SENTENCE AND ITS POETIC SYNTAX IN BAYATIES OF AZERBAIJAN

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ABSTRACT

Bayaties attract attention with their poetic perfection reflecting the subtleties of the national language, the specific features of the phonetic, lexical and grammatical norms of the literary language of Azerbaijan. The purity of the vernacular, the richness of the vocabulary and the fluency of the grammatical structure are also clearly felt in bayaties. As the research work is also called "Sentence and its poetic syntax in bayaties of Azerbaijan", the sentences in the bayaty context will be studied directly from the linguistic poetic point of view..

Key words: *bayaty, folk art, poetic syntax, sentence, poetic thinking*

Introduction

There is always a need for clarification of sentence and its evolutionary process, classification, type, structure, meaning and grammatical relationship of components to each other and other matters. Examples of oral folk literature, including bayaties report how our people's oral speech and artistic thinking style began to be formed centuries ago and became richer and richer over time. In this regard, it is important to study the poetic syntax of the sentence being the means of expression on the basis of oral language materials. As noted by Professor G. Kazimov "The history of the formation of the syntactic structure of our language is very old. There is no fundamental difference between the current syntactic structure of the Azerbaijani language and the language structure of "Dede Gorgud", the older bayaty$_a$ and our folk songs" (7.p.7).

According to İ. İ. Kovtunova the problem of poetic syntax is related to the linguistics of speech. The functional purpose of the speech type and the characteristic conditions of communication are reflected in the semantics and functions of language tools (8.p.12).

Prof. K.V.Nerimanoghlu who has conducted a number of successful researches in the field of research of linguistic poetics, especially poetic syntax in Azerbaijani linguistics writes:

"The features of poetic language are manifested more in the field of syntax. Because compared to lexis, syntax covers a wider range of language changes (creation of new meanings, new expressive possibilities, semantic development and so on.). Therefore, in our opinion, it is more expedient to start the study of poetic language, especially the language of folklore characterized by a number of specific features by studying the poetic syntax" (13.p.36).

Current Study

The language of bayaties is the language in which the people perceive reality. The marvelous beauty of nature is the first source of man's aesthetic feelings. The figurative reflection of nature inspiring this beauty such as primitive poetry, songs, bayaties, folk songs, and other lyrical fragments have emerged.

1	Ay doğdu qəlbiləndi,	Dağlar başı qar oldu,
	Doğduqca qəlbiləndi.	Gül bağçalar xar oldu,
	Nəyə desən and içim,	Sevgilim seyrə çıxdı,
	Bu qəlb, o qəlbiləndi (9.p. 34).	El-oba gülzar oldu (1.p.13).

As it is seen, both bayaties consist of declarative sentences of descriptive feature. All the sentences in bayaties and all the words in the sentences are said approximately in the same harmony and rhythm. This melodic intonation is an example of poetic expression of thought.

Since ancient times, the term poetics has been used throughout history as a term for the language and structure of works of art written in both poetry and prose, as the name of the science of literature. The greatest theorist of poetics in the ancient world Aristotle showed in his work "Poetics" that the goal of every art is to complete missing things in nature"(2.p.8). However, the ideas expressed here shall not be expressed in ordinary words. The artist must demonstrate poetic art in the literal sense of the word.

40

One of the linguists of the XX century R. Jacobson writes in his work "Linguistics and Poetics": "Poetics solves the problems of speech structure as studying the color structures of works of art. As linguistics is a general science of speech structures, poetics can be considered an integral part of linguistics"(14.p.194).

The study of the poetic syntax of the Azerbaijani language on the basis of bayaties is connected with a number of specific features of the research material. Since folklore is an indicator of the historical formation and development of the literary language and artistic culture of any nation.

Considered the greatest founder of modern linguistics F.de Saussure writes: "Poetic texts are valuable material for studying the pronunciation; the system of poetry is related to the number of syllables, their quantity (length), repetition of individual sounds (alliteration, assonance, rhyme); Poetic texts can contain valuable material on relevant issues of phonology". (6.p.105). Therefore, the involvement of bayaties in linguistic-poetic research is one of the most pressing issues of modern linguistics.

While talking about the poetic syntax of sentences, first of all, expressiveness at all levels of language is considered as one of the main factors.

1.	Aşiqəm, yaxam əldə,	*Dutdum* hicran yaxasın,
	Ögrənir yaxam əldə,	Gördüm öz yaxam əldə (10.p.18).

Here, the words "*ögrənir* ", "*dutdum*" report us about the sound substitutions and sound increase and other issues in the phonetic system of medieval literary language.

