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THE ARABIC LEXICAL UNITS IN MEDIEVAL LITERARY AZERBAIJANI

Abstract. The article reviews the period of the Literary Azerbaijani language beginning from the epics of *Dede Korkut* to the 16th century. It indicates that Arabic has influenced Azerbaijani since the most ancient times, i. e. beginning from the time when the Arabs occupied Azerbaijan approximately in the second half of the 7th century, and since that period, Arabic lexical units have been used in Azerbaijani. This influence was first at the level of oral language, but when the written form of Literary Azerbaijani began to be established in the 13th century, Arabic influenced our written literary language too, and since that time has manifested itself brightly in the works of Hasanoghlu, Gazi Burhan Uddin, Nasimi and our other poets. While in Gazi Burhan Uddin's works the Arabic lexical units manifested themselves massively for the first time in our literary language, in Nasimi's poetry the Arabic lexical units served somewhat to make Nasimi's language philosophic and scholarly. However, already in the 16th century in Fuzuli's works the frequency of the use of the Arabic lexical units in Literary Azerbaijani reached its peak from both the quantitative and qualitative points of view. In Fuzuli's works the essence and semantic features of the Arabic lexical units were revealed, at the same time, these lexical units facilitated the promotion of Fuzuli's language which, consequently, was admired not only in the Western group of the Turkic languages, but also in their Eastern group.

The main purpose of the research was to study Arabic lexical units existing in Literary Azerbaijani. The research had the following objectives: to identify some Arabic lexical units in the works of the 14th–16th-century Azerbaijani classical authors; to study the peculiarities of these Arabic lexical units in the Arabic language; to find out what new shades of meaning they acquired in the environment of the Azerbaijani language; to find out what new phonetic and morphological features these words acquired in the Azerbaijani language; to study the qualities acquired by the Arabic lexical units used in the Classical Literary Azerbaijani when they established syntactic relations in the environment of the Azerbaijani language; to study what stylistic variations were created by the Arabic lexical units used in our classical literary language, in our classical linguistic environment; to study our classical authors' attitude towards the Arabic lexical units.

Naturally, the panorama is extremely broad and comprehensive. Not because the theme of the research covers several centuries and the creative activities of tens of poets, but also due to the fact that it brings the mutual interrelations of two thinkers, two cultures, and finally, the two languages onto one uniform plane of research. In this sense, the theme is actually essential. It is true that although our scholars have touched upon this theme in their works now and then, yet despite its topicality, it has not been the topic of a separate investigation so far.

A cursory look at our language is sufficient to see which language has influenced it more, from which language it has borrowed more lexical units all through its development (naturally, here we consider, first of all, the language of the written monuments to which we have an access). Certainly, Arabic is the language that has influenced our vernacular most and from which we have borrowed more lexical units. It is true that our mother tongue has had interrelations with many languages all through its development, borrowed tens, hundreds of lexical units from either Persian, or Russian or some other languages in different periods of history, and have been exposed to the impact of these languages. However, the Arabic language ranks first among them. Arabic had been the language of the state ruling the socio-political state in the East for a long time; consequently, it turned into the state language in which the scientific and cultural works were written, and along with all this, it is also the language of Islam, the last heavenly religion, which has always upraised the status of this language; and hence, the strong influence of this language on Azerbaijani Turkish, like its influence on other languages of the East. In this sense, in terms of an impact on our vernacular, the first place of the Arabic language is an undeniable fact. And while investigating the

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peculiarities of the impact of Arabic on our language, the study of the frequency of the usage of the Arabic lexical units in our language as one of the first features of this impact is of utmost importance.

Keywords: language; literature; Arabic; Middle Ages; creativity; styles; genres; poetry; researcher; poet.

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Арабские лексические единицы в средневековом литературном азербайджанском языке

Аннотация. Данная статья посвящена проблеме становления азербайджанского литературного языка, начиная со времен эпоса «Деде-Горгуд» вплоть до XV в. Обосновывается мысль о том, что влияние арабского языка на азербайджанский происходило с древних времен, начиная с того периода, когда арабы во второй половине VII в. захватили Азербайджан, и именно с этого времени азербайджанский язык начал пополняться арабскими лексическими единицами. Изначально, влияние было только на уровне устной речи, в дальнейшем, в VIII в. к моменту формирования письменного литературного языка, оно перешло и на письменную речь. Ярким примером тому служат произведения Гасаноглу, Гази Бурхан Уддина, Насими и др. Однако, если в произведениях Гази Бурхан Уддина эти лексические единицы впервые были широкомасштабно продемонстрированы в литературном языке, то у Насими они служили для выражения философских и научных мыслей. Тем не менее, уже в XVI в. частота использования арабских лексических единиц в литературном азербайджанском языке достигла своего апогея, как качественно, так и количественно. Произведения Физули раскрыли сущность и семантические особенности арабских лексических единиц, тем самым способствовали развитию языка Физули, который полюбился не только Западной, но и Восточной группе тюркских языков.

Основная цель исследования состоит в изучении арабских лексических единиц, существующих в литературном азербайджанском языке. Поставлены следующие задачи: выявить некоторые арабские лексические единицы из произведений азербайджанских классиков XIV–XV вв.; исследовать их особенности в арабском языке; выявить новые оттенки значений, которые они приобрели в азербайджанском языке; выяснить, какие новые фонетические и морфологические особенности проявились у этих слов в азербайджанском языке; установить, какие качества приобретают арабские лексические единицы, используемые в классическом литературном азербайджанском языке, вступая в синтаксическую связь в азербайджанском языке; изучить, какие стилистические оттенки приобретают арабские лексические единицы в классическом литературном азербайджанском языке; исследовать отношение наших классиков к арабским лексическим единицам.

Действительно, поле исследования достаточно широкое и всеобъемлющее. Не только потому, что тема исследования охватывает несколько веков и творчество десятков поэтов, а также потому, что в фокусе исследования находятся два образа мышления, две культуры и, наконец, взаимоотношения двух языков. В этом смысле данная тема действительно очень актуальна. Исследователи в разное время касались этой тематики в своих трудах, однако она до настоящего времени не была объектом самостоятельного исследования.

Достаточно просто взглянуть на наш язык, чтобы увидеть, под влиянием какого языка он больше находился на протяжении всей истории своего развития (естественно, здесь в первую очередь имеются в виду дошедшие до нас письменные памятники), из какого языка больше всего заимствованных лексических единиц. Конечно, языком, под чьим влиянием больше всего находился и откуда больше всего слов заимствовал азербайджанский язык, является арабский. Правда, на протяжении своего развития наш язык был подвержен взаимодействию со многими языками, в различные исторические периоды заимствовал сотни лексических единиц из фарси, русского и др. языков. Однако в этом ряду арабский язык занимает первое место. Арабский язык являлся языком государства, долгое время управлявшим общественно-политической жизнью на Востоке. В результате этого он стал государственным языком, на котором писались научные, художественные произведения. Также, будучи языком последней небесной религии ислам, что сильнее укрепляло его статус, имел сильное влияние на другие языки, в т. ч. на тюркский азербайджанский. В этом смысле факт первенства с точки зрения влияния арабского языка на наш язык неоспорим. При исследовании очень важно изучение частотности использования арабских лексических единиц как показателя влияния арабского языка на азербайджанский.

Ключевые слова: язык; литература; арабский; средневековье; творчество; стиль; жанры; поэзия; исследователь; поэт.

