

CRITERIA FOR THE NATIONALIZATION OF THE ARTISTIC SYMBOL SANATSAL SEMBOLÜN MİLLİLEŞTİRİLMESİ KRİTERLERİ

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Abstract: The symbol is one of the main poetic devices in terms of the question of nationalism in poetry. The symbol is an aesthetic category in literature, incorporating language, detail, image and character which all govern the concept of nationality. However, the subject requires a sensitive approach. In the poetic thinking of every society the frequent repetition of a specific image does not give the image a national character. The main requirement of the symbol as a manifestation of nationality is that it should, first of all, guide the people in development and endure in various historical forms retaining the primary meaning. The process of the national adoption of a symbol is studied here, something that demands serious research, because there are images of importance in our national thought that can be found to the same or a different extent in the literature of other peoples too. Thus, ethnic thinking, the geographic factor and ideological influence play a special role in this process. In the article to be presented, the concepts of nation and nationality are substantiated with reference to the concepts of Azerbaijani, Turkish, Russian and European scholars in this field. In this way, the individual features of the image-symbols, which have a universal character in the process of historical and artistic evolution of national poetry, are determined. During the research the process of nationalization of the Mountain, Moon, Star, Araz River and other symbols which are active in the gene pool of national memory are traced and analyzed.

Key Words: Nation, Literary Symbol, Mountain, Moon - Star, Araz

Öz: Sembol, şiirde ulusal soru açısından ana şiirsel araçlardan biridir. Sembol, edebiyatta dil, ayrıntı, imge ve karakteri içeren estetik bir kategoridir ve bunların hepsi milliyet kavramını yönetir. Ancak konu hassas bir yaklaşım gerektirir. Her halkın şiirsel düşüncesinde belirli bir imgenin sık sık tekrarlanması imgeye ulusal bir karakter kazandırmaz. Milliyetin bir tezahürü olarak sembolün temel gereksinimi, her şeyden önce insanlara gelişimde rehberlik etmesi ve birincil anlamını koruyarak çeşitli tarihsel biçimlerde devam etmesidir. Burada, bir sembolün ulusal olarak benimsenme süreci incelenmektedir; bu, ciddi bir araştırma gerektiren bir şeydir, çünkü ulusal düşüncemizde önemli imgeler vardır ve diğer halkların edebiyatında da aynı veya farklı ölçüde bulunabilir. Dolayısıyla, etnik düşünce, coğrafi faktör ve ideolojik etki bu süreçte özel bir rol oynar. Sunulacak makalede, ulus ve milliyet kavramları, bu alandaki Azerbaycanlı, Türk, Rus ve Avrupalı bilim insanlarının kavramlarına atıfta bulunularak kanıtlanmaktadır. Bu şekilde, ulusal şiirin tarihsel ve sanatsal evrim sürecinde evrensel bir karaktere sahip olan imge-sembollerin bireysel özellikleri belirlenir. Araştırma sırasında, ulusal belleğin gen havuzunda etkin olan Dağ, Ay, Yıldız, Araz nehri ve diğer sembollerin ulusallaşma süreci izlenir ve analiz edilir.

Anahtar Kelimeler: Millet, Edebi Sembol, Dağ, Ay - Yıldız, Araz

Introduction

The concepts of "nation" and "nationality" remain subjects of discussion in international gatherings on literary theory, philosophy and aesthetics and a focus of various academic disciplines. Although the problems have been tackled on a broad, conceptual context in the research of Turkish, Azerbaijani, European and Russian scholars, no unanimous view has emerged. This is connected with the relativity of the concepts that are part of nation and nationality and the fact that the common aspects in the primacy of modern nations bear more of a collective character than an individual one. One issue that gives rise to difficulties is approaching the concept of nation on the level of the specific demands of the

time and in line with the model of modern thinking, and explaining the problem in both purely nationalistic and ideological criteria. "While identity has always been a complex issue, the question of national identity has become more complex and controversial in the modern era, with the emergence of the idea of nationalism and nation-state models." (Gürkan, 2011, p. 83) If we pay attention, foreign scholars such as Gerard Delanty, Russian scholars such as Vladimir Malakhov, Turkish scholars such as Ziya Gökalp and Azerbaijani scholars such as Alibay Hüseynzadə, all have the problems of nation and nationality in different academic disciplines and put forward new ideas to explain the concept of nation. Dmitry Sokolov says in his article "On the genesis of the concept of 'nationalism'", based on the research of Russian and European scholars in this area: Initially the word "nation" was identified with an ethnos or blood kinship, which corresponds with the preceding concepts of "one's own" and "other". Since the establishment of the agricultural culture of peoples and the way of life implied by this culture, the "nation" has been associated with people's territorial commonality. During the late Middle Ages, various economic communities and professional groups were called "nations". The revolutionaries in France introduced a political sense into the concept of "nation" with ideas of statehood and solidarity. "Economic and cultural ties are strengthened with the development of capitalist relations; a national market begins to form, as a result of which different aspects of nationality coalesce in a single matter," a multidimensional, multi-layered cultural concept emerges (Sokolov (Sokolov), 2014, p. 3).

