

*Khayala Mugamat*

Sumgait State University

## TYPES OF TEXT IN RAFIQ YUSIFOGLU'S POEM "TALE OF VICTORY"

*The object of research is the colorful text types found in the poem "Zafar dastani" by the famous scientist Rafiq Yusifoglu, who made a special contribution to the development of Azerbaijani literature with his rich and multifaceted creativity. The main aim of this investigation is to define the types of the text and emphasize the richness and expressiveness of various text types in the language of the prose. Samples of text types form functionality possibilities in text style are stronger than in formal style patterns. Not depend on the style of expression, the content plan plays an unambiguous role in all types of text and is characterized by a special informative structure. It may be apply in text-books and in teaching materials.*

*Formulation of problem observations show that in a text with a parallel structured information structure, the artistic index is stronger than in a text with a sequentially arranged information structure. In the poem of "Zafar dastani" there are colorful models of syntactic units. In the poem, we observe the predominance of narrative and descriptive texts over the types of meanings of the text, as well as the synthesis of psychological and mixed texts. Unlike descriptive and narrative texts, intense psychological texts are distinguished from other types of texts by the high degree of expression of tension. The high pathos and rhythm in these texts are especially striking.*

*It is known that text is the main communicative unit of syntax. The text is a combination of contact and various sentences, the unity of individual phenomena that maintain solid internal structural-semantic relations. The text is multiphonous, has freedom. We do not only understand the text, we use it as a direction for another kind of activity with proper regularity. Depending on them, the understanding and types of text in that activity, the degree of formation of habits, etc. factors depend on different strategies of perception. Syntactically interconnected sentences in the text are not sufficient for the formation of the correct text. The semantic coherence between the sentences that make up the text is also the main characteristic aspect of the text. Because the semantic index of the text is not a random set of sentences, but their connection in terms of meaning. As a result of semantic connectedness, texts should be built in such a way as not to break the chain link of sentences with each other. That is, it is impossible to divide sentences into two parts or replace them, so that each sentence is associated with the previous and subsequent ones.*

**Key words:** transcription text, descriptive text, psychological text.

**Introduction.** Doctor of philology, professor Rafiq Yusifoglu is one of the prominent scientists who made special contributions to the development of Azerbaijani literature. Poet, prose writer, literary critic, critic, translator, publicist, Honored Cultural Worker of the Republic of Azerbaijan, "Golden Word", "Golden Pen", "Motherland", "Best Book of the Year", "Araz" and others. Laureate of literary awards, wonderful teacher, editor-in-chief of "Goyarchin" magazine Rafiq Yusifoglu has always won the love of the people with his literary and scientific activity.

The rich creativity of the scientist is striking in its diversity. The leading direction of his work is poetry. During the years of independence, the scientist's "Aylı cıdır", "Qəm karvanı", "Həsret köçü", "Təzə sevdalara doğru", "Ayrılığın qəm hasarı", "Həsret

sazağı", "Sevda lı sabahlar", "Eşqin qarlı yollarında", "Dəniz, sən və mən", "Könül səltənəti", "Arzular kəhkəşanı" books of poems were published.

R. Yusifoglu's books which devoted to literary criticism are – "Azərbaycan poeması: axtarışlar, perspektivlər", "Ədəbiyyatşünaslığın əsasları", "Müasir ədəbi proses və ədəbi tənqid", "XX əsr Azərbaycan poemasının sənətkarlıq xüsusiyyətləri", "Ədəbi-nəzəri fikrin inkişaf mərhələləri".

Children's literature is very valuable as one of the leading directions of Rafiq Yusifoglu's work "Yurdum-yuvam", "Ətirli düymələr", "Aylı cıdır", "Şirin yağış" (rus dilində), "Böyük arzuya gedən yol", "Çiçək yağışı", "Söz çəmənini", "Günlərimiz, aylarımız", "Zamanın qatarı", "Yollar", "Daha uşaq deyiləm", "Ana dilim", "Quşlar dünyası", "Qızılı məktublar" books of articles were published.

