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THE CONCEPT OF A VICTORY IN AZERBAIJAN BAYATIS

Abstract

The article examines the cultural, emotional, lexical-semantic and also, symbolic features of victory concept in Azerbaijani bayatis. The research reveals that bayatis are the most laconic poetic form of historical-ethnic memory, aspirations for freedom and spiritual-psychological state of the people. The idea of victory in bayatis is presented not only in the meaning of military success, but also with multicoloured shades of meaning like moral superiority, achieving of desired goal, overcoming difficulties and the restoration of justice. The main lexical units which make up the idea of victory in bayatis *murada çatmaq, hasilə yetmək, səfa sürmək, vüsala çatmaq, düşməni yandırmaq* etc., are in close connexion with the structure of heroic thinking of the people. As a result of analysis, it is determined that the victory in bayatis is characterised mostly with such symbolic images *zəfər, nur, işıq, sabah, ağ gün*. Semantic differences are also marked for the perceptions of victory in the female and male lyrical characters: while the image about the male character is distinguished with shades of battle, strength and courage, the image about the female character expresses victory from the viewpoint of hope, loyalty, expectation and elevation at the spiritual level. The idea of win in Azerbaijani bayatis is multilevel system of cultural values manifested in the spirit of historical struggles and everyday achievements, the article shows.

Keywords: bayati, victory, concept, symbolic images, cultural values.

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Introduction

Language is a way by which a person understands, interprets and expresses the world. The language of any nation expresses itself as a bear of its culture, the worldview, and the spiritual values. From this point of view, an important place is created in linguistics for the concept notion. This term, which during the last years has been in the focus of linguists, represents a mental model about an idea, or emotional experience, developed through language in human consciousness. That is, a concept is not just the idea, but it is also the content of the culture and spirituality that is behind the idea.

Bayatis, which are one of the oldest and peculiar poetic examples of the Azerbaijani folklore, are the original expression of the perception of the world, their thoughts, and

their values with interesting semantic and symbolic shades. Particularly, the concept of victory in this genre shows through poetic language individual and collective perseverance of the people, their values that were saved and respected in this fight (unity, loyalty, caution, friendship etc.) and believe in justice and victory.

The aim of the study is to find out the role and the construction of an idea of bayatis, of the idea of victory in bayatis, how an idea of triumph is formed, how the victory is expressed at the semantic, emotional level. This topic is relevant from the point of view of linguistics and culturology and it has an important scientific significance in the process of national self-awareness.

Methods

The theme of victory is an important part of the national identity, the spirit of freedom and the moral values of the Azerbaijani people. Bayatis represent these values as the shortest and most compact expression of the poetic consciousness of the people. Conceptual and semantic method of analysis was adopted in the article.

Scientific novelty: For the first time in the research the concept of victory in Azerbaijani bayatis has been analysed at the cultural, lexical-semantic, symbolic, and emotional levels.

Main part

A concept is a carrier of numerous meanings created in the worldview and cultural memory of the people. Concepts as linguocultural factors possess the ability to reflect the national and cultural values of the language to which they belong and assume. There are different opinions concerning the concept. The reason for the existence of these differences is that the concept has interdisciplinary reality, and is at the same time a complex phenomenon. In the article "The Concept Notion and Various Approaches" S. Shukurli has given the following definition of the concept:

1) There is something that exists in the human mind (mental world). The set of images, notions, knowledge, associations, impressions that accompanies a word is a concept" [8, p.127]. In The Short Dictionary of Cognitive Terms, Kubryakova provides the explanation of the term "concept" as follows:

The term is used to explain the units of mental and psychological resources of our consciousness. It is also an information structure of human knowledge and experience; a unit of operational memory, the mental lexicon, the conceptual system of the brain and the language of the mind (*lingua mentalis*), the language form of the image of the world reflected in the human psyche" [5, p.89-90].

Maslova organised the views pertaining to the notion and drew attention to three main approaches. The first is the approach of linguists who consider the concept from a

culturological point of view (Stepanov, etc.). The supporters of the second approach (T.V. Bulygina, A.D. Shmelev, N.F. Alefirenko et al.) consider the involvement of the semantics of the linguistic sign in cognitive linguistics as the main and only means of forming the content of the concept. Supporters of the third approach - D.S. Likhachev, Y.S. Kubryakova, etc. - believe that a concept does not arise from the meaning of a word, the meaning of a word, as the result of its collision with its personal and collective experience [7, p.198].