National identity is a question that gives rise to serious discussion as part of this problem. "Azerbaijanis are Turkic in nationality, Islamic in religion and, in the main, oriental in culture" (Rəsulzadə, 1990, p. 12). Our people are of the "original Oghuz-Turk ethnos", part of the Turkic people in the general cultural context. Over time, with the principle of statehood coming to the fore in historical and social entities, our people's characteristics have clearly become more distinctive and they have adapted to a new national model.

Our aim is of course not to create new ideas and opinions about the concepts of nation and nationality, but taking existing conceptions and the historical and artistic evolution of our poetry as a basis, to show in common images and symbols in our poetic thinking the individuality in the commonality of adherence to the national "I" ethnos, mythological memory and geographical location. The symbol, one of the main poetic devices in literature, is an aesthetic category, incorporating language, detail, image and character which all govern the concept of nationality. The symbol is one of the main poetic means of early man's understanding of himself and his environment and of modern-day comprehension of the cult of ancestor worship and links the nation to its roots and identity. Stone inscriptions, drawings and statues from ancient times, man's first drawings engraved onto cave walls are images and languages that talk in the symbols of humanity, putting forward and confirming historical identity.

The symbol enters national thinking as a model of the people's historical evolutionary development, understanding of life, perception and identity. However, one symbol, as an image active in several cultures, can acquire the same content. Therefore, a sensitive approach is called for. In the poetic thinking of every nation the frequent repetition of a specific image does not give the image a national character. The main requirement of the symbol as a display of nationality is that it should, first of all, guide the people in development, endure in various historical forms of the primary meaning and manifest people's thought, psychology and experiences as the people's identity is reborn. One of the subjects requiring serious research here is to follow this process in the poetic evolution of the symbol, because there are images and symbols at the forefront of our national thought that have the same meaning in the literature of other peoples, especially Turkic peoples.

1.1 Individuality of national identity in artistic symbols: Mountain

The "mountain" is one of the main symbols based on the concept of nationality in our literary images. The mountain is a literary symbol frequently repeated in folklore, epics and mythology, mythological memory, the art of minstrels (*ashugs*), written literature, classical poetry and modern poetry. It has been active in the historical and cultural development of the people and has preserved historical information. Stressing that it is an image of special significance frequently used by writers in every national literature, literary critic Naila Muradaliyeva states, "Thus, the 'mountain' is one of the artistic images in Azerbaijani literature. This artistic image is closely linked with the genetic and historical memory of the Azerbaijani people, as a symbol of the Azerbaijani national landscape, as it were" (Muradaliyeva (Muradaliyeva), 1992, p. 145). Turkic specialist Bahaeddin Ogel said that "the south-western foothills of the Altay mountains are the place where Turkic culture emerged" (Ögel, 2001, p. 9), noting that the Altay mountains were of great value in the emergence of the Turkic nation and formation of their culture. The mountain, as a main motif in the formation of the Turkic tribe's cultural, artistic and aesthetic thought, linked with the spiritual world, outlook and ethno-psychological memory of peoples and nations with a single root, occupies a major place as a symbolic image in pan-Turkic literature. The mountain is considered sacred in the life and struggle of the Turk and Turkic evolution. Researcher T.K. Choroyev notes that the Tian Shan mountains have a special role in shaping the modern Kyrgyz people: "The Tengir - Too mountain range is one of the main regions inhabited by the ancestors of the Kyrgyz and the central district where the concluding stage of the formation of the modern Kyrgyz nation took place in the 13th to 15th centuries" (Чороев (Choroyev), 1995, p. 170). That is, similarities in peoples' historic ethno-psychological memory, genetics, blood, mythology and ethnic origin are the key element in national evaluation of the image-symbol. Proceeding from the ethnic and mythological model in our artistic thinking, the "mountain" is prominent in symbolizing a sacred space, but it's not right to understand this only in terms of the notion of "I", "me". The Turkic epics *The Book of Dada*

Qorqud, *Koroghlu* (Son of a Blind Man), *Manas*, *Ural-batyr*, *Maday Qara* and *Alpamish* had a great influence on the mountain coming to represent a sacred space, a divine being, which is an important part of Turkic artistic thinking. In the religious beliefs of the ancient Turks, the magnificent mountains, rising from the earth to the sky, were understood as a living being talking to God and passing him information from earth. The soaring Altay Mountain range, settled by the Turks, was considered holy. Turkic specialist Bahaeddin Ogel writes, "All the Altay mountains were holy. Any hill among them could not represent the whole Altay. All the towering peaks together were reaching towards the place of God... Recalling the name of the Altay mountains, they [the people] would offer sacrifices, express their desires, then, sobbing, make supplications" (Ögel, 2001, p. 132). This strong belief in the mountain as a sacred place, untouchable and protecting, can be seen in the Turkic epics: In *The Book of Dada Qorqud* in the approach to three holy mountains, in *Manas* in Manas's struggle to protect Ala-Too mountain and free it from the enemy and in Jakip Bay taking shelter in the mountains during his disputes with the Chinese and Kalmyks, and in Koroghlu Ali's son Rovshan's choice of the back of Chanlibel mountain as his headquarters.

