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(Baku, Azerbaijan) *q.abbasova@mail.ru***TYPES OF FIGURATIVE LANGUAGE IN GASIM BAY ZAKIR'S POETRY**

*Gasim bay Zakir is an outstanding poet, the founder of public satire, an educator, the successor and follower of Ashiq poetry in the XIX century. The poet is a worthy follower of the advanced traditions of Azerbaijani classical literature, he greatly enriched its content, created valuable works by exposing injustice, social inequality, bad morals of the exploiting classes, and the arbitrariness of foreign invaders. G. Zakir's legacy on literary is known the treasury of Azerbaijani literature as a person opened a new stage in the history of the development of its realist branch. Accurate realistic details, social, historical, even political chronicle of concrete reality is form a system in Zakir's poetry. Zakir's satires are important in terms of describing the current problems of the time. The artist tried to figuratively summarize many typical features of Azerbaijani people's life, made criticizing and exposing the morals and behavior of the authorities and the filth of the era the important requirement of poetry. Gasim bay Zakir benefited from examples of oral folk literature while writing his lyrical poems. Benefiting from folk literature has made his poems more readable and vivid. His works in garayly and bayati are so close to examples of folk literature with the same name and it is very difficult to distinguish them from each other. There is a deep closeness of poet's goshmas, garayly and tajnisis with the folk literature, therefore the spirit of the people is felt in them. In this respect, his work resonates with Vagif's lyrics. High examples of figurative words were used with skill in Zakir's creative activity. This poet knowing classical poetry very well, used strong similes, metaphors, epithets, contrasts which were figurative source for the poets came after him.*

**Key words:** *G.Zakir, satire, realistic detail, types of figurative language, poetic characteristic, poetic language.*

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(Баку, Азербайджан) *q.abbasova@mail.ru***ТИПИ ФІГУРАТИВНОЇ МОВИ В ПОЕЗІЇ ГАСИМ БЕЙ ЗАКІРА**

*Гасім бей Закір – видатний поет, основоположник суспільної сатири, просвітитель, продовжувач і послідовник ашикської поезії XIX ст. Поет є гідним продовжувачем передових традицій азербайджанської класичної літератури, він значно збагатив її зміст, створив цінні твори, викриваючи несправедливість, соціальну нерівність, погану мораль експлуататорських класів, свавілля іноземних загарбників. Літературна спадщина Г. Закіра є відомою скарбницею азербайджанської літератури як особистості, яка відкрила новий етап в історії розвитку її реалістичної галузі. Влучні реалістичні деталі, соціальна, історична, навіть політична хроніка конкретної дійсності становлять систему в поезії Закіра. Сатири Закіра важливі з точки зору опису актуальних проблем часу. Художник намагався образно узагальнити багато характерних рис життя азербайджанського народу, зробив важливою вимогою поезії критику і викриття моралі та поведінки влади, бруду епохи. При написанні своїх ліричних віршів Гасім бай Закір користувався зразками усної народної словесності. Користь від народної літератури зробила його вірші читабельнішими та яскравішими. Його твори на гарайлі та баяти настільки близькі до однойменних зразків народної словесності, що їх дуже важко відрізнити один від одного. Відчувається глибока близькість поетових гошим, гарайлів і таджнісіс з народною словесністю, тому в них відчувається дух народу. У цьому його творчість перегукується з лірикою Вагіфа. Високі зразки образного слова вміло використані у творчій діяльності Закіра. Цей поет, добре знаючи класичну поезію, використовував сильні порівняння, метафори, епітети, контрасти, які були образним джерелом для поетів, що прийшли після нього.*

**Ключові слова:** *Г.Закір, сатира, реалістична деталь, типи образної мови, поетична характеристика, поетична мова.*

**Introduction.** Gasim bay Zakir is an outstanding poet, the founder of public satire, an educator, the successor and follower of Ashiq poetry in the

XIX century. The poet is a worthy follower of the advanced traditions of Azerbaijani classical literature, he greatly enriched its content, created valuable

works by exposing injustice, social inequality, bad morals of the exploiting classes, and the arbitrariness of foreign invaders. G. Zakir's legacy on literary is known the treasury of Azerbaijani literature as a person opened a new stage in the history of the development of its realist branch. In his poems, the types of figurative language and the possibilities of the figurative language were maximally displayed. From this point of view, rich forms of hyperbola, artistic contrast, artistic question, and repetitions have been used in the artist's poetry.