Z. Aliyeva, in the article "The Theory of Concept in Linguistics" considers concepts to be that conducting processing of information received from the environment and fix them in consciousness in the form of cultural symbols is correct. The importance of individual and social consciousness both in the realisation of the concept through language are highlighted; each the concept is coded through language, and it is this coding process that is manifested at different levels of the language. According to Aliyeva, this conceptual thinking includes three stages: during the first, information is received; the second stage of this there is a transformation process through transformation of information into certain forms of knowledge; and the third stage, in which culture-specific representations are formed using the language. As a result of this process, language is not only created as a way of communication, it is also created as a way thought is encoded [4, p.151-156].

Thus, concept notion is one of the important categories explaining the interrelation of the language and culture, expressing human worldview, national way of thinking, emotional-spiritual values via language. Concepts may vary in the different amounts of their semantics in different genre. From this point of view, we see it fit to investigate the concept of victory in bayatis as the topic of this research.

One of the oldest examples of folklore, called Bayatis have a particularly interesting semantic load in the theme of victory. Bayatis by verbalization through poetry of the concepts of heroism, triumph, struggle and national pride established in the consciousness of

people appear like poetic manifestation of national unity, perseverance, and the idea of victory overall.

Bayatis are one of the widely spread and diverse genres of lyrical type. "In Divanü Lügat- it-Türk, which was compiled in the second half of the 11th century, as well as some examples of folk literature, it is possible to come across the themes of heroism, victory and bravery in the samples that were written in the style of bayati-mani" [2, p.5].

*“Öpkəm gəlib oğradım
Aslan layu kökredim
Alplar başın doğradım
İmdi məni kim tutar
(Öfkələnrək kənara fırladım
Aslan kimi kükrədim
İgidlərin başını kəsdim
İmdi məni kim tutar)”* [3, p.12]

Like every artistic text, bayatis also manifest the unity of objective determinism, personal subjectivity, the phenomenality of the text, also the functionality coming from the environment: a bayati is perceived as a poetic wholeness in which depiction and praise, detail and impression, reflection and expression, encouragement and suggestion, reality and imagination, the momentary and the eternal are intertwined. However, in different traditions and texts, including bayatis, these factors are revealed in different proportions and level of activities [1, p.18]. In the analysis that we made on the samples taken from bayatis, we found the various directions. Thus, in bayatis, victory is uncovered in cultural, emotional, lexical semantic, and also the symbolic spaces. At the cultural level, victory uses such values as struggle, triumph, unity, patriotism, bravery, hero and courage. For example:

*Eləmi arxa gəlsin
Su axsın arxa gəlsin
Mən təkəm, düşmənim çox
Köməyə arxa gəlsin.* [2, p.12]

In the example we presented above the importance of unity is underlined. Here the word *arxa* has a lexical and a cultural significance. From a lexical point of view *arxa* means support, help, protector. From a cultural point of view this word is correlated with such ideas as national unity, social solidarity,

friendship and brotherhood. In the Azerbaijani language culture, the expression *arxa olmaq* is interpreted as moral support, relationship of assistance.

We even believe that the image of water in the bayati is not accidental. The expression *su axsın* sounds like the symbol of life, fluidity, time, and continuity. The use of repetitions, which are included in the lines *Eləmi arxa gəlsin, su axsın arxa gəlsin*, provides the rhythmical unity, while on the other hand the main idea, the desire for support and unity is represented through two distinct images (people and water). In the example given below one sees the foundation of victory, as deriving a friend:

*Kəpəz dağın başında
Sırr var hər bir daşında
Sən özünə dost qazan
Düşmən ocaq başında.* [2, p.215]

In this bayati, on the other hand, the evaluation of friendship as a moral necessity is the main idea. The line "*Sən özünə dost qazan*" makes the idea more significant that the person should not go alone in the struggle of life, and that it is necessary to get moral and social support. In Azerbaijani culture, friendship is not only an emotional relationship but they also saw it as a strategic and moral condition to winning. Because where there is unity, there is strength and where there is strength, moral victory is possible. From a cultural point of view, this bayati reflects values such as social solidarity, trust and moral support. The line "*Düşmən ocaq başında*" is a warning as a result of folk experience – that is, the enemy is sometimes in the closest place, even in the circle of friends. Through this expression is the contradiction between danger and the closeness is expressed poetically. From this perspective, the victory is judged, not only as resistance against external forces, and also through vigilance of the inner enemy. Let us look at another example:

*Aşıq deyər sinayə,
Sin yazılıb sin ayə.
Doğru sözü mərd danış,
Yalan sözdən sin, ayə.* [2, p.218]

In this bayati, truthfulness, bravery and sanctity of the word are shown as the main

values. The minstrel (*aşıq*) personage is the symbol of folk wisdom and justice and he appears as the herald of truth. The comparison of the minstrel and holy verse demonstrates that truth is a divine value of the moral system of the people. The line "*Doğru sözü mərd danış*" demonstrates at the cultural level that moral purity, honesty and bravery are basic values in the society. In Azerbaijani folk thought the telling of the truth is not only a moral behaviour, but also a marker of cultural literacy, human dignity and spiritual maturity. In folk thought, standing in the side of truth implies attaining moral victory. This bayati shows that triumph is formed in a person's ability to stand against lies and falsity, that is in the struggle of conscience.

*Əzizim daldasına,
Mərd iyid daldasına
Namərd aslan olsa da,
Sığınma daldasına.* [2, p.216]

The given above bayati highlight on the moral qualities such as being cautious and composed. The word *daldasına* here means the meaning of shelter, protective, and refuge. In the bayati, the concept of victory is based on wise choice, caution and wisdom. An expression of "*Namərd aslan olsa da*" mentions that the outward strength does not always give a victory, and the real triumph is related to the purity of the morality and the right decision. That is, in the cultural code of the Azerbaijani people, often the criteria of victory is high is the moral superiority over the betrayal. From this perspective, the line "*sığınma daldasına*" is a call of not to rely on lies, hypocrisy and false power. In the content of the bayati, the "mərd iyid" is the moral winner, and the "*namərd aslan*" is a model of a person who has strength from outside but is spiritually defeated. As it can be seen from the examples, some values that are being transmitted from generation to generation in the form of bayatis carry an educational, social and cultural function. Each bayati poetically carries the philosophy of life, the ethical standards and the world-view of the people.

That is, Azerbaijani bayatis, both as artistic examples of poetry, and as living carriers of people moral and cultural identity,

constitute an intramural part of national culture. In this genre, the idea of victory is manifested not only in the context of fighting and fighting, but more as moral integrity, ethical strength, courage and ability to be on the correct path. Here victory is not used in the physical sense, but spiritually and morally invincible. The victory concept of the bayatis in the emotional aspect is the sense of joy and pride.

One of the interesting points that we came across during our study on the concept in bayatis is the gender point. Some bayatis have female character and, in them, the emotional background appears more and some bayatis have male character and express physical strength and heroism more clearly. That is, only victory is battle, but also moral superiority. In bayatis, victory - moral superiority - is often associated with the restitution of justice, and triumph of love and the fulfilment of a mother expectation. For example: in common life, the theme of victory in bayatis see mostly in the description of the joy, pride, and hope of the mother when the child goes to sleep or grow up. Let us examine the examples below:

*Çəkdim cəfasın
Gördüm vəfasın
Böyütdüm onu
Sürüm səfasın.* [2, p.211]

In the bayati, the sequential *cəfa-vəfa-səfa* indicates the stages of person's labour, patience and result. Here, victory is conveyed as being a man seeing the fruits of the endeavours he has gone through, and being victorious in spiritual struggle.

*Layla edərəm yatınca
Qonça gülə batınca
Gözümə şiş batırram
Sən hasilə yetincə.* [2, p.9]

In the given example, the expression, "*Gözümə şiş batırram, sən hasilə yetincə*" is a poetic model of the pains endured for the sake of victory at the national level. The mother in this case appears to become the manda of all unselfish Azerbaijani women. Or:

*Lay-lay dedim ürəkdən,
Qolum düşdü biləkdən
Boy at, igid, cavan ol*

Məni salma diləkdən. [2, p.209]

The line "*Boy at, igid, cavan ol, məni salma diləkdən*" is a message of hope and victory for the future generations. Here, the mother is the voice of the people and son is the emblem of the future and the cause of the national victory. Although these bayatis outwardly speak of motherly love, effort, hope and expectation, the deep spiritual and emotional layer of meaning is symbolic of the concept of victory. Here victory is given out in terms of the spiritual, the emotional and the mental victory a person secures in the path of struggling with his life. Emotionally, these bayatis are the source of the interrelation of patience and struggle, love and faith, effort and reward. Victory is not presented as momentary, but as peak which is achieved as a result of emotional and spiritual continuity.