Mountains are a place that links the earth and sky. When looking down from the top, the peak is the centre of the world, when looking up from the bottom, it is a ladder to climb. When the peaks are sometimes surrounded with a halo of clouds, this is thought to be holiness. These clouds are considered holy and a symbol of holiness (Astroset Semboller Araştırma Grubu, 2014).

If we look closely, viewing the mountain as a sacred being, the source of man's first perception of the model of the world and existence lies at the basis of all cultures. There are many examples: meetings connected with mountains in Greek legends, the holiness of Mount Qaf in Islam, the Prophet Nuh (Noah) and Mount Ararat, the Prophet Musa (Moses) and Mount Sinai, the Prophet Ibrahim (Abraham) taking his son Ismayil to Mount Amoria to sacrifice him, the Prophet Isa's (Jesus's) temptation by the devil on the Mount of Olives in Palestine, shortly before her death Holy Maryam (Mary) living on Mount Bulbul (nightingale) near Ephesus, the Prophet Muhammad receiving his first revelations in the Cave of Hira on the Mountain of Light (Jabal al-Nour), beliefs concerning Mount Ararat and so on.

The place of shamans, saints, sages, seers and prophets or of seclusion, mountains with their height, proximity to the sky and difficulty to access have for a long time been a symbol of supremacy, height and standing upright. In the esoteric tradition, standing upright – a spiritual life, keeping away from the charms of the material – expresses spiritual and noble concepts such as love, mercy, tolerance, goodness, virtue and forbearance (Astroset Semboller Araştırma Grubu, 2014).

Ala Dagh (Colourful Mountain), Qazliq daghi (Kazilik Mountain) and Qara dagh (Black Mountain), named in the common Turkic monument, *The Book of Dada Qorqud*, bear a new quality of symbolism in terms of ethno-psychological, ethno-

philosophical, moral and spiritual values, which became established in artistic thinking:

Do not curse its waters as they flow;

Kazilik Mountain is innocent.

Do not curse its running stags;

Kazilik Mountain is innocent.

Curse not its lions and tigers;

Kazilik Mountain is guiltless (Kitabi-Dədə Qorqud, 2004, p. 183).

The common mountain motif is linked with ideas of communing with the mountains, with the mountains as a source of protection, shelter and strength, with the mountains as a companion in suffering, with opening up one's solitude and inner world in conversation with the mountains.

Mountains, oh, lofty mountains,

Mountains older than us all,

I'm weary of loneliness,

How can I bear it, mountains (Bayatılar, 2005, p. 96).

This type of approach to the mountain can be said to be characteristic not only of the Turkic peoples; it can be found in the literature of non-Turkic peoples too. Pushkin's dedication to Kazbegi Mountain, Lermontov's to the Caucasus and Tyutchev's to the Alps connect to the mythology and religious belief of every people. The model of the holy mountain was present in the subsequent development of our poetry and preserved historical information at the image's foundation.

Another traditional aspect of the mountain is its symbolization of immortality. This applies mostly to Sumerian, ancient Iranian and Chinese sources. In ancient Iranian tradition the elixir of immortality (water of life) or obtaining knowledge of the Almighty establish a link between the World Mountain Symbol, the Mountain, and Immortality... In Chinese tradition the symbolism of the Mountain, linked with immortality, is understood as the middle mountain of the earth. The word Shan, mountain, also refers to eight immortals, so mountain means immortal men and tells of the immortality of wisdom and of wise men (Astroset Semboller Araştırma Grubu, 2014).

The image of mountains as immortal can be found in our modern poetry, for example in Qasim Qasimzada's *I've come* (Gəlmişəm), Mammad Aslan's *Come into my dream* (Yuxuma girsən) and Musa Yaqub's *Take me, mountains* (Dağlar, məni qəbul edin).

Mountains, mountains, I'm tired:

Come into my dreams, be my pillow –

Give me rest,
Mountains, mountains, I've grown pale,
Give me back my green spring –
Give me youth...
Mountains, mountains, I am burnt out,
I still have dreams,
Let me fulfil them (Aslan, 1990, p. 181).