Based on the works of the scientist, TV performances “Qəm karvanı”, “Bütün Azərbaycan əsgər olmalı” were also shown. The poet’s poem “Zəfər dastanı”, published after the victory in the 44-day war, is dedicated to the glorious victory of the Azerbaijani army. The poem, written in the spirit of high patriotism, is eye-catching with the variety of themes. “Min şükür, Haqqa doğru gedir ömür karvanım”, “Gərək təmizləyək düşüncəmizi”, “Qələbəyə gedən yol”, “Sevgi nəğmələri”, “Bu gözəl dünyanı gör kimlərə miras elədik”, “Təmsillər”, “Özbək dilində seirlər Qulzira Garipovanın tərcüməsində” were organised such titles.

In the poem, which draws attention with its rich linguo-poetic features, we encounter different types of meanings in the text. It should be noted that the syntactic units that create a larger syntactic unit – text, combining semantically and grammatically, are one of the most relevant areas of research in linguistics in recent years. Both in scientific-theoretical sources, linguistic dictionaries, and scientific-methodical literature, text theory are approached from different points of view, the structure of texts, types of meanings, types, stages, categories, etc.

Different definitions, divisions and opinions have been put forward in Azerbaijani and world linguistics. First of all, it should be noted that the most important feature of any text is that it expresses a complete idea, certain content.

Nowadays defining the semantics of a text is one of the most controversial and interesting classifications in linguistics. In linguistics, a number of researchers have divided the text into a number of lexical meanings according to its semantics. L.M. Loseva, G. Beyzade, G. Kazimov, N. Novruzova and other scholars classified the types of meaning of the text and put forward different divisions. An analysis of the latest research and publications in order to convey the author’s speech, subjective or objective opinion to the reader, we come across different forms of texts, as a result of these different structures and the types of text differ in semantics.

In the texts, we can observe the unity of connections in the whole structure of language. There are different types of text depending on the field, style, topic and content to which it belongs. For example, scientific text, literary text, journalistic text, epistolary text, etc. And each type of text has its own characteristics. Among these types of texts, literary texts have the richest and most colorful expression.

Literary text, like any other text, is a work of oral speech, a complex linguistic feature in which language units of all levels, from the smallest unit of lan-

guage to the phoneme, are considered the largest unit of language. The literary text is created in order to objectify the author’s opinion, to embody its creative intention, to convey knowledge and ideas about man and the world, to transcend these ideas beyond the author’s consciousness and turn them into property that can be used by others. Each writer creates his own world in a literary work which resonates with his own individual perception, image of life and reality, in accordance with his worldview and attitude to the social environment.

The complexity of the structural, semantic and communicative organization of the text, the relationship of the author with the reader as an integral part of literary-aesthetic communication, the conditionality and symbolic nature of reality are related to the multitude of approaches to its study. The main approaches to the study of the text are:

1) linguocentric approach (“language-text” correlation aspect);

2) text-centered approach (text as an independent structural and semantic whole unrelated to the participants of literary communication);

3) anthropocentric approach (“author-text-reader” correlation aspect);

4) cognitive approach (“author – text – non-text activity” correlation aspect).

The world changed by the author’s imagination appears in front of the reader in artistic images. A literary work has both a rational and an emotional effect on the reader. The dual effect of a literary text is determined by the fact that it contains not only semantic, but also artistic or aesthetic information. This artistic information is realized only within the framework of an individual artistic structure, a specific literary text. The carriers of artistic information in the text can be any element of it. Literary texts, unlike other text samples, have a number of features. The most characteristic feature of a literary text is the extremely active use of tropes and speech figures.

The composition of the work is embodied not in its individual elements, but in their interaction. Text is a complex combination of components that penetrate multifaceted relationships. All components of the text – both side by side and far from each other – are always internally interconnected and inversely related.