**The topicality of the problem.** Hyperbolas play an important role in G. Zakir's lyric poems. There is also a closeness between the artistic interjections in the poems of Nasimi, Khatai, Fuzuli, Vagif and in Zakir. Perfect examples of contrast can be found in G. Zakir's poetry. All the mentioned issues will be explained in detail in the article, and the artistry of the outstanding wordsmith will be discussed in detail.

Gasim bay Zakir's creative activity attracted a genius poet, Mirza Fatali Akhundzade. He appreciated the poet's creative activity on realism, the richness of content in his works. N. Narimanov called people to learn and know the poems of G. Zakir described the beautiful merits of mother tongue while he was fighting for the development of the Azerbaijani language and literature. Literary scholar F. Kocherli also regarded G. Zakir as the most sober and talented artist of his time.

**The purpose of the article** is to analyze the means of artistic expression in G. Zakir's lyric poems. For this, both the poet's works and researchers' opinions about these works were analyzed.

#### **Main part.**

### **1. Artistic reflection of satirical details in the G. Zakir's works**

After M.P. Vagif, G. Zakir is one of the most magnificent poets trying to raise the figurative language of Azerbaijan to a high level. He regarded the issue of language as a professional artist and considered it as a service of poetry and art to the people. The poet wrote his works in an figurative language understood by the people. That is why M.F. Akhundzade, F. Kocharli, A. Hagverdiyev, A. Shaig mentioned Zakir's name repeatedly when they were talking about the subtleties and beauties of the Azerbaijani language. The main characteristics, aspects, and poetic style of the literary-figurative language of Azerbaijan belonging to the first half of the 19th century are brilliantly reflected in the poet's work. G. Zakir has raised the figurative language of Azerbaijan to a new level, he was distinguished from the poets of that time with his satirical poems, goshmas, garaylies, which are full of content and form and make him take attention as a master artist.

The theme of satire rooted in real life, was raised to a higher level with Zakir's works written in the direction of fight against injustice and reflected the filth of the environment. Zakir's satires has not lost its importance in sharply criticizing and exposing slavery, ignorance and oppression. It is as if the era created this immortal artist to expose public filth.

M.F. Akhundzade looking for simplicity of thought and purity of language in poetry, saw two people at the beginning of the road leading to the dawn of national poetry. One of them was Vagif described realist poetry in all details and the other was G. Zakir realized the intervention of our poetry in the new social events of his time and took serious steps in this field. It was necessary to create a strong satire first in order for realism to be formed and perfected in poetry. From this point of view, he enlarged the limits of the realism founded by Vagif and assumed the role of a literary bridge between Vagif, Seyyid Azim and Sabir on the path of development towards critical realism. If M.F. Akhundzade was the founder of realism in drama, Gasim bay Zakir was the first great figure of the enlightener-realist tendency established in poetry. If Vagif's realism glorified beauty, Zakir's lyrics reflected the denial of filth with the power of the realism in poetic details. Zakir's poems and satires with public content are a clear example of confronting the era and time. Zakir's satires are an expression of the poet's attitude to the figurative word as well as a means of criticizing and exposing his opponents.