The expressiveness at all levels of language is one of the main factors in the formation of the linguopoetic structure of bayaties. It also reveals the nature of creating rhythm, harmony of sounds in the structure of the words:

Yox, Aşiq, səndə qalsın,   Can məndə qərar tutmaz,

Səndədir, səndə qalsın,   Göndərim, səndə qalsın (9.p.52).

As can be seen, expressiveness at the phonetic level manifests itself through the arrangement of sounds in a certain sequence, rhythm, distribution of syllables within a hemistich and so on. Thus, it is clear that poetry manifests itself at all levels of language. It determines the structure of phonetic, lexical and morphological elements. In turn, they play a key role in both the formation and determination of the poetic level of the syntactic structure of the language.

 It is also clear from the theoretical ideas put forward that artistic creativity is born from a kind of imitation of life. This imitation is not an ordinary imitation, but an artistic one. It is a figurative, artistic representation of life and natural phenomena. This representation has emerged from the desire of people to pay more attention to any information they wanted to convey. In this regard, one of the prominent representatives of the Prague School of Linguistics R.Jacobson explains the poetic function of language as follows: "Focusing on information, thus increasing attention to information for the sake of information is called the poetic function of language" (14. p.202). In turn, they serve as the basis for the formation of the syntactic structure of the language.

Examples of oral folk literature report how the oral speech and artistic thinking of the people who created it centuries ago began to be formed and became richer and richer over time. Therefore, the study of poetic syntax in the context of bayaty is interesting from the linguistic point of view. Since the importance of the syntactic structure of the first examples of poetry is great for modern linguistics.

R.Jacobson notes that in folklore it is possible to find the most clear and stereotypical forms of poetry which are especially suitable for structural analysis and that all levels of language - phonological, morphological, syntactic and lexical - can be successfully studied in folk poetry (14.p.194.)

Notwithstanding that from time to time people expressed their desires and thoughts in broken words, they gradually became more broad-minded and were able to express their thoughts in large, consistent form in small poetic texts. Unaware of the grammatical rules of the language, the people built more complex constructions from all types of simple sentences and created their different types.

Thus, it is clear from the theoretical ideas put forward that artistic creativity arises from a kind of imitation of life. This imitation is not an ordinary, but an artistic imitation. It is a figurative, artistic representation of life and natural phenomena:

The role of intonation is more pronounced in bayaties having high emotionality. As we read and understand the verses that may seem ordinary at the time, we are amazed at the inner dynamics in them:

Duman ,gəl get bu dağlardan.   Nə gözlərim səni görsün,

Dağlar yeni bar eyləsin.   Nə könlüm qubar eyləsin (9.p.36).

Thus, being unaware, a natural bond - harmony was established between the inner worlds of people and nature. Over time, people having no idea about writing and reading used these tools skillfully to create their own "speech books" - songs, lullabies, bayaties, epics and so on. Thus, poeticity and emotionality come naturally to folk art.

In the early examples of folk poetry, we see the role of rhythm - intra-hemistich divisions, intonation - in the formation of words as sentences and sentences in the expression of people's thought.

Since sentence syntax is more concerned with speech activity as an object of study, a study of the poetic syntax of a sentence in the bayaty context will contribute to revealing a number of interesting linguistic facts. Because, examples of oral literature are not only a poetic product of the primitive artistic thinking of people, moving from broken words to words, words to word combinations, from word combinations to simpler and more complex sentences, but also a direct indicator of the process of evolution of the vernacular. Prof. G. Kazimov points out that the syntactic structure of our language does not differ significantly from the syntactic structure of "Dede Gorgud" language, the renewal takes place in the process of enrichment and fluency. Syntactic relations, nominal and verbal compounds, simple sentences, extended simple sentences, simple sentences with complex structure are as in modern language"(8.p.15-16).

As it is a multifield, complex syntactic unit, in modern syntax works the sentence is studied from a number of aspects the most important of which are: logical, structural, communicative and semantic" (4.p.65).

Logical analysis of a sentence means analysis based on the mutual dialectical unity of forms and units of language and thinking in the logical-syntactic direction. At the same time, the interrelationships and relations of language and thinking are clear here. Otherwise, their nature cannot be understood.

Speaking from the logical point of view, philosophers show three types of expression of thought: informative thought, provocative thought, questioning thought (4.p.66). It means that a sentence is used for three purposes - informative, questioning and commanding purposes and each has its own characteristics.