Introduction

It is a well-known fact in linguistics that there is almost no "pure" language in the world. All languages in the world have received some lexical units, words from one language or another, included them into their vocabulary, and thus, so to speak, enriched their word stock. Largely, as a natural phenomenon in the history of the development of the world languages, this is an inevitable process. Simply, some period and conditions can more or less increase or decrease the rate of inflow of borrowings into the language, their quality and quantity. In this sense, Literary Azerbaijani is not an exception either. From time to time Literary Azerbaijani has also borrowed various lexical units from most of the world languages, including the neighboring languages and incorporated them into its word stock. Arabic borrowings constitute a special layer in the vocabulary of the Azerbaijani language. These words have entered Literary Azerbaijani through a long history with such determination that today the non-linguists, ordinary citizens cannot even differentiate them from the words of Turkic origin, from genuine Azerbaijani words.

Today literary Azerbaijani possesses thousands of Arabic words without which one cannot imagine Modern Azerbaijani and one cannot do without them either. It is curious that the great majority of these words have existed in our language already for hundreds of years. In other words, inhabiting our most ancient monuments, these words entered Literary Azerbaijani and have survived up to now. In this sense, like Turkic words, which constitute the basic word stock, the lexis of Literary Azerbaijani, these words have also acquired the right to nationality.

We encounter the use of the Arabic lexical units in Literary Azerbaijani back in the language of "The Book of Dede Korkut" [1]. We suggest that the Arabic lexical units found in "The Book of Dede Korkut" are the products of the initial oral dissemination period of the Arabic language in Azerbaijan – approximately the 7th–8th centuries and would like to remind that as the earliest contact points of the Arabic language with the Azerbaijani context this period constitutes the initial period associated basically with the dissemination of Islam and religious words of Arabic origin. However, it can also be said that "The Book of Dede Korkut", which is in the foreground of our written literary language, is our first written monument reflecting also the Arabic lexis. When speaking of the Arabic and Persian words used in the "The Book of Dede Korkut", Doctor of Philological Sciences, Professor Azizkhan Tanriverdi wrote, "Out of 2721 words used in the "Book" the Arabic or Persian origin of 559 words is one of the facts often reiterated in Korkut studies" [2, p. 147].

The methodological and theoretical bases of the research

The scientific-theoretical literature, methods and principles dedicated to the language histories of individual languages in the world, as well as to their lexical units by the world and Azerbaijani linguists and scholars in Oriental studies constitute the methodological and theoretical bases of the research. Also, the research envisages the use of various dictionaries to consolidate the theoretical bases of the research as a whole.

The Arabic lexical units in Medieval Literary Azerbaijani

When reviewing the Arabic lexis in the language of "The Book of Dede Korkut", we see that to a certain extent the religious words are more prominent within this lexis: *axirət (akhirat)* 'afterworld', *Allah* 'Allah, the God', *aman* 'mercy, cry for help', *amin* 'amen', *billah* 'honet to God', *cəhənnəm (jahannam)* 'hell', *din* 'religion', *dua* 'prayer', *əcəl (ajal)* 'death, doom', *hacı (haji)* 'Hajji, an honorific title given to a Muslim who has completed a pilgrimage to Mecca', *halal* 'permissible', *haram* 'forbidden or proscribed by Islamic law', *ilahə (ilaha)* 'goddess', *illəllah (illallah)* 'there is no other deity but the one god', *iman* 'faith', *inşaallah (inshaallah)* 'God permitting', *kəfən (kafan)* 'shroud', *qiyamət (giyamat)* 'doomsday', *lənət (lanat)* 'curse, damnation', *mələk (malak)* 'angel', *minarə (minara)* 'minaret', *mömin (momin)* 'believer, godfearing', *müsəlman (musalman)* 'Muslim', *rəbb (rabb)* 'God, heavens', *rəhmət (rahmat)* 'paradise', *Rəsulullah (Rasulullah)* 'Allah's messenger', *Taala/təala* 'the most high', *tabut* 'coffin', *tale* 'fate', *tövbə (tovba)* 'remorse, confession', *şeytan (sheytan)* 'demon, devil', *vallah* 'honestly, by God', *yarəb (ya rab)* 'oh my God', *yasin* 'Surah al-Yaseen'. Yet, it seems to us that the abundance of the religious words used in this lexis cannot be that mandatory. Since, when reviewing the lexis of Arabic origin in the language of "The Book of Dede Korkut", we also see tens of Arabic words of non-religious nature there. For instance, *Adam* 'Adam', *aləm (alam)* 'world, life', *alət (alat)* 'instrument', *alim* 'scholar', *ar* 'sense of shame', *asi* 'rebel,