Accurate realistic details, social, historical, even political chronicle of concrete reality form a system in Zakir's works. Zakir's satires are valuable in terms of reflecting the current problems of the history. The artist tried to figuratively summarize many typical features of the Azerbaijani people's life, turns the important task of criticizing and exposing the morals and behavior of authorities and the filth of the time, into the main task of poetry. There are bitter tears in Zakir's smile. He could not keep a cold attitude to the events happened in front of his eyes. He fought to eliminate injustices, and on this way he encountered many obstacles:

*Polojenya nəqli ta olub möhkəm,  
Gərək bəy azalda zülmün dəmadəm,  
Dəxi də artırır bu əhli-sitəm,  
Yanında çalınan zurnayə bir bax* (Zakir, 2005: 58).

In his objections and denials, the position of the poet did not coincide with the interests and position of the people in the broad sense of the word, and on the contrary, he sometimes wrote that he is dissatisfied with obeyed to proprietors together with people and stated this expression "rəiyyətlə boyunduruq yoldaşı". Zakir does not oppose the concept of being

bay "as a public trouble", but to individuals called "bay" who defame the name. In his satire, the limits of exposure and the purpose of exposure are seen as the "weakness" and "limitation" of Zakir's realism only when measured by the well-known "Bolshevik aesthetics" criterion. When we approach these issues with new thinking, we see the opposite. Zakir does not oppose religion or Islam as a whole, but preachers who "harm Islam". His realism was far from the vulgar Bolshevik weakness of destroying a structure and creating a new one. There could be no talk of any progress without guiding the normal moral factor at the level of the individual and society for Zakir.

His realism served the ideal of moral evolution and gradual reform in any progress and that united him with the masters of satire and poetry before him. Since these were not taken into account, the true nature of Zakir's satire had not been understood. In his satire, there is no revolutionary denial of the previous tradition, there is an idea of the evolution of heritage, which is a factor served directly the formation of national consciousness.

Many things in the realistic lyrics of the Middle Ages reach their natural logical conclusion in the works of Vagif, and all of them in the realistic satire of Zakir. Although the local officials, bay and merchants, the colonial regime, the specific opportunities of that regime were given by name and surname, this detail can be generalized at the level of regularity and volume of satire in his work. The concept of the nation, which was far from the concept of class, was included in the general concept of enlightenment, and Zakir's satire met these requirements, so it was somehow combined with this concept.

The main protagonists of the public satires constituted the main component of Gasim bay Zakir's legacy were the hypocritical clerics, caterpillars, landlords, bay, khan and tsar's officials who divided Islam into sects, considered it just as a formal worship, reduced the morals and philosophy of Islam to the level of false dogma and superstition and turned religion, especially Syariah courts, into an obvious means of robbery. His satires named "Elat əhlinin tərifi və qazının əsl – nəsəbi haqqında", "Şuşa mollaları haqqında", "Qarabağ qazisinə", the poem named "Bax" is typical of Zakir's works exposing superstition. Expressions, characters, and symbols reflected in Zakir's satirical poems consisted entirely of concrete, realistic social details and described the situation in Karabakh at that time. An optimistic, democratic spirit is typical for Zakir's satire. The sarcasm, laughter, and tears here are infused with the anger and sadness of the people and the land. The poet wrote against the crisis of spirituality and mor-

ality in his poetical fables named "Dəvə və eşşək", "Qurd, çaqqal və şir", "İlan, dəvə, tısbəğa", "Tülkü və qurd", "Tısbəğa, qarğa, kəsəyən, ahu". Gasim Bay Zakir's poetry has a unique and individual position in the history of enlightened-realist poetry. In the 19th century, the greatest service before M.F.Akhundzade in the field of social renaissance and enlightened satire in the national consciousness and the purification of the national language belongs to Gasim Bay Zakir.

His friendship with M.F. Akhundzade and consulting with him on some issues also had an exceptional role in the formation of Zakir's realist thinking. G. Zakir's place in the evolution of Azerbaijani realist poetry and his service in the formation of our national thought were expressed vividly in his poems and satires with public content. In these satires, the new content and thinking realized by Vagif's creative activity in our literature have gained more successful achievements. The subjective elements in his satires do not reduce the artistic and social importance. Because in the satires derived from the hatred of other negative types, the filth of the dominant social structure from many critical attitudes is typified and generalized by the language of art.