The gender aspect in Azerbaijani bayatis are clearly manifested both in the form of expression and the emotional intonations of bayatis. In Azerbaijani folk poetry the images of women and men show the difference of psychological and style behavioural models in relation to the enemy. These differences are closely connected with the socio-cultural codes related to gender, emotional nature and the features of the poetic language. In bayatis with a female image, hatred towards the enemy is presented not in direct aggressions, rather softer lexical units - metaphor, symbol, indirect expressions. This is a reflection of the emotional subtlety, depth of feeling and moral stability that is characteristic of the female poetics. For example:

*Durnalar düzüləndə,
Qıy vurub süzüləndə.
Düşmən murada yetər,
Əl yerdən üzüləndə.*[2, p.218]

Here, the idea of the enemy reaching his wish is understood as a break of the unity of the people, a loss of the moral support, and the female thinking presents hatred against the enemy in the necessity of protecting the unity.

In bayatis with a male image, the feeling of hatred to the enemy is manifested by sharp lexical units, that is, battle. It is the call to struggle that is the primary purpose here, rather than the expression of emotion. For example:

*Buxarıya od qala,
Odun gətir, od qala.
Elə yandır düşməni,
Məşhərəcən od qala.*[2, p.215]

Here, such words as *od*, *yandırmaq*, *məşhər* are decisive lexical units. They are the symbol not only of hatred but victory of the truth of justice. The male image openly proclaims the will for struggle and revenge over the enemy. This corresponds to the man's protective function, the warrior's function, in the folk consciousness.

In Azerbaijani bayatis, the idea of victory is manifested in interesting lexical-semantic units. One of the interesting points that is found in the examples is that there are many units of language, on the lexical, phraseological, morphological, and syntactic level which although differ in form but are close in meaning and can function as a synonym. These words give a descriptive sense to the expression, make the idea more effective, and give poetic richness to the expression. In bayatis, the phenomenon of accidental semantic closeness, i.e. indirect synonymy of different expressions in the general context is very common. Some of the expressions that look different outwardly enter into the relations of synonymy through the poetic imagination. For example, victory in everyday life is expressed through such expressions as *murada çatmaq*, *hasilə yetmək*, *səfa sürmək*, *vüsala çatmaq*; and on the battlefield as *düşməni yandırmaq*, *od vurmaq*, and these can reflect emotions more fully. In all the examples given above, we saw these expressions. That is, within the emotional background created by these bayatis, the listener perceives words such as *yandırmaq*, *vüsala*, etc., which carry different meanings, as synonyms of the word victory. The few poetic devices employed in bayatis enter into multifaceted interaction with each other and give birth to new and original combinations of art. This interaction is responsible for the uniqueness, the dynamism and the expressive vitality of the genre. With the available small number of artistic elements, it is possible to make various texts and we can see that bayatis

mostly originate with different combinations of the same symbols and images. Although the words *zafar* and *qalib* are not used in the direct form of bayatis, the meaning of these words is expressed using lexical substitution and symbolic indicators. In the folk consciousness victory is valued not only superiority in battle but also on result of moral purity, firmness of conviction and love of the homeland. In this context, we grouped the lexical units that are distinguished with their usages in bayatis whose meanings are contextually close as follows:

Heroism, bravery - are described with the words *igid*, *ər*, *cəsür*, *mərd*, etc., and appear as the main leading subjects of victory. The spirit of struggle - *yol*, *meydan*, *səngər* - sounds as the figurative expression of the victory process. Land, sacredness - manifest themselves in the words *Vətən*, *torpaq*, *yurd*, *bayraq*, and are symbolized as the moral object of victory. Result - *zəfər*, *nur*, *işiq*, *sabah*, *ağ gün* - appear in bayatis as the symbolic expression of spiritual elevation and victory. Thus, in bayatis, victory is expressed not through direct lexical units, but through their semantic equivalents. This shows the deep associative power of the folk language. Homonymy in bayatis creates interesting semantic shades. For example:

*Gün çıxar, dağ gün görər
Boylanar bağ gün görər
Qürbətə can çürüdən,*

Vətəndə ağ gün görər.[2, p.22]