disobedient', *atlas* 'atlas', *axır (akhir)* 'finale', *bəqa (baga)* 'eternity', *bədəvi (badavi)* 'bedouin', *bəla (bela)* 'scourge', *bidət (bidat)* 'heresy', *bikr* 'virgin', *böhtan (bohtan)* 'slander', *vaqeə (vagea)* 'fact, dream, happening', *vasil* 'the one who has arrived, joined', *vafir* 'abundant', *vəqt (vagt)* 'time', *vədə (vada)* 'promise', *vəzir (vazir)* 'wazir', *vətən (vatan)* 'Motherland', *vəch (vajh)* 'image, method, reason, means, advantage', *vilayət (vilayat)* 'province, kingdom, saint', *qayət (gayat)* 'end, result', *qəbzə (gabza)* 'palm, a handful', *qəbul (gabul)* 'reception, acceptance', *qədd (gadd)* 'stature, figure', *qədəm (gadam)* 'step', *qərar (garar)* 'decision', *qərib (garib)* 'alien', *qəsd (gasd)* 'conspiracy, plot', *qəhr (gahr)* 'fury', *qəhər (gahar)* 'anger', *qovğa (govgha)* 'quarrel', *qövm (govm)* 'relations, tribe', *ğazi (ghazi)* 'the one who fights for his religious beliefs, winner', *ğayib (ghayib)* 'absent', *ğayət (ghayat)* 'end, result', *ğafil (ghafil)* 'ignorant', *ğeyrət (gheyrat)* 'ardour, honour', *ğəza (ghaza)* 'accident', *ğəzəb (ghazab)* 'fury', *ğəni (ghani)* 'rich', *ğərib (gharib)* 'alien, stranger', *ğərim (gharim)* 'rival', *ğovğa (ghovgha)* 'quarrel', *davul* 'drum', *daim* 'always, eternally', *damağ (damagh)* 'palate', *dəfi (dafi)* 'suddenly', *dəxi (dakhi)* 'any more', *dövlət (dovlat)* 'state', *dünya (dunya)* 'world', *eyib* 'a shameful state, shortcoming', *elm* 'science', *eşq (eshg)* 'love', *əvvəl (avval)* 'prior to', *əql (agl)* 'wit', *əqlsiz (aglsiz)* 'unclever', *ədavət (adavat)* 'intrigue', *ədəb (adab)* 'decency', *əzəl (azal)* 'first', *əzəm (azam)* 'the greatest', *əziz (aziz)* 'dear', *əzim (azim)* 'great, significant', *əyal (ayal)* 'family, household, wide', *əlaqibət (alagibat)* 'finally', *əlaman (alaman)* 'complaint, entreaty', *əlbəttə (albatta)* 'of course', *əleyk (aleyk)* 'an answer to greeting', *ələm (alam)* 'pain, sorrow, sign', *əlhasil (alhasil)* 'briefly', *əmanət (amanat)* 'legacy', *əməl (amal)* 'deed', *əmma (amma)* 'but', *əmmi (ammi)* 'uncle', *əmr (amr)* 'order', *ərəbi (arabi)* 'Arabian', *əsa (asa)* 'handstick', *əsir (asir)* 'prisoner', *əsil (asil)* 'of a noble origin', *əhd (ahd)* 'pledge', *zalım (zalim)* 'tyrant', *zəval (zaval)* 'collapse', *zəlil (zalil)* 'impaired', *zəman (zaman)* 'guarantee; time', *zərb (zarb)* 'beating', *zərrə (zarra)* 'the smallest part', *zəhmət (zahmat)* 'efforts', *ziyadə (ziyada)* 'utmost, too much', *ziynət (ziynat)* 'decoration', *ibrət (ibrat)* 'lesson', *iqlim* 'climate', *iqrar* 'acknowledgement', *izzət (izzat)* 'respect, honour', *iltifat* 'attention', *ilham* 'inspiration', *imarət (imarat)* 'palace', *inayət (inayat)* 'support, aid', *ittifaq* 'union', *işarət (isharat)* 'hint', *işrət (ishrat)* 'feast', *yesir* 'miserable', *kahil* 'lazy', *kəbin (kabin)* 'marriage contract', *kəlmə (kalma)* 'word', *kəmal (kamal)* 'maturity', *kərəm (karam)* 'grace', *kərrə (karra)* 'times', *kətan (katan)* 'canvas', *layiq* 'worthy', *lənət (lanat)* 'curse', *mağara (maghara)* 'cave', *mahmız (mahmiz)* 'spur', *məqsud (magsud)* 'the intended', *məğmun (maghmun)* 'deprived', *mədəd (madad)* 'help', *məlik (malik)* 'king', *məlun (malun)* 'rascal', *məlhəm (malham)* 'ointment', *məsləhət (maslahat)* 'advice', *məhbub (mahbub)* 'lover, beloved, friend', *məhəl (mahal)* 'heed', *məşğul (mashghul)* 'busy', *məşrəbə (mashraba)* 'a small water container', *möhkəm (mohkam)* 'solid', *möhtac (mohtaj)* 'needy', *möhüb (mohub)* 'lover', *minnət (minnat)* 'request', *miskin* 'miserable', *müdbəq (mudbag)* 'the hunted', *munis* 'sociable', *murad* 'dream', *mübarək (mubarak)* 'blessed, happy', *müqabil (mugabil)* 'opposite, against', *mürəssə (murassa)* 'stubbed with precious stones', *müti (muti)* 'obedient', *müxənnət (mukhannat)* 'traitor', *müşkül (mushkul)* 'challenging', *namus* 'honour', *nemət (nemat)* 'asset', *nəzər (nazar)* 'glance', *nəsib (nasib)* 'fate', *ömür (omur)* 'life', *razı (razi)* 'agreed', *rizq (rizg)* 'food supply', *sabah* 'tomorrow', *sair* 'other', *salam* 'greeting; peace', *səbəb (sabab)* 'reason', *sədəqə (sadaga)* 'alm', *sərhəd (sarhad)* 'border', *səfa (safa)* 'pleasure', *sidq (sidg)* 'sincerity; faithfulness', *sirr* 'secret', *sürahi (surahi)* 'parapet, handrail', *surət (surat)* 'image', *tavıl (tavil)* 'long', *tacir (tajir)* 'merchant', *tələb (talab)* 'demand', *təmam (tamam)* 'finished', *təmə (tama)* 'greediness', *tərəf (taraf)* 'side', *təfərrüc (tafarruj)* 'tour', *təhsin (tahsin)* 'appraisal', *təcrid (tajrid)* 'isolation', *umud* 'hope', *üləma (ulama)* 'scholars', *faidə (faida)* 'benefit', *fani* 'temporary', *fel* 'trick', *fəraq (farag)* 'departure', *fəryad (faryad)* 'cry, scream', *fikir* 'idea', *xatir (khatir)* 'sake, memory', *xeyir (kheyir)* 'good', *xəbər (khabar)* 'news', *xəzinə (khazina)* 'treasury', *xərab (kharab)* 'ruin', *xərac (kharaj)* 'tribute', *xərc (kharj)* 'expense', *xəsm (khasm)* 'enemy', *hazır (hazir)* 'ready', *hal* 'case; status', *hamilə (hamila)* 'pregnant', *hasar* 'fence', *hasil* 'sum', *heybət (heybat)* 'fear, terror', *heyf* 'regret', *hekayət (hekayat)* 'story', *həbs (habs)* 'arrest', *həvalə (havala)* 'trust', *həkim (hakim)* 'doctor', *həlak (halak)* 'perished', *həll (hall)* 'solution', *həmlə (hamla)* 'assault', *hərami (harami)* 'robber', *həsəd (hasad)* 'envy', *həsrət (hasrat)* 'yearning', *himmət (himmat)* 'intention', *hörmət (hormat)* 'respect', *cariyə (jariya)* 'concubine', *cahil (jahil)* 'ignorant', *cəza (jaza)* 'punishment', *cəllad (jallad)* 'hangman', *cübbə (jubba)* 'chasuble', *cümlə (jumla)* 'sentence', *şam (sham)* 'candle', *şəmatə (shamata)* 'rejoicing at someone's misfortune', *şər (shar)* 'evil', *şərab (sharab)* 'wine', *şərt (shart)* 'term', *şəfqət (shafgat)*

'empathy' and so on. However, the fact that in the language of "The Book of Dede Korkut" the great majority of this lexis are stylistically of religious content is quite another matter. For instance, the word "alim". Although in Arabic this word means "the one who knows, who is aware of", in the language of "The Book of Dede Korkut" it serves religious content being used as *Alimlər sərvəri Osman Üffan oğlu, görkli* 'the leader of scholars Othman, the son of Uffan' [3, p. 58]. That is, the same is true about the words *kəlmə (kalma)* 'word', *ilham* 'inspiration', *əmr (amr)* 'order', *əzəl (azal)* 'first', *hədd-qədd (hadd-gadd)* 'size-height', *qəbul (gabul)* 'reception, acceptance', *vədə (vada)* 'time', etc.: *Ağ alnunda beş kəlmə dua qıldıq, qəbul olsun* (*Agh alnunda besh kalma dua gildig, gabul olsun*) 'On your white forehead we performed five prayers, may it be accepted', *Həqq-təala anın könlinə ilham edərdi* (*Hagg-taala anin konluna ilham edardi*) 'The bearer of the Truth would encourage his soul', *Allah əmrilə ol yigit öldi* (*Allah amrila ol yigit urldu*) 'By Allah's order that brave man died', *Əzəldən yazılmasa, qul başına qəza gəlməz* (*Azaldan yazılmasa, gul bashina gaza galmaz*) 'The slave will encounter no trouble if it is not predestined', *Ululığına həddin, sənin boyun – qəddin yoq* (*Ululighina haddin, sanin boyun – qaddin yog*) 'In neither your greatness nor your height you have limits', *Əcəl vədə irməyincə kimsə ölməz* (*Ajal vada irmayinja kimsa urlmaz*) 'Nobody would die, if not predestined' and so on. We deliberately do not list the words whose preliminary meanings bear no religious content like *qadir – strong, mighty, qəhhar (qahhar) – powerful, ğəni (ghani) – rich, wealthy*. Since, though the preliminary meaning of these words is not associated with religion, we accept them directly as the words of religious content, as these lexical units themselves are the names of Allah. All this indicates that as the outcome of the late 7th century, the period when "The Book of Dede Korkut" was recorded, and turned into a book, these words are the manifestations of the early periods of the relations between Arabic and Turkic, Azerbaijani. Since, in the preliminary period, when Azerbaijani culture was not widely influenced by Arabic culture, Islamic culture, poetry, philosophy, science yet, the Kor'an, religion were the first to influence and in accordance with the heroic content of the epic, first of all, words associated with heroism, life and death, religious words were borrowed from Arabic. From this point of view, the existence of religious words in the language of the epic is quite natural.