Nationality is self-awareness. Those who do not understand themselves cannot understand others. As an individual, Zakir confronts time and social-political environment while protesting the injustices directed against him. There is enough certainty and concreteness in his aesthetic position. Zakir's target of criticism was the class that was the bearer of oppression during his time. Even if the poet had criticized the subject, the artistic value of his poems, their role and importance in the history of the evolution of national thought would not have decreased. In both cases, he opposed injustice, illegality, and immorality that served enlightenment on a subconscious level. The empowering role of realistic satire in the evolution of national consciousness is undeniable. If the educated and broad-minded individual is a member of the society and management, the society will benefit from this and ensure its civility.

The object of exposure in Zakir's satire, as well as his other realistic poems, was the social devilment of the environment the poet lives in. Criticism of social devilments was important for the development of society in healthy ways. One of the poet's criticism targets was the tsar's administration and courts which were full of arbitrariness, bribery, and fraud. The bloodthirsty officials have created conditions to exceed the limit of crime and "insidious envy" in the country instead of applying the "law" in the administrations and courts.

“Gün kimi tutub aləmi bu şöhrəti bica:  
Divan əmələçatına yox ədlə həmtə” (Zakir,  
2005: 25).

In his satire began with the above couplet, the lies, cunning and vile deeds in the courthouses was described with anger and bitter sarcasm.

Zakir's satire was a artistic expression of an individual's desires for searching freedom and justice in an environment where was full of laws of anarchy, bribery, and injustice. Consequently, Zakir expressed the leading ideas and trends of his time before M.F. Akhundzadeh as a prominent representative of enlightened realism and satire in Azerbaijani literature.

## 2. Types of figurative language in G. Zakir's lyric poems

As it is known, Gasim Bay Zakir benefited from oral folk literature traditions while creating his lyric poems. As a result of benefited from folk literature made Zakir's poems more readable and vivid. His garaylies and bayatis written are so close to folk literature that it is very difficult to distinguish them from each other. For example;

*Hər aşiqin bir yarı var,  
Ələmətdi mənim yarım,  
Başdan ayağa naz ilə  
Nəzakətdi mənim yarım* (Zakir, 1984: 76).

The history of lyric poetry in Azerbaijani literature is very old. Beautiful examples of this lyric poem can be found in the works of Nizami, Nasimi, Khatai, Fuzuli, Vagif, Zakir and other classics. Academician F. Gasimzadeh wrote: "Most of the poets who wrote in the style of ashug poetry, could not write as clearly and simply as folk love poems because they were educated in Arabic and Persian languages and were influenced by classical poetry. We find elements of classical poetry in their poems. Poets such as Vagif, Zakir, and Nabati wrote poems in ghazal, mukhammas, mustazad, tarkiband, tarjiband and other classical poetry forms, as well as poems in goshma, garayly and tajnis. Therefore, these poets' creative activity were interrelated to classical literature" (Qasimzadə, 1956: 143).

The spirit of the people can be felt in Zakir's poems, garaylies and tajnises because there is a closeness to folk literature. In this respect, his works closely related with Vagif's lyrics. The inspiration source of both writers is the same: *eternal folk poetry*. Therefore, there is closeness and similarity in their goshmas..

M.P.Vagif's;  
*Barmağında xatə, guşində tənə,  
Gireh-Gireh zülfin təkə gərdənə,  
Giləbatın köynək, abı nimtənə,  
Yaxasında qızıl düymə gərəkdir* (Vagif, 1945: 121).

G. Zakir's;  
*Barmağında xatəm, belində kəmə,  
Telində güşvarə, düymə tamam zər,  
Qərq olsun yaşıla, ala sərəsər,  
Naz ilə sallan-sallanə gəlsin* (Zakir, 1984: 158).