Yadigar Aliyev writes about the content capacity of the text: “*Information determines the formal boundaries and content capacity of the text from the smallest unit of the text to the largest unit – the complete syntax and the union of complete syntagms. The structure of the text usually overlaps with the information structure. In this case, the number of information in the syntactic*

*text is at least equal to the number of sentence units. However, in the absence of such agreement, the sentences in the text (complex syntactic whole) together serve to express the same information. The first case (according to the principle "text is equal to information") is for prose texts, the second case (according to the principle "text is not equal to information") is characteristic for poetic texts [1, p. 5].*

According to I.S. Papusha, a representative of Russian linguistics, complex syntactic units act as a grammatical model that dictates the obligatory sequence and form of components, ensures the interdependence of content and expression plan by implementing the versatility of internal relations. It shows the following features in the structure of complex syntactic units:

- 1) semantically obligatory combination of two or more sentences,
- 2) division into smaller units (sentences),
- 3) the existence of certain groups with inter-phrase relations (explicit and implicit relations),
- 4) unity of composition [4, p. 31].

In order to study the structure of a literary text, first of all, the composition of the syntactic units included in it must be studied. One of the key issues here is to define the boundaries of syntactic units.

Works of art consist of texts formed by the semantic combination of syntactic units with different structures. Just as the sentences that form syntactic units have boundaries, so do syntactic units [2, p. 76].

There are different ways of expressing the narrated texts in the poem. In texts where the content of the narration prevails, the method of narration is used. Narrative events allow people to visualize their behavior and manifestations in time and space, and depending on the convex expression of this narration, narrative texts are divided into 4 shades of meaning: narrative-descriptive texts, narrative-reporting texts, narrative-judgmental texts, narrative-explanatory texts.

In the poem, the poet made extensive use of figurative texts. In these texts, the description takes the leading position, the description of the object is preferred. In the poem "Azerbaijani drone" the drone used in the war comes to life as if reading:

Sanki simurq quşudur,  
Azərbaycan dronu...  
Qanadlanıb uçanda  
Hünərin var vur onu!  
O "quş" komandirlərin  
Hər əmrini dinləyir...  
Düşmənin tanklarını  
Çəyirtkə tək dənəyir... [3, p. 118]

(Explanation of poem: It is about a bird which named Simurg and it looks like Azerbaijan drone. It is a "bird" of commanders)

As can be seen from the example, the words used to describe the quality and characteristics of the object were used in the narrative, as if it was possible to see the drone and bring it to life in the imagination.

In the poem "Sübh çağı" the author skillfully expressed the beauty of nature in a figurative form:

Sübh çağı göy üzündə  
Gör nə qədər bulud var!  
Səma sanki dənizdir,  
Dalğaları buludlar...  
Günəşin şüasıyla  
İşıqlanır üfüqlər.  
Göy üzünü saraldıb,  
Sarı-sarı şəfəqlər... [3, p. 65]

(Explanation of poem: It is about the nature – dawn in the sky, see how many clouds there are! The sky is like the sea, wave's clouds in the rays of the sun, illuminated horizons).

In the narrative-explanatory texts, the author's subjective attitude is stressed, and no logical conclusion is reached. Additional explanatory and clarifying information is added to the narrated events and facts, which also serves to explain the semantic burden.

*Nəğməkar Bərgüşad gəlibdir coşa,  
Kükürəyən çayların ilhamı gəlib.  
Sevinir ürəyi yarahı Şuşa,  
Onun görüşünə İlhamı gəlib... [3, p. 171]*

(Explanation : it is about river Bargushad, it is resembled as a singer. In this example from the poem, the reason for the joy of Shusha, which is considered the pearl of Azerbaijan, is explained with very high poetic colors).

Proof is a type of text which a form of expression that cannot be captured on camera, but the author expresses it as if the evidence, the facts come to life in front of the reader. Evidence or refutation of the composition of the texts of the trial; substantiate an opinion with facts, evidence or examples. The result obtained includes savings. In narrative texts, the author clearly expresses his attitude to any event, the author directly interferes with the content of the text. In the poem, the poet writes in the poem "Gözlərin aydın, Şuşa".