Our 13th century literature and language history, which are distinguished by their peculiarities in the development of the history of our literary language and literature, are represented by several works, Hasanoghlu's three ghazals in Azerbaijani, the mathnawi "Dastani-Ahmad Harami" (the epic of Ahmad Harami), Ali's manzume "Gisseyi-Yusif" (The Stories of Yusif) and others [4, 5]. Prior to visualizing the socio-political, literary-scientific scene of the period preconditioning the appearance of these works, it would be appropriate to present the picture of the written languages existing in Azerbaijan from the 7th century, i. e. the period when "The Book of Dede Korkut" was formed and accomplished, to the 13th century. That is, we read at the beginning of the 3rd volume of the book "The History of Azerbaijani Literature", "Due to some historical and political reasons, for many centuries first Arabic (under the Caliphate) and then Persian reigned in Azerbaijan, in official circles and hence, in written literature as well, foreign languages dominated the vernacular. In the flow of the centennials of the historical past, even the ruling dynasties of Turkic origin most often acted from this perspective, in "royal" courts and residences interaction was carried out in a foreign language, at schools and madrasas education was performed in Arabic and Persian" [6, p. 6].

Nevertheless, beginning from the early 13th century due to the Mongolian raids, the oral Literary Azerbaijani began to be converted to the written language too. Yet, Arabic and Persian remained to be the language of science, culture, literature, religion in the entire region. And up to the 13th century the impact of these languages, which had established their standards already, was enormously great. That is, our vernacular, which must have possessed also the written literary form by the 7th century, was deprived of the written literary language after the 7th century, i. e. following the Arabs' invasion and this written literary language began to reappear only beginning from the late 13th century and in this period, as we have already mentioned, was influenced by Arabic and Persian, which had already been enjoying great prestige in the region. That is why, academician Tofig Hajiyev, who took into account these facts and others, wrote when appraising the 13th century Literary Azerbaijani, "In the new stage, which had already begun since the 13th century, a strong flow of vocabulary from Arabic and Persian into our Turkish manifests itself" [7, p. 131]. However, Tofig Hajiyev, who gave an appropriate

appraisal of the 13th century and the further period of our literary language history, characterized that period as follows, "Thus, there was a process of acquisition and privatization of the borrowings by our Turkish. Both the popular language and literary language were challenged. The facts indicate that our Turkish managed the process nobly. As borrowings had penetrated also the people's interaction, they failed to avert the literary language from the course of national development. The national Literary Azerbaijani continued its development derived from "The Book of Dede Korkut" adapting it to the new historical context" [7, p. 131]. So, in spite of all kinds of deprivations, our people had been exposed to with the Mongols' arrival in Azerbaijan, our vernacular, which moved into a new historical period, began to yield its fruit already by the end of that century. In other words, already beginning from the late 13th century, our poets began to write works in our vernacular as well. Though controversial, the researchers suggest that Hasanoghlu, the founder of our written vernacular literature, died in about 1260 [8]. So, if we assume that Hasanoghlu wrote these poems not by the end of his life, but in the middle of his life, as we see, though controversial, we can also claim that our vernacular literature began its formation even in the 20s–30s of the 13th century.

As it is obvious, we have inherited Hasanoghlu's three matlas "Took away my soul…", "How are you, oh, you my white-faced…", "If only i knew…" in our vernacular and a ghazal with the radeef "Che konem?". In general, in accordance with the information obtained from the tazkirahs, Hasanoghlu was one of the great poets and Sufis of his time, accomplished diwans in the vernacular and Persian, wrote poems in Aruz and syllabic meters. Hasanoghlu's three surviving ghazals are very interesting from the stylistic and poetic points of view. Since, even his first ghazal differs from the next two both for its lexis and poetic features. As for its lexis, academician Tofig Hajiyev wrote when speaking of the first and second ghazals, "Let us focus on the vocabulary of Hasanoghlu's two available ghazals from the 13th century. There are a hundred words in the language of the ghazals. Out of them 59 are Turkic, 41 are Arabic and Persian words…

As the ghazal "Took Away My Soul…" is the form of a mulamma poem, and as the first lines of the couplets are in Turkic and the second line is in Persian, only the words of the first lines were estimated. The ratio of the Turkish and Arabic-Persian words varies in the ghazals. In the ghazal "Took away my soul…" out of 47 words 20 are Turkish, 27 are Arabic and Persian – those in Turkish constitutes 42,5% of the vocabulary. In the ghazal "How are you, oh, my white-faced…"out of 68 words, all in all 16 are Arabic and Persian – Turkish constitutes 76,5% of the general vocabulary. As a whole, in both the ghazals 59 per cent of the vocabulary is in Turkish" [7, p. 131–132]. According to the research conducted by us, the Arabic words used in the ghazal "Took away my soul…" are as follows,

QƏMƏR (gamar) – originates from the word "qəmərun" (gamarun) (قَمَرٌ) in Arabic and means "moon" [9, p. 421].

ŞAHİD (shahid) – is şahidun (shahidun) (شاهد) in Arabic and has "əşhədun" (ashadun), "şuhədun" (shuhadun), "şuhudun" (shuhudun) forms. It means "witness", "observer" [9, p. 105].

SÜRAHİ (surahi) – in ancient Arabic dictionaries the word "sürah" (surah) (صراح) means "pure, genuine wine". The word "sürahi" (surahi) derived from this word means "a water or wine glass with a long neck" [10, p. 577].

ƏHMƏR (ahmar) – is "əhməru" (ahmaru) (احمر) in Arabic and "həmrau" (hamrau) in feminine gender, gets the form "humrun" in the plural and means "red" [11, p. 230].

ZAMAN – originates from (زمن) "zəmənun" (zamanun) in Arabic with its plural as "əzmanun" (azmanun). It means "time" [11, p. 41].

KASİD – the word "kasidun" (كاسد) originates from the Arabic "kəsədə" (kasada) and means "a weak passive trade that doesn't work, doesn't sell" [9, p. 460].

QİYMƏT (giymat) – this word, which is "qıymətun" (giymatun) (قيمة) in Arabic, expresses the meanings "value", "price", "worth", "good feature" [9, p. 434].

XİSLƏT (khislat) – is "xəslətun" (khaslatun) (خصلة) in Arabic with "xısalun" (khisalun) in the plural. It means "quality", "feature", "character", "nature", "line", "a wise rule" [12, p. 281].

ƏNBƏR (anbar) – is "ənbərun" (anbarun) (عنبر) in Arabic, means "a substance derived from the stomach of the seafish with a pleasant scent" (like a cachalot), "a pleasant scent", "aroma" as a hint at the hair of a beautiful girl [13]. العنبر حيوان بحريّ is the manure of the sea animal. مِّن رَوثُ دابّةٍ بحريّة is a whale-type sea animal [13].

MƏCMƏR (majmar) – is "micməratun" (mijmaratun) (مجمر) in Arabic with its plural as "məcamiru" (majamiru). It means "brazier", "censer" [12, p. 169].