Both poets appreciated human beauty and glorified it to its elegance. As it is known from the history of literature that G. Zakir is famous for his works written in various genres and colorful themes. Lyrics played an important role in his creative activity. Zakir's lyrics are rich in *ghazals, mustazad, mukhammas, garayly, tajnis, bayati and goshmas*. Goshma occupied a special place in Zakir's extremely multifaceted creative activity. The language of his goshmas is simple and understandable. His goshmas are original poetic forms with their structure and content.

In classical poetry, especially in lyric poetry, artists used the types of figurative language to enrich the impact and artistic value of the poem. In Zakir's work, we can find high examples of words in artistic value used with skill. This poet knew classical poetry very well, used strong similes, metaphors, epithets, contrasts, which paved the way for his successors. Zakir's poems are also rich in different types of figurative language. Hyperbola played a more important role in the poet's lyric poems. Hyperbola as a figure of speech is used for exaggerating an event or process and makes it seem more effective. Zakir also used hyperbola, especially when describing the anguish and excitement of a lover:

*Bir kimsənin yoxdur məndən xəbəri  
O qaşları yayı sevəndən bəri  
Şikəstə Zakirəm, ahım əsəri  
Od salıbdı asimanə, ay mədəd* (Zakir, 2005: 170).

In the part mentioned above, strong hyperbola is used in the verse “*Od salıbdı asimanə*”. The purpose of the poet is to convey to the reader the greatness of the lover's pain and the burning of the sky with the effect of his sigh. Similarly, we can find hyperbola developed in this way in the ghazals of the genius Fuzuli:

*Məni candan usandırdı cəfadən yar usanmazmı?  
Fələklər yandı ahimdən, muradım şəmi yan-  
mazmı?* (Füzuli, 1983: 39).

In this verse, it is said that the lady-love does not tire of making her lover suffer. A lover's sigh burns the sky, but does not affect his lover. As it can be seen, Zakir used the artistic means of classical poetry through his own poetic filter and used them again in an original way.

There is an example on the use of hyperbola in the following verses of the poet:

*Zakirəm, od tutdu, alışdı cigər,  
Təğafül etməsin Allahı sevər,  
Bundan sonra dərdim hər yana yetər,  
Qəmi hicrəbn aldı aşikar məni* (Zakir, 2005: 188).

In this stanza, Zakir used hyperbola to describe the power of love, the unbearable and difficulty of longing effectively.

*Üz qoyub üstünə küdurətü qəm,  
Yaş tökülür gözlərindən dəmbədəm.  
Alov tutar kağız, alışar qələm,  
Səbt atsalar hər tumarə dərdimi* (Zakir, 1984: 206).

This stanza is about a sad lover who is far away from his beloved. A lover is crying all day. His grief is so great and burning that if he can write his pain on paper, the paper and the pen will catch fire. That's why the poet exaggerates the lover's unbearable sadness as the burning of paper and pen in the verse as "Alov tutar kağız, alışar qələm".

Since G. Zakir's creative activity benefited from the literature before him, his poetry also took a share of this richness. For example, hyperbola is used in the following verses of M.P. Vagif:

*Vaqifəm, əhvalım pərişan oldu,  
Həsratindən bağrım qızıl qan oldu.  
Harda gözəl gördü tez rəvan oldu,  
Yığa bilməm gözəllərdən əqlimi* (Sevdiyim şeirlər, 1973: 125).

This poetic eloquence is shown clearly itself in G. Zakir's verses:

*Sürmə çəksin gözlərinə, qaşına,  
Gündə yüz yol mən dolanım başına.  
Zakirtək yanmağa eşq atəşinə,  
Cürəti var isə pərvanə gəlsin* (Zakir, 2005: 158).

As can be seen from the verses, the lover suffers for love, burns in the fire of love. Even burning in the fire of love seems to challenge the propeller. Thus, the hyperbola in the verse of the stanza as "Zakir tək yanmağa eşq atəşinə" which expresses the lover's sadness and suffering on the path of love, sounds more figurative.

