huseyn Arif and direction of placement in the expression-figurative plan of the trade language is the main. As the traditions coming from classic literature, folklore language tradition is seemed very original in creativity context of Huseyn Arif, his expression style more refers to live public language. The ability to use phraseological language materials show that the poetry of Huseyn Arif was formed in the background of folklore, and sourced from style of giant faces of classic literature, in concrete, M.P. Vagif, Ashig Alasgar, Samad Vurgun. They have inevitable share in the direction of public poem in his style.

The colors created by the phraseological units and sayings conforming to the saying style of our grandpas and grandmas are very important in rise of the culture of literary form in poetry of Huseyn Arif. Wisdom, aphorisms, generalized views-figures absorbed by phraseological units create special color, richness of view in individual style of Huseyn Arif. The symptoms of poetic innovation of the poet find their best expression in the stylistic weight created by phraseological word combinations. "Phraseological units and word as language units are not equivalent, their lexical meaning has no adequate specificity" (24,109). That's why, the special criteria are taken as basis in determination of the stylistic activity and position in poetic speech of phraseological units. The creativity efforts in use of phraseological combinations show themselves clearly. Unlike the word, phraseological language unit demonstrates the characteristic features of description-expression subject more accurately and in the result of it, the emotional-feeling effect becomes stronger, the literary colors providing for delivery of the description object are engraved in the memory of the reader easily. It means, phraseological unit is not only seen as ordinary language unit in the text of poem. They are directed to disclosing the literary goal in the pen of the poet as the mean of useful embodiment of the multi-figurative thinking.

The style of Huseyn Arif is close to the public saying style for that he can use the aesthetic beauties of the phraseological units in place for resting on the root of folklore with poetic description. He prefers to use the lexical units along with the phraseological units close to the meaning in order to make the stylistic capacity of the word interesting. This makes the word feeling of the poet active. "Expressive-stylistic colors of phraseological word combinations do not change its semantic meaning" (9,5). It is the stylistic shades that change. The observations over the poetic language of Huseyn Arif show that though the semantics of the phraseological units in text environment is not changed, its stylistic context undergoes to modifications. The national outlook further closes to national thinking in saying style. Phraseological units bring the context of the poem to the public taste and colorful saying style.

Küç d aprelin ilıq gün şı,
T l siy n d var, t l sm y n d .
Baharın v v li, aprelin beşi,

Ayaq saxladınız, dayandım m n d . (5,194)

Babalar zövql yaratdı, getdi,
D miri qaynadıb, misi ritdi,
Ş rqi heyran qoyub, Q rbi mat etdi
B z kli dolçası Az rbaycanın. (1,7)

De, hara üz tutdu, de hara köçdü,
Yaşla kirpikl ri dolan ceyranın?
Özü bu yerl rd n aralı düşdü
Sözü bu yerl rd qalan ceyranın. (4,58)

The words and phraseological units being close to each other within the framework of the same meaning as "to stop - to halt", "to admire - to mate", "to move - to leave for" have played a decisive role in creation of the live speech condition in the poem. The main principle of reasonable use of language shows itself in harmony of common context, in use of phraseological word combination of lexical unit together in one hemistich. Reasonable use of phraseological combination together with the word with close meaning is the concept of style is the content of the literary language mastership for Huseyn Arif. They give pleasure with maximum conformity with literary logic and with the use of view in figurative manner, accelerate the emotional suggestion. Use of phraseological units is also accompanied with all criteria of art in poetic language of Huseyn Arif. The most important is that benefiting from phraseological units appear as the fact of mastership. In order to intensify the figurative echo of the contents, Huseyn Arif doubles the phraseological units with other idiomatic expression in the line of its synonym. The poetic strokes of meaning are swollen. The stylistic closeness degree of the phraseological units being side-by-side in the same or neighboring hemistiches demonstrates feeling-emotional effect, literary effect. This method carries natural specificity in the poetic language of Huseyn Arif and his lyric genre poetry. Reflection of the same view with different expressions arranges linguistic-logical basis of nearby and subsequent synonymous phraseological combinations. Thus, the attention of the reader focus on one point, the text gains extraordinary attraction.

Oxşayım ağ otu, öpüm n rgizi,
Bu yurda boy atıb, yaşa dolmuşam.
A yonca, a yovşan birç gün sizi,
Unutsam bilin ki, unudulmuşam. (7,286)

F xri Xiyabanı seyr g l nd
Gözümd n qor töküb, od salıram m n.
Qarşında diz çöküb yil nd d
Yerd n göy q d r ucalıram m n! (6,331)
El ki, qış f slind

Phraseological combinations in the creativity of Huseyn Arif were used in accordance with the multi-century rich traditions of the poetic language and gained new stylistic values. The attitude to traditional expression style united with the creative attitude and ensures energy and quickness of the poetic language. Phraseological unit is the key of the deepest idea, essence and the wisest artistic content. It is impossible to speak about availability of the excellent figurativeness apart from phraseological language materials in the above examples. We cannot speak about idiomatic inexpressive artistic figurativeness here.