ƏZƏL (azal) – is "əzəlun" (azalun) (أزل) in Arabic and becomes "azalun" in the plural, and means "eternity" [12, p. 37].

SURƏT (surat) – is "suratun" (صورة) in Arabic with its plural as "suvarun", and means "appearance", "view", "image", "picture", "painting", "description", "imagination", "portrait", "figure", "statue" [9, p. 147].

MƏ'Nİ (ma'ni) – is "mə'niyyun" (ma'niyyun) (معني) in Arabic and means "the indicated", "the given", "the present", "the intended", "the engaged", "interesting" [9, p. 272].

DƏFTƏR (daftar) – is "dəftərun" (دفتر) in Arabic with "dəfatiru" in the plural, and means "copy-book", "note-book" [12, p. 324].

VƏLİ (vali) – is "valiyyun" (ولي) in Arabic and "auliyau" (övliya) in the plural, means "close", "dear", "guardian", "protector", "proprietary", "saint", "friend" [9, p. 796].

SADİQ – is "sadiqun" (صادق) in Arabic, expresses the meanings "the one, who speaks the truth", "sincere", "faithful", "devoted", "strong" [9, p. 124].

We would also like to express our attitude towards another issue associated with the language of this ghazal. That is, the researchers usually suggest that this ghazal by Hasanoghlu is more perfect than his other two ghazals discovered later. We mainly ascribe that to the abundance of Arabic words in the language of this ghazal. Academician Tofig Hajiyev associates the abundance of the Arabic lexis in this poem with the meter, Aruz. Speaking of Hasanoghlu's poetry in general, he wrote, "… on the one hand, this is associated with the fact that Hasanoghlu's poems are in Aruz, it is a pure written literary lexis" [7, p. 133].

The 13ᵗʰ century is the time that witnessed a new period in our literature and language history – the beginning of our classic vernacular poetry. It is true that although the literary-artistic and linguistic scene of this period is not represented by numerous works, yet they differ from one another to a certain extent in both their literary-artistic-poetic and linguistic features. Academician Tofig Hajiyev, who took into account this stylistic and linguistic distinction, wrote appraising these problems, "Just from the very first written pieces the signs of stylistic distinctions are obvious. The existence of a written monument is a valuable piece of news – phenomenon; likewise, the fact of the systematization of the language material according to genre, metre, theme is of an identical importance. It is these factors that identify the richness in the depth of the popular language; every word, every expression, and every grammatical pattern is revealed with an aspiration, induced by a metaphor or simile. The diction that we cannot see in the ghazal, we find in the form of mathnawi or the one that is absent in them we observe in the genres of goshma or bayati" [7, p. 164]. Along with Hasanoghlu's available three ghazals, this statement is proved by the language of the other 13ᵗʰ century monuments – the monuments "Dastani-Ahmad Harami" and Ali's "Gisseyi Yusif" as well. However, while these statements are true, there is no escaping the fact that though our poetry formed in a classical style beginning from that century started to appear also in our vernacular, the quantity of the Arabic lexis concurrently increased in our vernacular. Academician Tofig Hajiyev was right to point out, "The new stage, which began from the 13ᵗʰ century, manifests itself in the strong flow of vocabulary from Arabic and Persian into our Turkish" [7, p. 131]. This is also the case in the language of the monuments "Dastani-Ahmad Harami" and Ali's "Gisseyi Yusif". Yet, it is also true that in the work "Dastani-Ahmad Harami" the frequency of Arabic words varies. That is, in other words, the number and complexity of Arabic lexis in the *Foreword* and *Introduction* differ from those in the majlises: the Arabic words are more in number and semantically more complex in the *Introduction*, while in the majlises they are fewer in number and semantically simpler. Naturally, this is associated with the fact that this brief *Introduction*, in other words, minajat and nat are dedicated to Allah the Almighty and His Prophet (pbuh).

Naturally, the Arabic lexis used in "Dastani-Ahmad Harami" is very colourful: *hesab* 'account, arithmetic, calculation', *silah* 'weapon', *məqam (magma)* 'point', *qəza (gaza)* 'accident', *fitnə (fitna)* 'intrigue', *hal* 'case, state', *əzm (azm)* 'determination', *vəsf (vasf)* 'glorification', *möhkəm (mohkam)* 'solid', *şəhər (shahar)* 'city', *lətif (latif)* 'melodious', *xəzinə (khazina)* 'treasure', *memar* 'architect', *münəqqaş (munaggash)* 'ornamented, patterned', *əfsun (afsun)* 'witchcraft', *səhhar (sahhar)* 'enchanter', *tamam* 'complete', *xətt (khatt)* 'line', *rəqəm (ragam)* 'number', *sehr* 'miracle', *mehr*

'marriage', *şövq (shovg)* 'ardour, passion', *şölə (shola)* 'radiance', *fəth (fath)* 'conquest', *tədbir (tadbir)* 'measure; event', *təqdir (tagdir)* 'estimation', *qərar (garar)* 'decision', *intizar* 'anticipation', *mənzil (manzil)* 'flat', *məlum (malum)* 'known', *həzər (hazar)* 'fear, misgiving', *nərə (nara)* 'roaring', *ömr (omr)* 'life', *macal (majal)* 'chance', *filhal* 'immediately', *nəzər (nazar)* 'glance', *fikir* 'thought', *məşğul (mashghul)* 'busy', *zikr* 'praying', *təəccüb (taajjub)* 'surprise', *əcayib (ajayib)* 'eccentric', *kərim (karim)* 'generous, gracious', *qüdrət (gudrat)* 'might', *hikmət (hikmat)* 'wisdom', *nur* 'light', *aləm (alam)* 'world, realm', *məşriq (mashrig)* 'east', *cümlə (jumla)* 'sentence', *xəlq (kahlg)* 'people', *vəhşi (vahshi)* 'wild', *tüyur (tuyur)* 'birds', *cin (jin)* 'boggy', *xəyal (khayal)* 'daydream, fancy', *vəzir (vazir)* 'wazir', *şükür (shukur)* 'gratitude', *adəm (adam)* 'human being', *müşkil (mushkul)* 'challenging', *dəftər (daftar)* 'notebook', *əzbər (azbar)* 'by heart', *lütf (lutf)* 'favour', *məclis (majlis)* 'gathering', etc.

So, as it is obvious, as a result of socio-political-literary-scientific processes, beginning from the 13th century, the Arabic language influenced our language in one sense or another, and since that time the Arabic lexicon had started to prevail in our language in number. It should also be noted that this process evolved until approximately the 16th century. From this point of view, it is impossible to deny this fact, to ignore the presence of the Arabic lexicon in our language whatever reason there may be. However, it is curious that sometimes our researchers treat this process with jealousy, try to diminish the presence of the Arabic lexis in our language, its significance and its quantitative abundance. Yet, academician Tofig Hajiyev treated this issue from quite another angle, "It turns out that in this period (here the author implies the 13th century – *S. S.*) the Arabic and Persian words couldn't yet undermine the position of the Turkic words which they were to replace and oust from literary and everyday interaction in the time to come; as Arabic and Persian were considered the state language in Azerbaijan, they politically patronized their own words that penetrated our language and kept down the synonyms surviving as the tribal relics by holding their position in that synonymic range. Having penetrated our language after the formation of the national unity, these words seem young and promising" [7, p. 167].