The Azerbaijani bayaties are a perfect example of creativity reflecting the richness and fluency of the native language in poetic language. The ability to create all kinds of simple sentences in small lyrical passages consisting mainly of four hemistiches and at the same time larger syntactic units to achieve a fuller expression of thought - complex sentences, micro and even macro texts is a great discovery from a linguistic point of view. It proves that bayaties are not just valuable as an example of the people's oral literature. With these small lyrical pieces reflecting the centuries-old history, it once again shows that the scientific, philosophical and artistic thinking of the people has been developing in parallel since the earliest times.

1. Dağlar başı qar imiş,   Əvvəli şirin dünyanın
   Dibi bir anbar imiş.   Axırı zəhrimar imiş (3.p.33.)

The richness of the linguistic facts, the full but very concise expression of the idea, as well as the very intricate sentence structures show themselves in the given examples.

The sentences in the bayaties are unique way of expressing thoughts of people about certain events, signs and so on. Therefore, the most commonly used sentences in bayaties are declarative sentences. Declarative sentences cover all types of sentence structures - simple and complex, two-member and one-member, short and wide, incomplete and whole sentences. For example:

Qızılgüləm, dəstəyəm,   Əyil, üzündən öpüm,
Bülbüləm, qəfəsdəyəm.   Ayrılaq, yol üstəyəm (1.p.49).

This bayaty consists of eight simple sentences. Five of them are declarative and three are imperative sentences. Observing the same rhythm and harmony in simple, two-member

incomplete sentences, as well as the alliteration of sounds in words reveals the linguo-poetic peculiarity of the bayaty language.

Declarative sentences are in the affirmative and negative forms:

Aşıq yüz ilə dəgər,	Gün var, yüz ilə dəgər.
Şana yüz ilə dəgər,	Səninlə keçən günüm,
İl var ,bir günə dəgməz,	Biri yüz ilə dəgər (10.p.68).

The structure of the given bayaty is also interesting. Bayaty mainly consists of seven syllables. It is obvious that the bayaty pattern created by the people centuries ago have six hemistiches. The sentence types here, their structures, sounding with modern linguistic facts attract attention. The first two hemistiches of bayaty consist of simple sentence with the same structure. The third and fourth hemistiches are compound sentences of mixed type. The affirmation and negative forms of the sentences in the components, the harmony of the words and sounds in them reveal the poetic nature of the sentence. The thought is ended in the simple sentence in the fifth and sixth hemistiches. This bayaty example can be considered as a macro text. It is also possible to increase the number of such examples:

It is known that the central grammatical unit of syntax is simple sentences. Simple sentences play a key role in the formation of complex sentences and text. In simple sentences consisting of expressions, word forms have their own grammatical features: a) they are formed according to a special grammatical form; b) they have linguistic meanings, formal features, intonation design and ability to change.

Differential features of a simple sentence are considered in three main directions structural, semantic and communicative:

1. The structural aspect of the sentence provides the following features:

- The nature of the expression / indivisibility of the sentence.

- Method of expression of predicative basis.

- completeness of the composition (presence of structurally obligatory main members)

2. The semantic aspect of the sentence provides the following features:

- function (purpose of expression) - interrogation, motivation.

- emotional mobility (exclamation, neutral).

- emotional features.

- nature of predicative relations (positive - negative).

3. The communicative side of the sentence provides the following features:

- urgent (thematic) division.

- information center and its actualization method.

It is clear from all of the above-mentioned facts that some of the sentences contain information about things and events. The idea is either affirmed or denied; in a group of sentences the opposite happens. The speaker uses these sentences in order to get information from another person about a certain issue, to complete his / her opinion, to clarify, in other groups of sentences he / she expresses his/her wish, command, requests and other feelings. In this regard, the sentence is divided into four parts according to purpose and intonation.

The declarative sentence provides information about the event, object and sign in the usual way. The idea is either affirmed or denied here. These sentences are based on general

rules. That is to say that the word order of the language is observed. However, word order is often violated in order to increase the impact of the idea to be expressed in lyrical texts, both in written and oral literary language. For example:

| Çıxdım hündür divara, | Mən baxdım, o baxmadı, |
| Baxdım bir gözəl yara, | Qəlbimə vurdu yara (9.p.2*0*). |

There are five simple sentences here. At the beginning of the first and second sentences predicate is used and in the next two sentences subject is used. In some parts of the sentence the tone is relatively high and near the end it becomes normal or weakens.

It is often possible to observe consonants in the same grammatical forms at the end of poetic hemistiches in the Azerbaijani bayaties as in the language of ancient Turkish poetry. For example:

| Mixək əkdim, gördülər, | Bəxtəvər o qıza ki, |
| Qönçə - qönçə dərdilər. | Sevdiyinə verdilər (9.p.236). |

As can be seen from the example, affixes form a rhyme and alliteration of consonants (r) begins at the base of verbs.