Phraseological unit is the source of the live and wise knowledge. The poetic sense and phrase weight of the author was hidden in the internal semantics of phraseological unit, it is also interesting that artistic purpose is detected by the phraseological unit. Phraseological unit in the text of poem shows itself in vividly. Its hidden stylistic potential is discovered in the aesthetic strength of the hemistiches, it is detected as a poetic treasury. The phraseological units existing as an ordinary linguistic unit turn to poetic units due to intervention of figurative thinking, it gains special expressiveness when used in the place it deserved. It plays exceptional role in determination of artistic perception and expression originality as material basis of poetic figure.

Language in the poetry is the key of feelings, senses, internal world of human in whole and its morality. The language is the brush of the word master for creating board, and the word is its character, and its paint for describing its morality with full clarity” (14,78). The role and function of phraseological units is more capacious. It is a figurative artistic board, product of poetic thinking. It is a tool of polished phrase flowing through the memory of people. That’s why, each phraseological unit gives new mood to psychological situation in the poems of H.Arif, plays the role of poetic foundation turning to figurative support of the text. H.Arif has no phraseological unit not serving to the aesthetic purpose in his language. They become artistic tool with the power of the pen of poet.

Daha könül vermir nazlı yar m n ,
 Əmi, dayı – deyir uşaqlar m n .
 Sanki geniş dünya g lir dar m n ,
 Ay öt n günl rim, öt n günl rim. (1,366)

Deyirs n, çiç kdir solub bahardan,
 Deyirs n, ceyrandır düşüb tutardan.
 Deyirs n, durnadır qalıb qatardan,
 Deyirs n, insandır yumağa b nz r. (5,144)

Payızda gizl n r dumanda, ç nd ,
 Lilparlar titr ş r yell r s nd ,
 Başının üstünü bulud k s nd ,
 D yişib r ngini qaralar bulaq. (4,73)

The character of “a poet with tender speech, frail heart, tender spirit, sad soul” (30,312) is reflected in its poetic language. The above stated qualities, the best indications of the poet personality is reflected in his style, his phrase style and soul. Phraseological units among the language materials show the essence of thinking as people and saying as people more vividly. Phraseological combinations have certain motivated form for enabling to various phraseological moulds, “separate changes and puns” (28,150). Each word included in phraseological unit provides the impression of aesthetic unity form in the language of the poem. This advantage arises out from native attitude of Huseyn Arif to poetic traditions. The culture of stylistic behavior of Huseyn Arif with word realizes the possibilities of detecting the aesthetic essence of phraseological combinations, provides it a poetic scope. Mostly, poetic mood rests on possibilities of phraseological language figures.

M s l var – Anadır evin dir yi,
 Bir dir k yxılrsa, bir divar yatar.

Ana t bi ti itirs k g r
 Bir ev yox, bir k nd yox, bir dünya batar. (7,15)

Göy qalxıb şimş kl r dil verir,
 Yer enib bağça-bağa gül verir,
 Yaz ayları qonaq olub l verir
 Vaxtlı-vaxtsız qarlı dağa buludlar. (6,200)

Yatdı bird n-bir onun havası
 Əz lki dası uzun sürm di.
 Yayınıb aradan qılıq Ş hniyar
 B rkd yaxasını l verm di. (4,114)

The mature and natural nature of the artistic form arises out in the result of hard work and talent. The creativity power is required for enriching it with new word pearls and poetic expressions in reference to possibilities of the spoken language of the people. As said by the eminent thinker, writer Mirza Ibrahimov, “If master is a real master, if he has talent, he will find a mature form, great and spirited word for expressing great views. It does not mean that artistic form is created by itself. No, a mature artistic form wants labor and will equal to heroism from the creator. Only due to such labor, the mature formed work leading to gratitude of thousands of readers” (17,110). This very original form, colored saying style is the guarantee of the live aesthetic relation with the reader. The artistic words and expressions, the creative labor over phraseological units along with the talent is of exceptional importance in poem’s being nice and expressive.

The stylistic accuracy created by the phraseological units and correct determination of the only important expression in the poetry of Huseyn Arif is valuable for that here the labor and honesty of the poet is noticed immediately. It is felt that the phraseological units making influence to the poem of Huseyn Arif are the dynamic and contextual characters. The internal movement of the artistic text is the beauty of expression created by the unity of elements in the word environment in which phraseological units are. Each phraseological unit is included in the artistic text and carries concrete semantic-stylistic meaning. Phraseological language materials create excellent stylistic relations with the words surrounding it. Combination of various linguistic materials with phraseological units in separate stylistic-poetic levels stimulates original aesthetic qualities, appearance of exemplary form indications. Huseyn Arif uses the phraseological combinations tested in description – appraisal process in the composition of the poetic text with special stylistic promptness and adapts them to the requirements of emotional shade, aesthetic necessity. The linguistic fantasy of the poet colors the phraseological unit.