Another interesting aspect of the mountain is the mountain as an image of home, a symbol of the fatherland, which is found in the poetry of the Turkic peoples. While our poetry makes use of poetic approaches present in the symbolic value of the mountain in all cultures, over time the mountain became mainly a symbol with spiritual and moral qualities, a sign of nation, home and greatness.

In national folklore, in traditional forms of poetry (*bayati*, *qoshma* and *garayli*), "snow-capped", "the peak shrouded in cloud" and "mountains with armfuls of flowers" are all images of the nation and home.

The grey mountains of Tabriz,
Dust has covered the mountains,
All the mountains are beautiful,
Everyone's mountains

The grey mountains of Ganja
Dust has clothed the mountains
Remembered sorrows,

Homesick for the mountains (Azərbaycan bayatıları, 1984, p. 56).

Verses such as Ashug Alasgar's "Why did the carefree minstrel live without kinsmen? May Alasgar die alone in the mountains of slaves!" and Huseyn Kurdoğlu's "The mountain in enemy hands, In sorrow and yearning for the mountains" and "Longing for the mountain is a burden heavier than the mountain" are expressions of sorrow, heartache and separation. As has been seen, the symbol of the mountain as a manifestation of genetic memory, ethnic thinking, mythological world and geographical place, laid the foundation to affirm national identity and preserve the historical information of the poetic idea.

1.2 Ethnological thinking in national symbolism, mythological memory: Moon: Stars

The Moon and Stars as poetic subjects are part of the system of symbols-images which has its source in ethnic thinking and mythological memory. The

order, movement and interplay of the Moon, Star, Sun and other heavenly bodies find their symbolic embodiment in the heroes of various works. In *The Oghuz Khagan*, known as the *Oghuznama*, the first magnificent Turkic epic from the end of the millennium, the names Sun, Moon and Star are given to the three sons of the Oghuz khan. The symbolic embodiment is found in ideas concerning the origin of the cosmos in cosmogonic myths that constitute the basis of the mythological system, in the emergence of natural phenomena and in many examples of folklore with mythological depths, especially in ceremonial songs, legends, Molla Nasraddin's funny stories, in the *dastans* (epics) *Tahir and Zohra*, *Mehr-Mah* (Sun and Moon), *Khurshud and Mahmehri* and widespread in oriental literature, Yusif Balasaqunlu's narrative poem *Qutadqu bilik* (Wisdom which Brings Good Fortune) and Assar Tabrizi's *Mehr and Mushtari*.

These images were a leading emblem in literary and philosophical thinking in the later developmental stages of artistic thinking and became widespread in national symbolism.

The Moon is one of the most prominent symbols in Turkic sacred-artistic memory. The moon has acquired many symbolic meanings in the mythology of most peoples of the world and in Turkic thinking too. "In Siberian shamanic mythology the Moon is linked with the night and dark half of the world and the Sun with the light half" (Abbasova, 2004, p. 4).

The cult of the Moon, rich in content, symbolized various objects of desire in different eras and cultures (the Crescent Moon was the sacred symbol of Astarte among the Babylonians and Chaldeans, of Isida among the Egyptians and Diana among the Greeks. In Christian mysticism Mary of the Crescent Moon is praised as the woman who brings light in the darkness" (Abbasova, 2004, p. 4). The Moon acquired special significance with interesting shades of symbolism in Turkic culture, ethnic thinking, creative epics, legends, *dastans* and other genres. Ideas of the Moon, Sun and Stars were present in Turkic mythology, rites and ceremonies, legends and *dastans*, and while over time these ideas underwent various changes, they survive as the underlay of culture, as signs confirming the hidden codes of national identity. The Moon and Sun were present together in ancient Turkic ideas, while later the Sun was independent and the Moon was sometimes alone, often together with the Stars. All three symbols could be substituted for each other separately so that in all cases these symbols-images, as symbolic units of the existence of Turkic statehood and unity, became one of the main attributes of Turkic national symbolism. "If in Islam the crescent moon is together with the five-point star, which has sacred authority as a sign of resurrection, it is a symbol of paradise" (Semboller ve işaretler, 2010, p. 3). In this respect it is utterly illogical to think that the Moon symbol came to Muslim and Turkic culture as a symbol integrated from other cultures (Энциклопедия знаков и символов, 2020).

The image-symbol can gain so much in nationalist substance that at the time of a people's self-realization and identification it can be reborn in artistic thinking

and confirm national distinctiveness, preserving traditional criteria. In Azerbaijan's many centuries of poetry the poetic elements of the Moon and the Stars on the one hand show the commitment to national-spiritual memory and culturological traditions and, on the other hand, having been made into symbols, artistic, eternal attributes of the Republic, acquire new heft in the national system of symbols.