Let's look through the example of a bayaty written by Muhammad Ibn Makki in the 16th century:

Mən aşiq yasəmən siz,	Gülşənsiz, yasəmənsiz.
Bağların yasəmənsiz,	Yoğ aqlayan dost kuyndə,
Mən öldüm gülə həsrət,	Getməyin yasə mənsiz (10.p.13).

As can be seen, the repetition of the same consonant sounds both at the beginning and at the end of a word - alliteration increases the figurativeness. It reveals the poetic nature of the nation's artistic thinking.

44

Let's consider otherbayaty:

| Aşıq, bu gül butandı, | Ayla gün bəhsə girdi, |
| Gül dəstəsi tutandı. | Camalından utandı (1.p.106). |

In Bayati, nominal predicate is used in the first and second sentences and verbal predicate in the third and fourth sentences. The alliteration of sounds *g, t, d* creates rhythm as a poetic tool here.

Examples of the repetition of the last consonant at the root of the word in ancient bayaties show that in addition to the parallel structure in the structure of the poetic folklore form there are certain conditions for the formation of a rhyme inherent to folk poetry (11.p.86). At the end of the verses, certain sounds are placed in the same sequence in words ending in the same termination. From the point of view of the alliteration system, this case reveals the poetic potential of lyrical texts as means of creating rhythm and harmony.

While analyzing bayaties you can't help but marvel at the people's way of thinking. The ability to compose eight simple sentences in four lines of twenty-eight syllables indicates the intensity of the linguo-poetic potential of the nation's artistic thinking. Let's look at the following bayaty:

| Qızılgüləm, dəstəyəm. | Əyil, üzündə öpüm, |
| Bülbüləm, qəfəsdəyəm. | Ayrılaq, yol üstəyəm (1.p.49). |

There are eight simple sentences in the bayaty. Five of them are declarative and three are imperative sentences. All sentences are simple, two-member, incomplete sentences.

There are such simple metaphors in the bayaty context that one or more of them do not have a predicative indicator and the morphological expression of the predicativity is not a suffix. Predicativeness is formed by word order and intonation in such constructions:

Dağının başı qara,　　　　　　　Bu gün mən bir qız gördüm,
Dibinin daşı qara,　　　　　　　Gözü şux, qaşı qara (3.p.85).

There are four simple sentences. The first two sentences are short sentences without a predicate. The last two sentences are components of a complex sentence with a composite construction. The subordinate clause itself contains two short clauses not having a predicate. At the same time the alliteration of *"d – ş"; "q – ş"* consonants gives a new poetic tone to the lyrical piece here.

1. Bir nazlı yar görmüşəm,　　　　2. Gözəl bir qız sevmişəm,
   Buxaq billur, göz ala (9.p.38).　　　Ay camallı, göz qara (1.p.85).

The third and fourth hemistiches in both bayaties are complex sentences without conjunctions. The first side, that is to say that the principal sentences are simple, two-member, wide declarative sentences. Subordinate clauses are sentences without predicate.

From the beginning, humans have dreamed to find a solution to any problem troubling them. The desire to ask questions and learn something came to the fore. A sentence used for this purpose is called an interrogative sentence. The interrogative sentences are formed in several ways. One of these tools is the interrogative intonation. That is to say that an interrogative sentence is formed without any grammatical means. Let's consider the following bayaty:

Ceyran, çölə gedirsən?　　　　　Yara bir xəbər apar,
Ördək, gölə gedirsən?　　　　　Bizim elə gedirsən? (9.p.177).

As can be seen, three out of four simple sentences used here are interrogative sentences formed without any grammatical means, only with interrogative intonation. Such interrogative sentences are very similar in structure to metaphorical sentences. As can be seen from the example above, declarative sentences can be turned into interrogative sentences by pronouncing the last syllable of the message a little longer without making any changes.

There are also individual bayaties, in which there are interrogative sentences formed both by interrogative intonation and by other means:

O kimdir atar məni?　　　　　　Namərd gəlib dost olmaz
Hər dərdə Qatar məni?　　　　　Dostluqda satar məni (3.p.67).

One of the interesting cases in the bayaties is the use of some special means rarely used in the oral literary language, but are not characteristic for the written language in order to make the interrogative sentences stronger.