When considering the language of the monuments "Dastani-Ahmad Harami" and Ali's "Gisseyi Yusif", we can see that the Arabic lexis used here is indeed "young and promising" as formulated by academician Tofig Hajiyev. When substantiating this statement we can also say that the Arabic lexis used in our 13th-century literary language is really young and lacks semantic variation yet, as having been used almost for the first time in our literary language history in general. As for the explanation of the word "promising", it can be pointed out that the great majority of the above-presented Arabic lexicon that entered our language through the work "Dastani-Ahmad Harami" have been used in our language up to present. It is curious that the "young and promising" Arabic lexis encountered in the language of "Dastani-Ahmad Harami" continues to be used in our language today while a great part of the Arabic lexis that entered our language later became archaic right in the very Middle Ages. In this sense, the Arabic lexicon used in the language of the poems "Dastani-Ahmad Harami" and Ali's "Gisseyi Yusif", the first surviving pieces of our literary language and our literature in the vernacular is the lexis distinguished by its peculiarities – simplicity, semantics and most importantly, its introduction into the everyday language.

Thus, these lexical units themselves already indicate the introduction of a new tradition, classic bookish tradition into our literature, language and culture. In other words, following Hasanoghlu's ghazal, the impact of the classical Eastern written literature has been introduced into our literature. This fact manifests itself also in the natural linguistic features; in this sense, irrespective of its genre, content and even meter, the Arabic lexis began to prevail in our written literature. And this impact was already not the oral influence of the Arabic, but appeared to be the impact of its written branch.

Actually, beginning from the 13th century our poets already started writing also in the native language, presenting the entire beauty of this language. Through this fact they also proved that Azerbaijani did not lag behind the Arabic and Persian languages, and that Azerbaijani was "riding" too close to Arabic and Persian. Nevertheless, beginning from that period the Arabic lexis also played an important part in our language, without this lexis it is impossible to imagine the wholeness, perfection, excellence, beauty of our language.

"Gazi Burhan Uddin is one of the poets who raised the banner of poetry in the 14th century and created hundreds of art miracles in the Azerbaijani language" [6, p. 195]. According to the sources,

Gazi Burhan Uddin was of an outstanding family of his time, got a perfect education for his time and lived in Arabic countries for a long time. That is why, he had a perfect Arabic. "While holding a sword in one hand he … was using a pen in the other, wrote such scientific books as "Tarjihit-tozih" (The Advantage of the Explanations), "Exirus-seadat fi asraril-ibadat" (The Remedy of Happiness in the Mysteries of Prayers) in Arabic, composed affectionate songs exciting the souls…" [6, pp. 196–197]. "Although the sources mention his poems in Arabic and Persian, his available "Divan" is in Azerbaijani" [6, p. 197; 14].

Yes, Gazi Burhan Uddin is, indeed, our first poet who accomplished "Diwan" in our native language. However, it is in this very "Diwan" that there are a sufficient number of Arabic words. It is true that if we accept the idea that there is no language in the world which consists of only its own words, then this thesis won't seem so strange to us. Yet, it is also true that the first Arabic words that existed in our language, especially used in our language in the period of its first formation were not ordinary lexical units, but were the words that functionally governed the language and left some trace in it. In general, why did these words enter our language? In other words, what necessitated the use of these words in our language?

The researchers associate the use of foreign words in the language with two factors: 1) the socio-political-literary impact of the period, 2) the process of archaization of the national words in the language – the process derived from these factors. That is, as the word that entered the language through the socio-political-literary impact of the period, is usually more flexible and somewhat universal, it is capable of replacing the national words in the language. From this point of view, naturally, the Azerbaijani language is not an exception. Also, it is clear that this process concerns not only the oral language, but also the written one. And in the written language this process is accompanied by the taste, literacy of each poet, etc.; consequently, these words acquire a particular nature in the literary creativity of each poet. From this point of view, Gazi Burhan Uddin's creative activity is not an exception. As we have noted, Gazi Burhan Uddin is our first poet who accomplished a diwan both in Azerbaijani literature and in Turkic literature as a whole. In other words, while we first encounter the Azerbaijani language formed in a classical style with all its colours, breadth, colourfulness of its semantics in Gazi Burhan Uddin's "Diwan", the lexical units, words borrowed from Arabic first enter our language and literature widely through Gazi Burhan Uddin's literary activity. In this sense, according to the facts known to us so far and the sources we have availed so far, Gazi Burhan Uddin is our first poet who made an extensive use of Arabic lexis. From this point of view, what kind of picture do we encounter while considering Gazi Burhan Uddin's literary creativity? We encounter the picture that although Gazi Burhan Uddin made use of Arabic lexical units, Arabic words in his poetry in accordance with the requirements of the classic bookish style, classic literature, diwan literature, the Aruz meter, he was not capable of selecting, sorting out these words, but used those lexical units which suited the intended meaning. In this sense, naturally, in his poetry we also encounter some words difficult to understand, and sometimes peculiar only to his poetry and almost not to be encountered further in any poetry or language of any of our poets, alongside with the Arabic words that we use in our ordinary everyday speech and that have already acquired the right to citizenship in our language since the 13th–14th centuries. In this sense, one can even go forward and move ahead to express the following thesis: what makes the Arabisms, the Arab words that began to be used in our language extensively first in Gazi Burhan Uddin's poetry, different from the Arabic words in Fuzuli's poetry that reached their destination from the point of view of frequency being semantically unwrapped with all their essence? In reply to this question, first of all, one should say that when considering these words, Gazi Burhan Uddin did not have a chance to select, sort out, while Fuzuli treated each of these words with all their specifications.

In literature, our poetry and linguistic history the splendid position of Nasimi, who lived and wrote his poetry after Gazi Burhan Uddin, is naturally defined also by his attitude towards the Arabic borrowings [15]. That is, no matter how simple Nasimi's language seemed if compared with that of Fuzuli, the Arabic words used in Nasimi's language happened to grant some grandeur, brightness, philosophical content, goal to his language. Hence, he was distinguished from the poets preceding him, not only by the vernacular, but also by the capacity the Arabic words brought. The researches show that Nasimi is a poet seriously bound to the written Arabic, along with the oral Arabic language

and one can broadly perceive the impact of the written Arabic language on his poetry, along with oral Arabic.

So, when speaking of Nasimi's attitude towards the Arabic borrowings, one can mainly classify them as follows, 1) The simple lexis borrowed from Arabic; 2) The lexis associated with the Holy Kor'an and religious thought; 3) The lexis related to the philosophical movement 'Hurufism'. Naturally, this is a relative division. Nasimi's poetry is such kind of literary creativity that it would seem a mistake to ascribe each provision of this division to his individual works only. That is, in other words, in a ghazal by him one can encounter both the simple lexis and the citations from the Holy Kor'an as well as the terms related to Hurufism. However, possibly one can also encounter any item of the above-indicated division in his poetry sometimes more and sometimes less. That is, it is possible that the citations from the Kor'an may prevail in one of his ghazals, while in another the terms related to Hurufism may constitute the majority. Yet, naturally, all these religious-philosophical terms, words, more often the simple, ordinary Arabic borrowings, also the ordinary Azerbaijani words of Turkic origin are interwoven into one another in such a way that these words also have quite another place, status in Nasimi's poetry.