Examples of poetry which show that the Moon and the Stars, "official national symbols of the era" (Yashar Qarayev), have been made symbolic attributes of the Republic, of the free, sovereign, independent state. Ahmad Javad's "I asked the stars: - 'It's the Moon!' they said, I went to the Moon, it too is missing you" (*Haralisan - Where are you*), "Asking the Stars, the Moon", "My eyes seeking you" (*Aşiqin dərdi - An ashug's sorrow*), "the star of life had not yet risen, we couldn't see the Moon, we counted the night stars!" (*Dərdim - My Sorrow*), "God's star, that beautiful nymph, to the Moon nestling in the embrace, my flag!" (*Azərbaycan bayrağına - To the Azerbaijani flag*), "You gave a place in your embrace to the Stars, the Moon" (*Göy göl - Blue Lake*), "That charming, pale look of yours reminds me of a beautiful nymph" (*Aya - To the Moon*). B. Seyidzadə's "When I see the Moon, I am dazzled", "When I see the stars, sorrow overwhelms me", "When I see the Moon, I plunge into a long dream, when I see the stars, yearning crushes me" (*Mən ağlaram - I weep*). Haji Karim Sanili's "Black burning in the chest, He says, do you have sorrow in your soul, Can there be no new spring for you? Do you meet your other half, Moon?"

1.3 Criteria of nationality in image-symbol: Araz river

The image of the Araz has a special place in national imagery in Azerbaijani poetry. Its emergence in our poetry is connected neither to myth nor ethnos. This symbol has passed through specific stages of history and entered our poetry as a political and ideological sign of national statehood and a distinctive symbol of separation and sorrow.

The Araz flows down

Its waters rising.

Clear from early days,

Now clouded with my tears (Bayatılar, 1960, p. 134).

The image earned its national status in our poetry at that time, not in written literature. It first found its place in folklore, in the art of oral narrative, establishing itself as a metaphor. The Araz became established in oral folk literature, especially *bayati* (folk verse), as a symbol of separation, sorrow and heartache, but at a later developmental stage in our poetic thinking it became a sign of citizenship with a broader meaning in the work of several of our poets. Typical examples are *bayati* addressed to the Araz in Rasul Rza's series "Ashug Yaniqli's bayati", Mammad Araz's "I remembered the Araz", "I saw the Araz

again” and “I saw a plane tree on the Araz” and Huseyn Kurdoğlu’s *bayati* and quatrains.

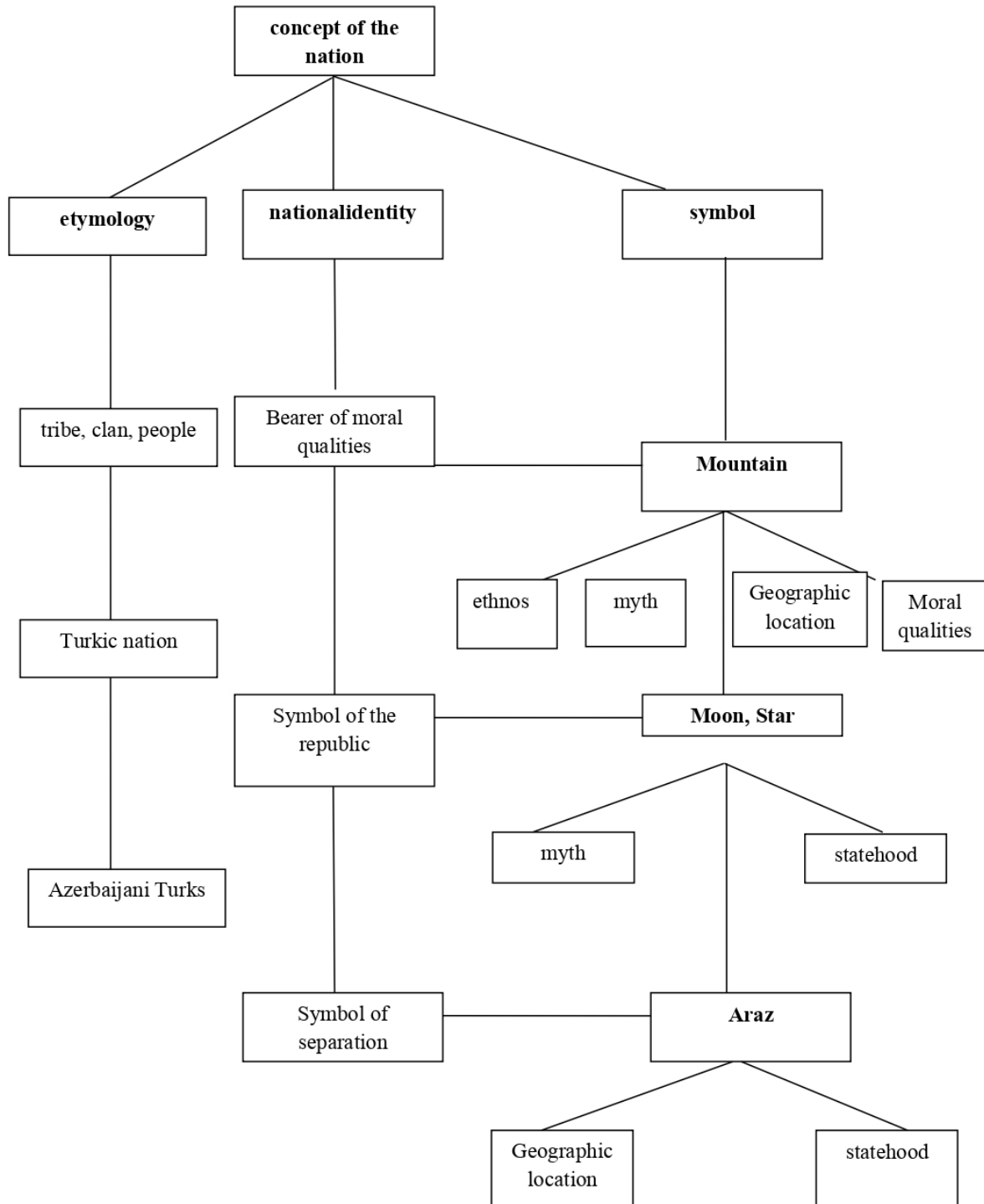
Conclusion:

Thus, based on our observations, the criteria of nationality can be traced in the symbolic content carried by the images of mountains, moon and stars, which are leading in the process of historical and artistic evolution of national poetry. The informativeness of these symbols, which is active in various cultures, in the literature of Turkic and non-Turkic peoples and have become universal, is determined, first of all, by their connection with the thinking of the ethnic group, genetic codes and mythical memory.

It is noted that the image of Araz river, unlike the symbolic images of mountains, moon and stars, was born from the political and ideological processes of national statehood and was interpreted as a symbol of separation and sadness. In our observations based on Turkic epics, examples of folk literature, ashug creativity, examples of modern poetry, as well as creative examples of A. Alesker, A. Javad, R. Rza, M. Araz, G. Gasimzadeh, M. Yagub, H. Kurdoğlu and others, we consider the common and various symbolic shades of these images.

The table below clearly shows that these images and symbols in our poetry have gone through certain historical stages and acquired a national identity.

Tablo 1



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GENİŞLETİLMİŞ ÖZET: Edebiyat biliminin karmaşık sorunlarından biri olan simge kavramı, sadece şiirsel bir kategori olarak değil, aynı zamanda insanın varoluşunu, çevresini anlama, insan ve soykökü arasındaki bağları çözme ve milleti kendi köklerine, ilk temellerine bağlayan felsefi-psikolojik bir kavramdır. Simge, evrensel olduğu kadar bireyseldir. Halkın etnogenezisinde, mitolojisinde ve sanatsal düşüncenin oluşum aşamalarında, simgenin tezahürü milli düşünce ve bilinç düzleminde somutluk kazanır. Her bir halkın tarihî-edebî evriminde geçerli olan imge-simgeler vardır ki, edebî düşüncenin farklı gelişim aşamalarında tekrarlanır, değişir ve yenilenir. Fakat aynı imge-sembolün simgesel sistem değişiminde yenilenmesi, imge-sembolün milli statüsünü belirlemez. Bu, belirli bir zaman gerektiren karmaşık bir süreçtir. Eğer sembolün evrensel bir karaktere sahip olduğunu göz önünde bulundurursak, bir imge-sembol farklı milletlerin edebî düşüncelerinde benzer bir fikir ve içerik taşıyıcısına dönüşebilir. Yapılan araştırmalar sırasında, imge-simgelerin kültür içindeki gelişimi ve tezahürünü izlerken dikkat çeken önemli bir nokta, sembolün edebî düşüncede sabitleşme sürecinin kısa bir zaman diliminde değil, öncelikle sözlü edebiyatla ortaya çıkması, ardından tekrarlar yoluyla belirli bir fikrin farklı yorumlarla millileşmesidir. Araştırmanın amacı, şiirsel düşüncenin tarihsel-sanatsal gelişiminde hafızada daima diri ve canlı kalan imgelerin etnos, mitolojik bellek, coğrafi mekân, devletçilik fikirlerinden doğan anlamlandırmalar