Bükülmüşdü qəddimiz  
Ayrılığın əlindən,  
Bir şad xəbər eşitdik  
Komandanın dilindən,  
Çaylar coşdu, kükrədi  
Gözümüzün selindən,  
Qarabağ göylərində  
Qəlbimiz döndü quşa,  
Gözlərin aydın, Şuşa!  
Şad xəbəri eşidib,  
Köks ötürdüm dərinədən,  
Qəlbim rıqqətə gəldi  
Ordumun zəfərindən,  
Komandan əmr eləsə,  
Dağ oynadar yerindən,  
Azərbaycan əsgəri Baxmaz qara, yağışa,  
Gözlərin aydın, Şuşa! [3, p. 130]

Explanation: (It is about proud of Victory, freedom of Shusha from occupation)

This poem is almost entirely narrative-judgmental in the continuation of the poem the poet expresses a more emotional, expressive attitude and shows a subjective attitude that evokes high patriotic feelings in the reader. Using his style of judgment, the poet once again warns the enemy that Shusha is historically an impregnable fortress of Azerbaijan.

Naxələf qonşuların qorxu düşüb canına,  
Bədxah havadarları çəkilibdir qınına,  
Dost kimdir, düşmən kimdir  
Dar ayaqda tanınar,  
Görüşünə gələcəm türk qardaşım ilə qoşa,  
Gözlərin aydın, Şuşa!  
Neçə il ayrılığın əlindən dad elədik!  
Kövrəlib Üzeyiri, Bülbülü yad elədik!  
Xan qızı Natəvanın ruhunu şad elədik!  
Düşmənin arzusunu ordumuz çaxdı daşa!  
Gözlərin aydın, Şuşa!  
Mənim doğma yurdumun alınmaz qalasısan,  
Azərbaycan oğlunu sən hünər qalası san!  
Daha ömrümüz boyu bizimlə qalasısan,  
Dağların qucağında yaşa, vüqarla yaşa,  
Gözlərin aydın, Şuşa! [3, p. 131]

Explanation 4: (It is about heroism of the sons of Azerbaijan)

In narrative-judgment, conditions are created for the author's opinion and position to be more convincing, as a result of which narrative-judgment can manifest it in three forms: judgment-proof, judgment-explanation, and judgment-thinking. In the above poem, all three forms are synthesized.

In the poem, the landscapes and objects created by the author are fully imagined in the narrative texts. In the poem "Zəfər yallısı", the poet's combination of imagery and narration, and his vividness in front of the reader as a film, creates a feeling of high national pride:

Bu dağlar görməmişdi hələ belə təmtaraq,  
Çıdır düzündə "Yallı" gedən igidlərə bax...  
Ağrı dağı çevrilir düşmənin göz dağına,  
Biz onu bələmişik qoşa türk bayrağına...  
Bu zəfər Zəngəzurdan Naxçıvana yol açır,  
Təzə-təzə arzular önümüzə qol açır... [3, p. 135]

(Explanation: It is about national dance "Yallı" of Azerbaijan. It is the dance of happiness and joys.)

Descriptive texts are also one of the most widely used types of texts in artistic style. The object described in such texts comes to life in front of the eyes, ie the author does not give information about the object. In such texts, special shades of description are distinguished. For example, descriptive texts are controlled by rhythm, where the event is symbolized and judged. In the poem "Murovun zirvəsində", the poet depicts the three colors of the Azerbaijani flag on Mount Murov and describes the awakening of Karabakh as if from a dream:

– *Qarabağım təzəcə ayılıb,  
illər boyu gördüyü qara-qura yuxudan...*  
*Murovun zirvəsində üçrəngli bayrağım yellənir,  
– bizim qəlbimiz sevincdən əsir,  
düşmənlərin ürəyi qorxudan...* [3, p. 117]

Explanation: (It is about tricolor flag is waving at the top of Murov in Garabakh)

The poem "Yaralı əsgərin düşüncələri" is written in the form of a synthesis of report-descriptive text and descriptive-judgmental text. The events that take place in this poem are imagined as a tape recording, but a secret judgment is created in the content of the text through question sentences.

Aydınlıq gecədir, torpaq soyuq, nəm,  
Dostlar şəhid olub, təkcə sağ mənəm...  
Özümə gəlmişəm, ancaq bilmirəm  
Qismət olacaqmı yaşamaq mənə?  
Bir də görəcəmmi gələn baharı?  
Hər yan qar olsa da, hələ deyil qış...  
Özümdən gedəndə, dizdən yuxarı  
Kimsə ayağımı qaytanlayıbmiş...  
Ulduzlar bərq vurur nəmli gözümdə,  
Arxası üstəyəm, köksüm qabarıb...