Another goshma dedicated to the praise of the belle is noted and analyzed below:

*Dün naz ilə qədəm basanda bağa,  
Mümşadü sənubər düşdü ayağa,  
Süsən sünbül, lalə üz qoydu dağa,  
Bərki-gülün rəngü-abı çəkildi* (Zakir, 1984: 203).

While reading the poem, it becomes clear that when the lover's beloved enters the garden, the flowers are ashamed of her beauty. The iris, spike and tulip are drawn to the mountain; These roses considered the crown of flowers due to their fragrance and beautiful appearance, hide themselves in front of the beauty of the lover's beloved. The beauty of these delicate, beautifully scented flowers of nature was understated in front of the girl's imagination.

If the poet did not use such hyperbolas, his poems praising beauty, especially human beauty, would not be outstanding and readable.

*Dad eylərəm, yetişməzsən harayə,  
Nəçün rəhmin gəlməz mən binavayə.  
Eşqin çox aşiqi verib fənaya,  
Çör-çöp dayanarmı sel qabağında* (Zakir, 2005: 202).

On the way to reach the love of the belle, many lovers have lost their mind. The poet used hyperbola to emphasize the power of love. The sufferings of a lover to meet his beloved, even dying in the path of love, are figuratively described in these verses:

*Səndən ayrılandan, ey gülbədəim,  
Haqq bilir qalmışam sel arasında* (Zakir, 2005: 182).

One of types of figurative language that is often used in G. Zakir's lyrics is an **rhetorical question**. It is known that a rhetorical question is the expression of an idea in the form of a question in order to evoke a strong feeling in the reader.

In Azerbaijani literature, there is a closeness between the exclamations created in the poems of Nasimi, Khataini, Fuzuli, Vagif's and Zakir's lyrics. Nasimi's famous ghazal "Məndə sığar iki cahan" is one of the poems rich in full expressions of exclamation in our literature. Or examples of exclamations in M. Fuzuli's verses ;

*Eşqdən canımda bir bur pünhan mırız var, ey həkim!  
Xəlqə pünhan dərdimi izhar etmə zinhar, ey həkim!* (Füzuli, 1983: 31).

This ghazal is full of exclamations. Thanks to the exclamation Zakir used, he deepened the meaning of the goshma, gave it a new feeling, a new content.

*Əbəs yerə, xəcil oldum arada,  
Əqli huşu verim fənaya, bada.  
Gözü yaşlı məni qoydu burada,  
Qeyri ilə sürdüyün səfadan utan* (Zakir, 1984: 177).

In the goshma mentioned above, Zakir used exclamations to express his feelings and emotions, the lover's hatred and anger towards his beloved, is a remarkable technique and a method of expression developed on the spot.

When considering the poem "Durnalar" by the poet, it can be seen that Zakir skillfully created an exclamation in all stanzas. The poem was written as an appeal to cranes. The exclamations are beautifully expressed the social sadness, separation and strangeness in the poem:

*Diyari-qürbətə müddətə varam,  
Gecə-gündüz canan deyib ağlaram.  
Mən də sənə kimi qəribə zaram,  
Eyləməyin mənədən haşa, durnalar* (Zakir, 1984: 160).

As it can be seen, the role of exclamations is great in conveying the intense feelings in the poem to

the reader and effectively conveying joy and anger. That is why Zakir used exclamations on the spot and thoughtfully.

We can find perfect examples of **contrast** in the G. Zakir's poetry. Contrast is the mutual description of two opposites. In classical poetry and oral folk literature, the contrasts is widely used. There are so many examples of contrasts in our bayatis;

*Əzizim, mehribandı,                      Əziziyəm, vay dərdim,  
Qaş gözə mehribandı.                      Vay dərmanım, vay dərdim,  
Məndən yad olan gözün,                      Xalx gül əkdi, gel dərdi,  
Gör kimə mehribandı.                      Mən gül əkdim vay dərdim*  
(Azərbaycan klassik ədəbiyyatı müntəxabatı, 1982: 284–285).