bağlamında bireyselliğini tanımlamak ve kültür içinde var olan işlevsel sembollerin millileşme sürecini takip etmektir. Makalede, millilik kavramı, şiirimizde işlevsel olan dağ, ay, yıldız, Araz gibi imge-simgelerin etnos, coğrafi ve ideolojik açıdan işlenişi kapsamında ele alınır. Aktif imgelerden biri olarak dağ imgesinin folklordan yazılı edebiyata, aşık edebiyatı, klasik şiir ve çağdaş şiire kadar geniş bir yelpazede nasıl işlediği ele alınırken, bu imgelerin milli değerler çerçevesinde genetik, belleksele ve etnik köken bağlamında Türk halklarının edebiyatındaki belirleyici rolü vurgulanmaktadır. Dağ, Türk kavminin kültürel, sanatsal ve estetik düşünce yapısının şekillenmesinde temel bir motif olarak, kökeni ortak olan halkların ve milletlerin manevi dünyası, dünya görüşü ve etnopsikolojik belleğiyle ilişkilendirilerek, genel Türk edebiyatında seçilen sembolik bir imgedir. Türk`ün yaşamında ve mücadelesinde kutsal kabul edilen dağ, edebi düşüncede önde gelen bir imge-simgeye dönüşmüştür; "dağ"ın kutsal bir mekan ve ilahi varlık olarak tasvir edilmesi, "Dede Korkut Hikayeleri", "Köroğlu", "Manas", "Ural-Batır", "Maday Kara", "Alpamış" gibi Türkdilli destanlarda sembolik bir anlam taşıyan temel unsurlardan biri olmuştur. Bahsedilen ortak unsurlar arasında, milli edebiyatımızda dağ imgesinin, el, oba, yurt yeri gibi toplumsal mekânlarla ve büyüklük, yücelik gibi manevi-ahlaki değerlerle ilişkilendirilmesi belirgin bir özellik göstermektedir. Aynı temaya ay ve yıldız imgelerinde de rastlamak mümkündür. Türk mitolojisinde, ayınlerde, ritüellerde, efsanelerde ve destanlarda Güneş, Ay ve Yıldız ile ilgili kavramlar mevcut olmuş, zamanla, çeşitli değişikliklere uğramış olsa da, hafıza ve milli kimliğin gizli kodlarını belirleyen işaretler olarak kültürün derin katmanlarında canlı kalmaya devam etmiştir. Türk halkının eski inançlarında var olan Ay ve Güneş birlikteliği, sonraki dönemlerde Güneş'in bağımsız bir sembol olarak ortaya çıkması ve Ay'ın bazen tek başına, bazen de yıldızla birlikte yer almasıyla, ayrıca her üç sembolün ayrı ayrı işlev görmesi, Türk devletinin varlığı ve birliğini simgeleyen sembolik bir birleşim halini almıştır. XX. yüzyıl Azerbaycan şiirinde, Ay ve Güneş'in birlikteliği yerini Ay ve Yıldız'a bırakırken, Güneş ise bağımsız bir şekilde sembolize edilmeye başlanmıştır. 20.yüzyılın başlarında, Cumhuriyet öncesi dönemde, M. Hadi, H. Cavid, A. Şaik, A. Sehhet gibi şair ve yazarlarda, bağımsızlık ve özgürlükle ilgili düşünceler, toplumun sosyal ve toplumsal sorunlarından kurtulma arayışları Güneş imgesi ve sembolüyle edebi bir anlam kazanmıştır. Hem Azerbaycan, hem de Türk şiirinde dikkat çeken önemli noktalardan biri, bu sembolün yerellikten çıkıp geniş bir ideolojik ve içeriksel taşıyıcıya dönüşmesidir. Yani, Güneş sembolü, belirli bir ideolojiye dayalı olmaktan ziyade, ölçeği ve düşünsel-duygusal algılama açısından küresel bir anlam kazanmıştır. Milli simgesel sistemde yer alan Araz imgesi, önceki sembollerden farklı olarak ne etnik ne de mitolojik hafıza ile doğrudan ilişkilidir. Belirtildiği üzere, Araz, milli devletçiliğin siyasi-ideolojik bir göstergesi olarak şiirimize girmiş ve genellikle ayrılık, hüznün ve hasret gibi duyguların sembolü olarak şekillenmiştir. Her bir halkın günlük yaşamında, geleneklerinde ve sanatsal düşüncesinde belirli bir durum ve hareketin, kavramın taşıdığı niteliklerin, milli düşünce ve psikolojiye uygun bir şekilde simgelenmesi, kısa bir zaman diliminde gerçekleşen bir süreç olmadığı anlaşılmaktadır. Bunun yerine, bu süreç, halkın tarihsel geçmişine, ahlaki ve manevi değerlerine dayanan bir olgu olarak, halkın öz farkındalığından başlayarak milli düşüncede toplumsal düşünce ölçütü olarak sabitlenen bir olgu olarak ortaya çıkar. Araştırma sürecinde, millet ve millilik kavramları, edebi ve teorik örnekler aracılığıyla Azerbaycan, Türk, Rus ve Avrupalı bilim insanlarına atıfta bulunularak derinlemesine incelenir. Ayrıca, şiirin tarihsel ve sanatsal gelişimine dayanarak imge-sembollerde etnobelge ve coğrafi mekân bağlamındaki ortaklıklarda bireysellik gösterilir.