Tək-tənha qalmışam çölün dözündə,  
Mərmə ayağımı qırıb aparıb...  
Deyəsən sönəcək ömür çıraqım,  
Cənnət misallıdır burda qəbir də...  
Babamın yurduna dəyən ayağım  
Qayıtmaq istəmir geriyə bir də...  
Ay aman, deyəsən çin olub yuxum,  
Pəzur sakitliyi şırıldayan çay.  
Yaram göynəsə də, xoşbəxtədi ruhum,  
Başımın üstündə gülümsəyir ay... [3, p. 162]

Explanation : (It is about wounded soldier for his native land).

The poem “İgidlər diyarı” belongs to the type of descriptive-explanatory text. In this type of text, in addition to the description, the explanation also adds a special shade of meaning to the text.

Dağılmış qəbirləri gördüm, qəlbim üşəndi...  
Bizim düşmənlərimiz adam yox, gor eşəndi...  
Vıranə eləyiblər şəhərləri kəndləri,  
Körpüləri partladıb, uçurdubar bəndləri.  
Yurdumun sərvətini çapıblar, talayıblar...  
Şəhərləri, kəndləri odlara qalayıblar.  
Torpaqdan izimizi pozmağa tələsiblər,  
150–300 yaşlı çinarları kəsiblər... [3, p. 140]

This poem describes Armenian vandalism and explains the extent of this atrocity to the reader with facts and examples. The poem lists the enemy's depravity one by one, using the connection of disobedience between the sentences.

Psychological texts are used to reveal the semantics of texts at certain points and situations. Psychological texts are observed in two ways, depending on the tension of the content:

1. In the form of a quiet psychological text;
2. In the form of a tense psychological text.

Tense psychological texts are distinguished from other types of texts by the high degree of expression of tension. The high pathos and rhythm in these texts are especially striking. The beginning of such texts seems to be a quiet psychological sentence, but this tension increases rapidly in the sentence, and the subsequent sentences create a high level of emotion in the reader with the height of the pathos. In the poem “Shusha Yolu – Zafar Yolu” and “Qarabağ savaşı”, the author skillfully uses ordinary metaphors to express psychological tension more pronounced than question sentences, which can be attributed to the high scientific and artistic potential of the poet.

In the poem “Qarabağ savaşı”, all the sentences are expressed with high pathos:

Qarabağ savaşı  
Sönmüş ocaqlarımıza şəhid yarasından,  
qazi təbəssümündən qızıl-qızıl köz ələdi...  
Qarabağ savaşı  
yaralı xəritəmizi sağaltdı, ruhumuzu təzələdi...  
Qarabağ savaşı  
zəfər bayrağımızı düşmənlərin gözünə sancılan  
biz elədi...  
Qarabağ savaşı on milyon “mən” i birləşdirib,  
“Biz” elədi... [3, p. 149]

**CONCLUSION.** In the poem “Zafar dastanı” there are colorful models of syntactic units. In the poem, we observe the predominance of narrative and descriptive texts over the types of meaning of the text, and at some points we can come across examples of psychological texts. Formulating the goals of the article in poetic texts, narrative introductory sentences serve to provide information about a particular subject or object. Descriptive introductory sentences describe a subject, object, or place. The descriptive sentences provide details of the information to be provided in the main part.

This is different in literary texts. The issue of giving one microtext in one paragraph of a work of art or covering several paragraphs of one microtext may vary depending on the individual competence and choice of the writer. Therefore, it is generally not considered expedient to define the boundaries of the syntactic whole in a work of art with a paragraph.

The compilation of descriptive, narrative, and judgmental texts in both oral and written speech is intended at the primary level of education. As it is known, what they observe – descriptive, what they hear – narrate, compare, compare, substantiate – are judgmental texts. The teaching of basic knowledge and skills on the functional-semantic types of texts is reflected in the content standards from the first grade to the fourth grade.

The diversity of the text in the poem “Epic of Victory” in accordance with the content of the various types of meaning is due to the individual creative ability of the author.