The contrasts in G. Zakir's poems are more original due to their content, they are related to real life, people, social struggle:

*Diyari-qürbətə qalmışam həsrət,  
Bir zaman olmadı didarın qismət.  
Mürüvvətdir el şad ola bilmürvət,  
Mənim gözlərimdən sellər açıla?! (Zakir, 2005: 169).*

The poet created a contrast between the two lines here. There were contrast between the verses "El şad ola" and "gözlərimdən sellər açıla". Since both contrasts were related to the idea given in that stanza, they increased its influence even more. While everyone is happy, the lover sheds tears for the sufferings on the path of his love and his beloved.

*Hər kimsənin olsa bir xeyri-şəri,  
Gəlir məndən alır idi xəbəri,  
O qaşları yayı görəndən bəri,  
Dağılıbdır əqlü-huşum, ağlaram (Zakir, 2005: 165).*

In this example, the words "xeyir" and "şər" are contrasted. This is the contrast revealed in the verse itself. Also, two opposite concepts are used side by side in one verse.

Contrasts serve to express the content more clearly and prominently in the poem. If we pay attention to the following, we can see that again;

*Ahü-zar çəkməkdən yox olub varı,  
Ayınəsin tutmuş möhnət qubarı.  
Əyyami-xəzana dönüb baharı,  
Sarılib gül, rəngi solubdu gördüm (Zakir, 1984: 171).*

In this piece, the contrast in the verse "Əyyami-xəzana dönüb baharı" is written skillfully and thoughtfully. From the content of the poem, it is known that the previous state of his beloved has changed. The poet likened his painful and sad state to autumn, and his happy times to spring. Now his spring has turned into a pit from because of sorrow. The strong contrast in the goshma serves to deepen the meaning and content.

In the G.Zakir's poetry, the ability to create contrast is quite strongly observed. He managed to create perfect, full, colorful contrasts in his poems.

*Acı söz yaraşmaz belə bazara,  
Şirin-şirin gəl danışaq bir para.  
Keçən sərgüzəşti tulla kənara,  
Bihudə hekayət zamanı deyil (Zakir, 2005: 130).*

In this stanza, the expressions such as "acı söz və şirin-şirin" are contrasted.

*Bahar fəslə el şad olur sərəsər,  
Nərgiz məndən özgə yoxdu mükəddər,  
Nəkhəti-zülfünü nəsimi səhər,  
Gətirsə, ziyadə minnət çəkərəm (Zakir, 1984: 197).*

Or;  
*Mey içir gülşəndə məşuqə aşiq,  
Mən qalmışam təkü-tənha, nəlayiq?  
Bir para dərdimi bilir xəlayiq,  
O ki bir parasın xəlvət çəkərəm (Zakir, 2005: 198).*

In these stanzas, the poet contrasted the word "şad" with the word "mükəddər", "məşuqəli aşiq" and "tək-tənha aşiq". G.Zakir's contrasts sometimes serve to increase sincerity and colourfulness in evil.

One of the types of figurative language that is used in Azerbaijani literature is **repetition**. "Repetition is iteration of the same word, group of words or phrase" (Mikayılov, 1981: 196).

The places of repetition in verse are different. So it can be used at the beginning, middle and end of the verse.