EXTENDED ABSTRACT: The concept of a symbol, one of the complex problems of literary criticism, is not only a poetic category, but also a philosophical and psychological concept that links human existence, understanding of the environment, the connections between human and ancestral relations, and also links a nation with its roots and origins. A symbol is as individual as it is universal; its manifestation in the ethno-genesis, mythology, at the stages of the formation of a people's artistic thought, acquires concreteness at the level of national thought and consciousness. There are images and symbols common to the historical and literary evolution of each nation, and they are repeated, changed and got renewed at different stages of the development of artistic

thought. However, the renewal of one and the same image when the symbolic system changes, does not determine the national status of the image-symbol. This is a complex process that takes some time. If we take into account that the symbol has a universal character, then the image-symbol can become a carrier of similar ideas and content in the artistic thought of different peoples. One of the interesting points revealed in the course of the study of the development and manifestation of image-symbols in culture is that the process of stabilization of the symbol in artistic thought does not occur in a short period of time, but first occurs in oral literature, and through repetition a certain idea is nationalized in a different interpretation. The purpose of the study is to characterize the individuality of images preserved in memory in the historical and artistic evolution of poetic thought, in the context of interpretations arising from ideas about ethnos, mythical memory, geographical space and statehood, as well as to trace the process of nationalization of existing functional symbols in culture. In the article, the concept of nationality are considered in relation of the use of a mountain, moon, star, Araz river and other images and symbols which are used in our poetry from the image-ethnos, geographical, and ideological aspects. When considering the place and position of the image of the mountain as one of the active symbols in folklore, written literature, ashug art, classical poetry and modern poetry, it is noted that this image-symbol also occupies an important place in the literature of the Turkic peoples, having a genetic, historical, ethnic basis in the national assessment. The mountain is a symbolic image that appears in the literature as the main motive for the formation of Turkic people, their culture, artistic and aesthetic thought of the peoples and nations with common roots, associated with the spiritual world, worldview and ethno-psychological memory. The mountain, considered sacred in the life and struggle of the Turks, became one of the leading images and symbols in artistic thought. The image of the "mountain" as a sacred place and a divine being also occupies an important place in Turkic-language epics such as "Kitabi-Dede Gorgud", "Koroghlu", "Manas", "Ural-batyr", "Madai Kara", "Alpamysh". Among the mentioned common points, the most noticeable is the transformation of the mountain in our national literature into a bearer of spiritual and moral qualities, a symbol of the people, village, homeland, greatness and sublimity. The same idea can be found in the images of the moon and stars. Concepts related to the Sun, Moon and Stars existed in Turkish mythology, rituals and ceremonies, legends and epics. Although these ideas have undergone various changes over time, they have remained alive in the cultural substrate as symbols defining secret codes of memory and national identity. The unity of the Moon and the Sun, which existed in ancient Turkic thinking, was subsequently replaced by the independence of the Sun, the appearance of the Moon sometimes alone, and in most cases together with a star, as well as the appearance of all three symbols separately, due to which these images and symbols became one of the main attributes of Turkish national symbolism as a symbolic unit of existence and unity of Turkish statehood. In Azerbaijani poetry of the 20th century, the union of the Moon and the Sun is replaced by the Moon and the Star, and the Sun is symbolized independently. At the beginning of the century, still before the Republic, in his works of M.Hadi, H.Javid, A.Shaig, A.Sahhat and others, thoughts about independence, freedom, and the struggle for liberation from social pressure found artistic expression in the image-symbol of the Sun. One of the striking moments of both Azerbaijani and Turkish poetry is that this symbol has gone beyond the locality and has become a bearer of broad ideas and content. In other words, the symbol of the Sun is not specific in terms of ideas, but has a global significance in terms of scale and intellectual and emotional perception. The image of Araz River, which occupies its place in the national symbolic system, unlike the previously mentioned images-symbols, is not associated with either the ethnic group or mythical memory. It is noted that the symbolic image of the Araz River entered our poetry as a political and ideological indicator of national statehood and became a symbol of separation and sadness. We see that in everyday life, customs and artistic thinking of each nation, the symbolization of certain states, actions and characteristics of a concept in accordance with national thinking and psychology is not a process that occurs within a narrow time frame. It turns out to be a moment that begins with the self-awareness of a people with

a historical past and moral and spiritual values, and becomes a stable criterion of public thinking in national thought. In the course of the study, the concepts of nation and nationality are analyzed using artistic and theoretical examples, with reference to existing concepts of Azerbaijani, Turkish, Russian and European scientists, and also, based on the historical and artistic evolution of poetry, ethno-memory is shown in images and symbols, individuality in community in geographic space.