V zif düşkünü, alqış z lili,
 N q d r alçalıb ucalmaq üçün
 Qapılar dalında x lv ti, gizli
 Adlar batırıbdı ad almaq üçün. (4,319)

Alim var, gör nd gözl rin gülür,
 Deyirs n: - N göz l, n mehribandır.
 Alim var, din nd tin tökülür,
 Alim tanıyıram, Allah amandır!.. (1,177)

S daq t gözl nib, hörm t umulmaz

Özünü hamıya şirin salandan.
Atalar sözüdür: “Döyüşçü olmaz
Döyüş meydanında tez boşalandan.” (6,330)

The ability of language sense of H.Arif, non-repetitiveness of figurative thinking is felt in use of Phraseological units. The phraseological language facts uniting the artistic description and expression possibilities of the language includes all criteria of aesthetic requirement in the poetic language of the poet. They seem active in stylistic effect creativity for being perceived with tested measures of artistry. Phraseological units seem natural and fresh in the poetic speech of Huseyn Arif for that they are compliant with the field of influence of the artistic goal to maximum extent. The phraseological element seem effective and meaningful by supplying poem breath to the poetic text. That's why, sometimes, phraseological language units show themselves as the main dominant in organization of the poetic language.

Daşım el atıldı ki,
Qaşım el çatıldı ki,
Başım el qatıldı ki,
Bilm dim sağ n ,
Sol n dir?! (4,179)

There is almost no lexical – phraseological unit not accompanied with artistic richness and apart from stylistic motley. The spoken language of people especially the stylistic promptness of its phraseological layer takes the leading position in expression of poetic feelings. The phraseological units introduce themselves in the language tier of the poet in the level of idea-character in whole. The stylistic operations conducted by Huseyn Arif in the direction of artistic-aesthetic searches with phraseological language units rests on the intent to achieve high artistry.

The master approaches to the phraseological units with various stylistic tricks in use of them. Motivation of poetic meaning in a high level as possible is based on the expressive possibilities of phraseological units. Here, transition from expression plan to the contextual plan draws the attention to it as main creativity principle. Matchless poetic creativity of Huseyn Arif proves that “it is not possible to speak about the language mastership in whole without using aesthetic possibilities of phraseological units, without detecting the poetic colors of them” (13,191). There is folklore ferment in phraseology and it is not disclaimed that “folklore is the source of phraseology. The live spoken language is the source of enriching of national phraseology” (8,106). Benefiting from this source conditions the poetry of the poetic language of Huseyn Arif, stylistic richness, colorfulness of handwriting. The phraseology has its poetic feature in the creativity of the poet. This poetic feature arises out from their maximum accuracy, the ability to create whole poetic thinking environment in the text. The language and thinking context created by the poet in perceiving the artistic semantics of the phraseology acts as the decisive factor:

G zib oba-oba, dolaşıb k nd-k nd,
Bir sr ömr etm k gör n dem kdir.
Dözüb oba-oba, odlanıb k nd-k nd,
Gözüyl alovlar görm k dem kdir. (6,384)

Durna hanı, qaz hanı...

Üşütm tutdu canı,
Payız sarı xınanı
Çöll r yaxdı getdi. (1,416)

N dilim ikidi, n üzüm iki,
Elimd n, obamdan uzaq düşmüş mş
H yatda bir şey sevinir m ki,
N dedim, hamsını ür kd n dedim. (5,161)

The phraseological units play exceptional role in disclosing the essence and context of the description – appraisal object in wide stylistic plan. They gain stylistic promptness with the suggestive qualities as intercourse indications belonging to real conversation and ensure intensive use frequency. As in all elements of the poetic language, phraseological units expands the aesthetic scale of the lyric mood. It is important to note that phraseological units are accompanied with promptness of spoken language in all artistic situations and provides special resonance to delivery of poetic view. The phraseological units providing special maturity to the saying style enables accurate and capacious expression of the view. Depending on the concrete artistic conditions, by creating intercourse colors, it creates whole and mature impression on the artistic-psychological principles of public language. The poetic style of stable combinations is determined with that they take an active part in creation of original saying models, prepares fertile grounds for dynamics of poetic thinking, emotions. The phraseological units also of exceptional importance in turning the language units to hemistich moulds. The position of the phraseological units in aesthetics of lyric genre and stylistic poetic features

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