Nasimi is our first poet who made a conscious use of Arabisms in his vernacular poetry, standardized his language by applying the Arabic terms, Arabic lexis to his poetry with all their shades, turned Azerbaijani into the language of poetry along with Arabic and Persian and laid the foundations for the philosophic poem in the Turkic Eastern literature. However, when comparing the languages of Nasimi and Fuzuli, we face with very interesting and original phenomena. It is known that Nasimi's language is richer in the Kor'anic verses, Kor'anic expressions, Hurufi terms. Nevertheless, Nasimi's language seems to the reader simpler and more understandable. Whereas, Fuzuli's language is not that rich in the Kor'anic verses, Hurufi and other religious terms that we see in Nasimi's language. However, the modern reader understands Fuzuli's language with less ease. Naturally, this fact has a special interpretation. That is, Nasimi knew the ways to raise Azerbaijani to the level of the Eastern languages, to standardize it and saw the possibility of doing it through the very Arabisms. It is curious that the poets who came after Nasimi such as Kishwari, Habibi, while not enjoying the same talent as that of Nasimi, anyway did not ignore the language founded through Arabisms, that were standardized and enriched, philosophized by Nasimi, maintained and developed this tradition in their poetry one way or another, more or less. However, it is only owing to his own talent in the 16th century that Fuzuli raised Azerbaijani to quite a new stage making use of Arabisms as well. In this sense, the place of Arabisms in the history of the Azerbaijani language as a whole is very remarkable and significant.

What makes Nasimi's language simple in comparison to that of Fuzuli? Why is Nasimi's language simple despite its more boundedness to Hurufi terms, Hurufi concepts, philosophical thought as we have already stated above? We think, there is one reason for it. No matter how much Nasimi used Arabisms, Arabic words, this language is actually more understandable, as it is richer in simple Arabic lexis, is accepted and understood by all and somehow interprets Nasimi's language sometimes embraced by the terminology hard to understand. Actually it is the terms associated with Hurufism and religion that make Nasimi's language hard to understand, after understanding them the reader understands Nasimi's ideas; whereas, in Fuzuli's case the situation is quite different. That is, in Fuzuli even after understanding the meaning of individual words, it is not that easy to understand the essence of Fuzuli's idea. Since, Fuzuli's word is more complex and more figurative. Actually, these issues were tackled by professor Tarlan Guliyev rather differently. That is, he wrote, "The stages passed by the truth searcher in search of the truth, i. e. in the journeys of shariat, tarigat, marifat and hagigat Nasimi manages to rise only to the second stage, i. e. the stage of tarigat" [16, p. 43]. If we ever happen to comment on professor Tarlan Guliyev's brief thesis, we'll have to state that every Sufi, every owner of [irfan] knowledge and the poet who reflects the knowledge [irfan] in his poetry passes through these four paths: shariat, tarigat, marifat, hagigat. According to professor Tarlan Guliyev, Nasimi is at the stage of tarigat, while Fuzuli is at a higher stage, the stage of marifat. In this sense, though Nasimi's poetry was associated with tarigat and the terms associated with tarigat bring complexity to his poetry, anyway the stage of marifat by itself being as a whole more complex than tarigat, Fuzuli's language is less understandable and more complex than that of Nasimi. So, we should also note that along with tarigat and religious lexis irfani thinking, irfani lexis are among the factors influencing the language

and enriching it with Arabisms, Arabic lexis, which we can clearly see in the poetry of our great genii like Nasimi and Fuzuli, as well as our other poets. It seems to us that, as I said, the simplicity and complexity of the poet's language depends on his attitude towards irfan, the degree of his use of irfan lexis. That is, in case ordinary Arabic words sometimes take part in the praise of the worldly love, they look simple, but if they take part in the praise of an irfani love, in the glorification of irfan, they look less understandable.

Naturally, the 14th–15th-century literary language picture is not restricted to Nasimi's language. No matter how much leading capacity Nasimi's language possessed in these centuries and reflected the literary language scene of his period, century, anyway along with Nasimi, such Azerbaijani poets as Hagigi, Khalili, Hamidi, Hidayat, Gulshani, Kishvari also took an active part in the development of the literary language, and Arabic lexical units were also extensively used in their language. Although from the point of view of the use of Arabisms in the language they followed the traditions established by Nasimi, yet they had their own way and led to the formation of various shades of the use of Arabisms in Literary Azerbaijani.

The Arabic lexical units were present in the language of the works formed in the style of folklore alongside with the classical bookish style in our 16th-century language, had some role in the formation of their literary images as well. In this sense, one can cite the language of the works of our great poet Shah Ismayil Khatai, who integrated both the classical bookish and folklore styles in his poetry, as an example to what we have pointed out [9]. That is, while the Arabic and Persian words are attracting attention with their abundance in the branch of the classical bookish style of Shah Ismayil Khatai's poetry, we sometimes encounter these Arabic expressions in his works written in folklore style as well which indicates how relative is the division of the literary language into the branches of classical bookish style and folklore style. For, in the poetry of our great *ustad*[1] Shah Ismayil Khatai we clearly see the integration of both the styles in the person of one individual, in the image of one creative person, the poet's success in both the styles, and the absence of contradiction between these styles, they do not hinder one another either. Thus, one can clearly observe the unity of both the branches of the 16th-century Azerbaijani literary language in Shah Ismayil Khatayi's works.

According to the studies of the researchers on Azerbaijani literary language, along with other features, the 16th-century Azerbaijani literary language was distinguished from the language of the preceding centuries more often by the stylistic variations; and in the formation, development of all these stylistic variations, as well as their distinction from one another Arabisms are of great importance, "First in this period fiction is divided into more colourful forms and genres, whereas the literary language got clustered into its own internal styles" [17, p. 86]. If we consider the literary genres in circulation in the 16th-century Azerbaijani literature, we can see that in that century individual genres reached the peak of their development in the persons of such poets as Basiri, Habibi, Khatai, Fuzuli, Sururi, Shahi, Hagiri, Rahmati, having developed at a very high speed. That is, in that century while the ghazal was the leading form of poetry, the other forms of poetry – mathnawi, gasida, mukhammas, takhmis, murabbe, mustazad, rubai and others also accompanied it and played an important part in the formation of idiostyles of individual writers.

In the range of these genres, as it is known, the genre of ghazal was more active. That is, for instance, even if a poet did not write takhmis, murabbe and so on, he was sure to write a ghazal, try his talent in this genre. In this sense, in the literary works of such 16th-century poets as Basiri, Habibi, Khatai, Sururi, Shahi, Hagiri, Rahmati, Tufeyli, Hafiz, Khatib Tabrizi, Zamiri, Shamsi Baghdadi, Khurrami, Zehni Baghdadi, Elmi Baghdadi, Kalai, among whom there are some whose names are known to us from the pages of our literary history, others' works reached us, and some poets' works did not survive, but are available only in fragments, we are sure to encounter the genre of ghazal, and see that they created wonderful works in this genre. When considering the genre of ghazal in these poets' works, we actually witness it "getting somehow popular", and see that, as some researchers suggest, the ghazal was closer to the people if compared with nat, minacat, gasida. At this point, without delving into the literary issues, one can simply say that as our poets addressed the genre of ghazal more often in the literary process in the 13th–16th centuries, they managed to "tame" this genre

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[1] A mentor, guide.

more in our literature and language history; consequently, the ghazal got more popular from both the literary and linguistic points of view. Naturally, this popularization process manifested itself in the linguistic area too, and although this genre made a lavish use of Arabic and Persian words, in the 16th century it became dearer, did not seem alien to our people. It is owing to this very closeness that the Arabic words used in the language of this genre do not seem alien to us either, that they impress as if they were native words used in our language and literature for many centuries.