The example stanza is the poetic example in which the concepts of Homeland, hope and victory are given in unity. In the bayati, different meanings of the word *gün* which is the main semantic "core" have been used. In the line 1, *gün* is used in the meaning of sun--light, brightness. In the second line the symbolism is that *bağ* is the native land and the *gün* is a revival. In the last line it is used in the figurative sense - in the meaning of a good day. Thus, using the shades of meaning created by the word *gün* (both homonymy and polysemy), a figurative model of victory has been created. That is, the word *gün* has created the semantic chain - light - life - hope - victory - happiness. Let us see another example:

*Əziziyəm, qəmdə gül
Qəmdə danış, qəmdə gül
Ağ gündə gülən könül,
Mərd igidsən qəmdə gül.*[2, p.27]

In the bayati, the idea of victory is connected on the moral level with the inner endurance bravery. The major lexical units are *ağ gün*, *qəm*, *mərd*, *igid*. The contrast that is created in the stanza plays itself in interesting shades of semantics. That is; *q1g* - overcome difficulty, unbroken will (moral victory) *qəmdə gülmək*, *ağ gün* - the indicator of victory in the outside world and *mərd igid* are shown as the person who has become victorious spiritually. Victory in bayatis gets a symbolic part by means of symbols. That is, *at*, *qılinc*, *ulduz*, *günəş*, *namərd*, *mərd* sound as the symbols of victory. For example:

*Minsən, at yaxşı şeydir,
Təmiz zat yaxşı şeydir.
Düşmən zəif də olsa,
Ehtiyat yaxşı şeydir.*[2, p.230]

Here, the horse is not only a mode of transportation, but a symbol of victory and progress on the road to victory. In Azerbaijani folk creativity horse is the untouchable friend of bold man and *Zat* the indicator of his moral purity. That is, in the bayati according to the thinking of our people there are three main factors leading the people to victory which are underlined: strength (horse) + morality (*zat*) + wisdom (caution). This also reveals that in the Azerbaijani conceptosphere, not only bravery is the key to winning victory, but wisdom and moral purity as well.

*Bulud gəlir qathaqat,
Bir-birinə çathaqat
İgidi darda qoymaz,
Mənzil kəsən bədöy at.* [2, p.231]

In these bayatis the idea of the victory is created on a special symbolic model: life - road, hero - traveller, horse - the mean leading to victory. That is, horse symbolises will, energy, dynamism; destination - goal, victory; the hero - the brave, the struggling person; cloud - trial, difficulty, enemy force, etc.

Bayatis are the reflection of not only the ancient way-of-life of our people, but they also draw the picture of its contemporary world. That is, bayatis are our yesterday and also our

today. They reflect not only the traces of the past, but also the socio political reality of the modern times. Still today bayatis are being made. The theme of victory, love for the Homeland, heroism, bravery received a much bigger national-moral importance especially after the Second Karabakh War.

*Mən aşiq Zəfər yolu,
İgid yolu, ər yolu.
Zəngəzura gedənin
Qədəminə sər, yolu. [6]*

In this bayati the expression *zəfər yolu* does not have exclusively geographical or military meaning. It represents the spiritual awakening of the people, the restoration of historical justice and the strengthening of national identity. The line of words *igid yolu, ər yolu* helps reinforce the semantics of struggle and bravery. This demonstrates that in the folk consciousness lives the archetype of *ər-* i.e. the type of the fearless, conscientious, just warrior. This archetype in the bayati represents both courage and elevation of the moral. From this point of view, *ər yolu* is not only the physical way to the battlefield, but also the way of inner purity and firmness of conviction. In the last two lines toponym *Zəngəzur* is confirmed in the national memory as a strategic and moral place. Here, the road points to the ideological direction leading to national unity and integrity. Thus, in this bayati, the idea of victory is created in two main semantic planes: the plane of heroism and bravery — through the lexical units *ər* and *igid*, the plane of place — through the images of *Zəngəzur* and road.

This type of bayatis is the new stage of post-war Azerbaijani folklore. In this work they express not the pain of the people any more, but the spiritual uplift born of victory, self confidence, and the feelings of the restoration of historical justice though poetic language. In this context, *zəfər yolu* is not just the name of an event, but has become a national concept archetype.

Conclusion

Thus, the essence of concept theory in the language and culture relationship expressed in bayatis at the level of national-

spiritual codes. The results we got from the research can be gathered in the following way:

In Azerbaijani bayatis the idea of victory is revealed both at the cultural, emotional, lexical- semantic and symbolic levels.

At the cultural level, victory is explained in the form of such values as struggle, triumph, unity, patriotism, bravery, heroism, courage.