In G. Zakir's lyrics, repetitions strengthened the idea and meaning are widely used:

*Mənsur tək çəkələr dara Zakiri,  
Yandırarlar alovlara Zakiri,  
Eyləsələr para-para Zakiri,  
Neçə dost kuyindən ayağı çəkər?! (Zakir, 1984: 193).*

In the example, the word "Zakir" is repeated three times. This is not an inappropriate repetition of the word and does not add extra weight to the idea, on the contrary, it strengthens the expression and makes it readable. Also, the repetition of the word "Zakir" at the end of each stanza increases the harmony, becomes a means to strengthen the idea and brings smoothness and fluency to Zakir's poetic language:

*Yeridikə eylər o şuxi-şəhbaz,  
Al çarqatın ucu havada pərvaz,  
Belə işvə, belə qəmzə, belə naz,  
Belə qamət, belə gərdən olddumu? (Zakir, 2005: 173).*

In the example we have given, the word "belə" is often repeated in the last two verses. The expressions "işvə, qəmzə, naz, qamət, gərdən" comes after the word "belə" and they are strengthened on meaning with the help of repetition.

Repetition is used to express the idea more clearly in the poem and increases its impact:

*Üzünü görməyə məh avarədi,  
Gahi müdəvvərdi, dgahi parədi,*

*Gün sənin əlindən günü qarədi,  
Zülfün kimi daim ayağa düşər* (Zakir, 2005: 195).

In order to make the repetition used at the beginning of verse even stronger, Zakir has repeated it in the same way at the middle the verse.

*Zakirəm, kəmana dönüb qamətim,  
Nə xurdu, nə xabım, nə də rəhatim,  
Gələ gər ki, gəlibdi taqətim,  
Yay qışın tanış görəndən bəri* (Zakir, 2005: 65).

It is possible to see examples of such repetition in the M. Füzuli's poems:

*Karivani-rahi-təcridiz xətar xofin çəkib,  
Gah Məcnun, gah mən dövr içrə növbət bəkləriz.*  
(Füzuli, 1983: 66).

The use of repetitions enhances the artistry and imagery of Zakir's couplets. At the same time, these repetitions do not tire the reader, on the contrary, they strengthen the meaning of the poem. As it can be seen, the use of the words “nə” and “gah” used very effectively in the classical poetry of Azerbaijan as a repetition has a special place in Zakir's lyrics.

As it is known, there are several types of repetition. One of them is repetition used in the middle of the verse:

*Müdrük ola, aqıl ola, əhli-hal,  
Bilməyə ki, nədir hərgiz məkrü al.  
Dişi gövhər, ağzi şəkər dili bal,  
Dodaqları qəndü-mükərrər gözəl* (Zakir, 1984: 170).

While the word “ola” repeated twice within one verse does not express a special meaning in isolation, but when it is combined with the words of

“müdrük” and “aqıl” to strengthen the idea and create repetition process.

*Qəm əlindən payı-bəstə olduğum,  
Hal pərişan, dil şikəstə olduğum,  
Bəstəri-möhnətdə xəstə olduğum,  
Gözləri şəhlayə, dedin, nə dedin?* (Zakir, 1984: 157).

In this stanza, the word “olduğum” repeated at the end of each verse was used as an fi repetition and increased the harmony of the goshma. At the same time, the words “payı-bəstə, şikəstə, xəstə” used before the word “olduğum” are rhymed.

*Başqa bir nümunəyə müraciət edək;  
O gedəndən bəri bir məhrəmə yox,  
Ləzzətim yox, söhbətim yox, dəmim yox,  
Tamam aləm viran olsa qəmim yox,  
Tək canan mənimlə ittifaq olsun* (Zakir, 2005: 61).

As it can be seen, the word “yox”, does not have a great impact in isolation, but bring strength to the poem mentioned above, increased its impact and logical power. In a word, repetitions in Zakir's lyrics do not weaken the tone, rhythm, or content of the poem, on the contrary, they serve to strengthen the poetic expression.

**Conclusion.** From all this, it can be concluded that Zakir was an artist who skillfully used the word and was able to use it on the spot. His figurative language has its own quality, creative activity on literary has its own place. The poetry of Gasim Bay Zakir is relevant for every era and maintains its modernity even today. In this sense, he continues to fight against injustice in the world and all kinds of human exploitation with his satirical creations.

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