In fact, almost 70–80% of the lexis of the genre of ghazal shows similarity with the lexis of gasida, nat, minacat and other genres. Naturally, it cannot be otherwise. Since, the source of all these genres is common, i. e. Arabic literature and the source of their lexical units is single – Arabic. Also, the meter demanding the abundance of these words in these genres is also identical – Aruz. In this sense, making a sharp distinction among the languages of these genres from the point of view of the frequency of the Arabic lexical units, we think, does not seem that logical. Since, sometimes among the genres of nat, minajat, gasida, etc. we happen to see the simple lexis used by the genre of ghazal; likewise, in ghazals one can also encounter the lexis hard to understand which is peculiar to nat, minajat, gasida. And we clearly see all the above-stated in the works of our great 16th-century state figure and poet Shah Ismayil Khatai. The reason for our reference to Shah Ismayil's works is the fact that in his poetry we happen to find almost all genres of our medieval poetry. Since, alongside with ghazals, in Shah Ismayil Khatai's works we encounter tarjibands, gasidas, murabbes, mathnawis, even gitas and tekbeyts, as well as the works written in the syllabic meter – goshmas, varsaghs, garaylis, etc. In this sense, Shah Ismayil Khatai is one of our men of art whose literary works have provided most material from the perspectives of stylistic-genre variety and within this variety who has most addressed the Arabic lexical units.

The 16th-century literary Azerbaijani is the highest stage of the Medieval Azerbaijani literary language. In that century, like any other leading languages of the East, Literary Azerbaijani was turning into literary, scientific, etc. languages, also expanded further its sociability, its role of serving as a means of communication, – it even got onto the external arena – turned into the means of interstate communication, reached the highest stage of its development from the perspectives of both the content and meaning. Naturally, the Arabic lexical units, Arabisms which it had incorporated in its word stock, were of great importance in its development and appearance on a large arena in all spheres. In general, in both the Middle Ages – 13th–16th centuries and the following centuries we do not classify the lexicon of the Azerbaijani literary language as national and foreign words, but recognize the language as a whole, one single being, identify the content, essence, meaning and importance of the national and foreign words in language, do not consider one of them to be of lower status and the other superior, we would like to state that both of them have played an important part in the essence of Azerbaijani literary language and that they were interdependent, served literary Azerbaijani identically, equally. That is, any Arabic words used in our language have served sociability of our language in all spheres as much as our national words, in this sense have not lagged behind our national words. "The leading language of the 13th–16th centuries is the classical – bookish language. In this language the entire picture of the lexical composition is revealed. Both the national lexis and borrowings are concentrated here at the level of a literary language" [10, p. 249]. We think, in this sense, one cannot deny or negate the merits of the Arabic lexical units in the acquisition of very extensive literary, scientific, communicative qualities of the 16th-century Literary Azerbaijani.

While the 16th century is the peak of the Medieval Azerbaijani literary language, Fuzuli's language is the most perfect example of this language. Fuzuli sees the world through the eyes of high end philosopher [3, p. 15].

Fuzuli's language and in general, the 16th-century Azerbaijani literary language, is, naturally, first of all, characterized as the language of styles. The studies also indicate it, "… we see the lavish use of the Arabic and Persian words, constructions in the language of the pieces of prose with saj, minajaats, religious poems (nafas), scientific comments, risalas, letters in the 16th century" [17, p. 288]. As for the variety of the use of styles and genres, Fuzuli's language is the most leading piece of creativity of the 16th century. That is, among his literary works, along with ghazal, gasida, mukhammas, mathnawi, takhmis, murabbe, we also encounter the pieces of prose. All these works are associated with the inherent linguistic features. That is, depending on the genre, in each of these genres the frequency of

the use of the Arabic lexical units can also vary. However, we think that among these genres it is, first of all, the language of his works of prose that incorporate the most interesting linguistic features of the use of the Arabic lexical units from the quantitative and qualitative perspectives.

Fuzuli was the product of his own period. That is, he was a well-educated man of his time who acquired all the Eastern languages and sciences of his period. Also, both his art and environment were demanding from him the width of thinking and the mastery of the main languages of his period, environment. In this sense, judging from that environment we can say that Fuzuli was knowledgeable of the secrets of his mother tongue, and equally aware of the Arabic. So, such an extensive use of the Arabic lexical units by him, the features of the Arabic language should seem quite natural. That is, what we actually imply is Fuzuli's use of vernacular features in his language was naturally extensive and boundless; likewise, there were not any restrictions in his use of the materials of the Arabic language either. In this sense, naturally, one more feature was supposed to manifest itself in his literary works: i. e. some Turkic words used in Fuzuli's language in the 16th century became archaic; likewise, the great majority of the Arabic words used in his language were supposed to become archaic too. And in fact, the great majority of the Arabic words used in Fuzuli's language are not used in our modern language. "Fuzuli has thousands of Arabic, Persian words that are not understood today: *taarruz* 'assault'*, məsaba (masaba)* 'venue'*, tərəssüd (tarassud)* 'gaze'*, inkhirat* 'launching smth new'*, müstəham (mustaham)* 'suspicious'*, istid'a* 'kind request'*, man* 'shortcoming'" [7, p. 301].

Thus, Fuzuli is the gigantic wordsmith from the point of view of literary-artistic creativity. Likewise, he is a great artist from the point of view of linguistic creativity. At the same time, he is the great man of power in the use of the native language and all its potentials. Likewise, in the use of the Arabic language – his second mother tongue, he is equally splendid. That is, even sometimes the complicated grammar of Arabic is revealed through his creativity in the context of the Turkish language, as well as the features of the quantity and quality of the Arabic words have been revealed through him in the context of the Turkish language with all their power, "…the Arabic words in some cases belong to the regular and "broken" plural of the nouns, *ismi fail* and *ismi mafuls*, to different *bab*s of verbs consisting of three root consonants: *mövt-əmvat (movt-amvat)* 'death-deaths'*, aşiq-üşşaq (ashig-usshag)* 'lover-lovers'*, vəhşi-vühuş (vahshi-vuhush)* 'beast-beasts'*, təslim-müsəlləm (taslim-musallam)* 'submission – the submitted'*, vəqf-mövquf (vagf-movguf)* 'bestowed property – the one which has been bestowed'*, mövc-əmvac-təməvvüc (movj-amvaj-tamavvuj)* 'wave-waves-waving', etc. While the ordinary readers of that period understood the words *dərs (dars)* 'lesson'*, dəqiq (dagig)* 'precise'*, bəhs (bahs)* 'discussion', they most probably failed to understand their plural forms *mədaric (madarij)* 'lessons, styles, ways'*, dəqayiq (dagayig)* 'minutes, delicate actions'*, məbahis (mabahis)* 'discussions; themes' or the construction *ədnayi-məratib (adnayi-maratib)* 'low-level' consisting of the plural forms of the words *dəni (dani)* 'low' and *mərtəbə (martaba)* 'level, degree' [17, p. 298]. From this point of view, we almost have no other poet equal to Fuzuli in our history of literary language. The quantity and quality of Fuzuli's use of Arabic lexical units is so marvelous that if we could express it half-jokingly and half seriously, perhaps the great majority of the Arabs themselves did not know most of the Arabic lexical units used by him, in other words, were not aware of these words. They were known only to some strata of intelligentsia, scholars, poets, and distinguished people.

Conclusion

So, when speaking of the quantitative and qualitative features of the Arabic lexical units used in the 13th–16th century Literary Azerbaijani, we can also say that the Arabic lexical units that entered our language as a result of the socio-political-literary impact of the period beginning from these centuries, have already turned into an individual integral part of our language and received the right to citizenship in our language.

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