The text has no mechanical collection of separate sentences, it is the result of the new qualitative and quantitative regularity. The semantics of the text is much broader than the semantics of these sentences. Because the text fully expresses this picture, story and story, and makes the sentences in it taste like separate parts.

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**Хаяла Мугамат ВИДИ ТЕКСТА У ПОЕМІ РАФІГА ЮСИФОГЛУ «КАЗКА ПРО ПЕРЕМОГУ»**

*Об'єктом дослідження є барвисті текстові типи, що зустрічаються в поемі "Zafar dastani" відомого вченого Рафіка Юсіфоглу, який зробив особливий внесок у розвиток азербайджанської літератури своєю багатотою та багатогранною творчістю. Основна мета даного дослідження полягає в тому, щоб визначити типи тексту та підкреслити багатство та виразність різних типів тексту у мові прози. Це може бути застосовано в підручниках та методичних матеріалах.*

*Зразки текстових типів формують функціональні можливості у текстовому стилі сильніше, ніж у зразках формального стилю. Незалежно від стилю викладу, змістовний план грає однозначну роль та переважає у всіх видах тексту і характеризується особливою інформативною структурою. Спостереження показують, що у тексті з паралельною структурою інформації художній індекс сильніший, ніж у тексті з послідовно розташованою інформаційною структурою. У поемі "Zafar dastani" є яскраві моделі синтаксичних одиниць. У вірші ми спостерігаємо переважання оповідального та описового текстів над типами смислів тексту, а також синтез психологічних та змішаних текстів. На відміну від описових і оповідальних текстів, напружені психологічні тексти відрізняються від інших типів текстів високим ступенем вираженості напруженості. Особливо впадають у вічі високий пафос і ритмічність цих текстів.*

*Відомо, що текст є основною комунікативною одиницею синтаксису. Текст є зв'язок і з'єднання різних пропозицій, єдність окремих явищ, що зберігають міцні внутрішні структурно-смислові відносини. Текст багатогранний, має свободу. Ми не просто публікуємо текст, ми використовуємо його як напрямок для інших видів діяльності із відповідною закономірністю. Залежно від них відбувається розуміння і типи тексту у цій діяльності, ступінь сформованості звичок тощо. чинники залежить від різних стратегій сприйняття. Синтаксично взаємозалежність речень у тексті недостатня для формування правильного тексту. Смисловий зв'язок між реченнями, що становлять текст, також є головною характеристикою тексту. Тому що смисловий показник тексту полягає не у випадковому складанні речень, а в їхньому смислового співвідношенні один з одним. В результаті смислового зв'язку тексти повинні будуватися таким чином, щоб не порушувався ланцюговий зв'язок речень один з одним. Тобто, щоб можна було розділити речення на дві частини або поміняти місцями речення, щоб кожне речення співвідносилось з попереднім та наступним реченням. Об'єктом дослідження є барвисті типи текстів, що зустрічаються в поемі "Zafar dastani" видатного вченого Рафіка Юсіфоглу, який своєю багатотою і багатогранною творчістю зробив особливий внесок у розвиток азербайджанської літератури. Можливості функціональності форми у зразках художнього стилю текстових типів набагато сильніші, ніж у зразках формального стилю. Незалежно від стилю висловлювання, план змісту грає однозначну роль переважають у всіх типах тексту й, своєю чергою, характеризується особливою інформативною структурою. Спостереження показують, що у тексті з паралельною структурою відсортованої інформації показник художності сильніше, ніж у тексті із послідовною структурою відсортованої інформації. У поемі "Zafar dastani" зустрічаються яскраві структурні моделі синтаксичних цілих. Ми спостерігаємо, що з типів сенсу тексту в поемі переважають переносні та описові тексти, водночас синтезовано переробляються психологічні та змішані тексти. На відміну від описових і транспонуючих текстів, напружені психологічні тексти виділяються з інших видів тексту високим ступенем експресії напруги. Високий пафос і ритм особливо впадають у вічі у цих текстах.*

**Ключові слова:** транскрипційний текст, описовий текст, психологічний текст.