At the emotional level, the image of victory in bayatis is a feeling of joy and pride. While some bayatis possess a female image and the feeling background seems to be more prominent in them, some bayatis have a male image and express physical strength and heroism with a higher manner.

In bayatis, the level of victory is given a symbolic level through symbols. That is, at, *qılınc, ulduz, günəş, namərd, mərd, ağ gün, işiq* sound as symbols of victory

In bayatis, some expressions that outwardly appear different in meaning enter into synonymic relations through poetic imagination. For example, victory is expressed in everyday life through such expressions as *murada çatmaq, hasilə yetmək, səfa sürmək, vüsala çatmaq*; and on the battlefield through *düşməni yandırmaq, od vurmaq*, and these can reflect emotions more fully. That is, within the emotional background created by these bayatis, the listener perceives words such as *yandırmaq, vüsəl, etc.*, which carry different meanings, as synonyms of the word victory.

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Əsmər Mübariz qızı CƏFƏRLİ

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AZƏRBAYCAN BAYATISINDA QƏLƏBƏ KONSEPSİYASI

Xülasə

Məqalədə Azərbaycan bayatılarında qələbə konseptinin mədəni, emosional, leksik-semantik, həm də simvolik xüsusiyyətləri araşdırılır. Tədqiqat göstərir ki, bayatılar xalqın tarixi-etnik yaddaşını, azadlıq arzularını və mənəvi-psixoloji durumunu ifadə edən ən yığcam poetik formadır. Qələbə konsepti bayatılarda yalnız hərbi zəfər mənasında deyil, həm də mənəvi üstünlük, arzu olunan məqsədə çatmaq, çətinliklərin dəf edilməsi və haqqın bərpası kimi çoxşaxəli mənə çalarları ilə təqdim olunur. Bayatılarda zəfər ideyasını formalaşdıran əsas leksik vahidlər *murada çatmaq, hasilə yetmək, səfa sürmək, vüsala çatmaq, düşməni yandırmaq* və s. xalqın qəhrəmanlıq düşüncəsinin strukturu ilə sıx bağlıdır. Analiz nəticəsində müəyyən edilir ki, bayatılarda qələbə daha çox simvolik obrazlarla - zəfər, nur, işıq, sabah, ağ gün təsvir olunur. Qadın və kişi lirik qəhrəmanlarının qələbə təsəvvürləri arasında semantik fərqlər də müşahidə edilir: kişi obrazı daha çox döyüş, qüvvə və şücaət çalarları ilə seçilsə, qadın obrazı qələbəni ümid, sədaqət, gözlənti və mənəvi yüksəliş prizmasından ifadə edir. Məqalə göstərir ki, Azərbaycan bayatılarında qələbə konsepti həm tarixi mübarizələri, həm də gündəlik həyat uğurlarını özündə əks etdirən çoxqatlı mədəni dəyərlər toplusudur.

Açar sözlər: bayatılar, qələbə, konsept, simvolik obrazlar, mədəni dəyərlər.

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КОНЦЕПЦИЯ ПОБЕДЫ В АЗЕРБАЙДЖАНЕ БАЯТЫ

Резюме

В статье исследуются культурные, эмоциональные, лексико-семантические и символические особенности концепта победы в азербайджанских баятах. Исследование показывает, что баяты являются самой компактной поэтической формой, выражающей историко-этническую память народа, его стремление к свободе и духовно-психологическое состояние. Концепт победы в баятах представлен не только в значении военного триумфа, но и как нравственное превосходство, достижение желаемой цели, преодоление трудностей и восстановление справедливости с многогранными смысловыми оттенками. Основные лексические единицы, формирующие идею победы в баятах, такие как *murada çatmaq, hasilə yetmək, səfa sürmək, vüsala çatmaq, düşməni yandırmaq* и др., тесно связаны со структурой



героического мышления народа. В результате анализа устанавливается, что победа в баятах чаще всего изображается через символические образы — победу, свет, сияние, утро, белый день. Также наблюдаются семантические различия между представлениями о победе у женских и мужских лирических героев: если мужской образ в большей степени характеризуется оттенками борьбы, силы и доблести, то женский образ выражает победу через призму надежды, верности, ожидания и духовного возвышения. Статья показывает, что концепт победы в азербайджанских баятах представляет собой многослойный комплекс культурных ценностей, отражающий как исторические формы борьбы, так и успехи повседневной жизни.

Ключевые слова: байаты, победа, концепт, символические образы, культурные ценности.

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