1. Dağlar o dağlarmola?　　　　　Necəki, mən ağladım
   Bar verən bağlarmola?　　　　　Yarəb, yar ağlarmola? (1.223).

2. Bağda biyan varmola?　　　　　Sonsuzun bir günündə
   Gülə ziyan varmola?　　　　　　Yazıq deyən varmola? (9.137).

3. Ay doğub batarmola?　　　　　Ana baladan ayrı
   Ülkərə çatarmola?　　　　　　　Dincəlib yatarmola? (1. 202).

In these sentences, though that the suffix "*mola"* seems to be the formal sign of the interrogative sentence in the words "*dağlarmola", "bağlarmola", "varmola", "batarmola", "çatarmola", "yatarmola",* but in fact it combines the meaning of "**-mı (-mi, -mu, -mü)"** interrogative particles and "*görəsən*" (as if) parenthesis. This is one of the characteristics of a living vernacular. Here, one vowel is dropped in the pronunciation because two vowels come together at the junction of the modal word with the interrogative particles. In another bayaty, its another form is noticeable.

Toy elə gəlim toya,   Bu gün gördüyüm yarı,
Qurbanam belə boya   Bir də görrəmi ola? (1.17).

In fact, the word "*ola*" replaces the modal words "*görəsən", "görən", "olmuya"* (as if, perhaps) giving the meaning of doubt, probability and wonder.

Although interrogative sentences are used to get answers, they also have forms not requiring any answers. These are called rhetorical questions and are considered one of the means of artistic expression. For example:

Dərd məni almadımı?   Çox gözləməm var idi,
Döşəyə salmadımı?   Gözümdə qalmadımı?   (1.p.92)

The three interrogative sentences used here are not intended to be answered. In fact, the narrator narrates that the pain takes him away, puts him to bed and none of his expectations have been realized.

All types of simple sentences in terms of purpose and intonation are quite common in the context of bayaty. In that sense, exclamatory sentences too. People's feelings - excitement, joy and sorrow - are expressed in different shades and forms in the bayaties being the rich example of creativity. The exclamatory sentences provide more emotional expression of thought, increase expressiveness, which indicates the poetic scope of the language. The role of exclamatory intonation in the formation of exclamatory sentences is great. Gladness, amazement, regret, irony, hate, joy, and other emotional relationships are vividly reflected in such sentences. Vocatives also have a special role in the formation of such exclamatory sentences:

Aman fələk, ax fələk!   Mənə elçi gələndə,
Çıx qapıdan bax, fələk!   Get evini yıx, fələk! (9.p.56)

One of the tools in the formation of exclamatory sentences is the exclamatory mark itself. The meanings of the exclamatory sentences depend on the exclamations used in them.

1. Haray, ellilər, haray!   **2.** Əziziyəm, dedi vay**!**
    Şana tellilər, haray!   Dedi,aman**!** Dedi vay!
    Köçümü sel apardı,   Gülşəndən bir səs gəlir,
    Əli bellilər, haray! (9.p.51).   Heç bilmirəm nədi, vay! (19.p.61).

As can be seen, the exclamation "**haray"** in the first bayaty means help and the exclamations "*aman*", "*vay*" in the second bayaty express fear and anxiety.

The given bayaties are also distinguished by the fact that they are rich in figurative words and expressions from beginning to end. Words distinguished by such a stylistic tone are called poetic words and bring a new tone to the general meaning of the sentence.

One of the types of sentences according to their purpose and intonation is the imperative sentence and its expresses a kind of command, desire, request, advice, reminder, admonition, and so on. The main tool in the formation of this type of sentence is intonation. At the same

46

time, the imperative form of the verb and the imperative particles also play a role in the formation of the imperative sentence:

1. Duman, gəl, get bu dağlardan,
   Dağlar yeni bar eyləsin.
   Nə gözlərim səni görsün,
   Nə könlüm qubar eyləsin (9.p. 162).

2. Qoy gedim yurda məni,
   Tapşırma qurda məni
   Gözü yolda qalan var,
   Öldürmə burda məni (9.p.74).

As can be seen from the examples, both imperative particles and the imperative form of the verb play a role in the formation of imperative sentences. The imperative particles serve to more emotional expression of thought. In this case, the word is almost poetic.

The poetic expansion of the word in the sentence is one of the characteristic features of the literary language. The figurative expression of thought is the artistic cloaking of the reality of life. In other words, poetic words are directly figurative and more subtle expression of aesthetic thought.

The people do not simply describe nature in the bayaties considered to be the first examples of primitive poetry. They show the melodic rhythm of the sound system of a simple vernacular, the type and structure of syntactic units. They show the way how a language goes from broken words to words, from words to larger means of expression - sentences. In particular, the idea is formed about the word combinations considered to be the building blocks of the sentence and their specific grammatical models, the basics of meaning. For example:

Dağlar başı qar oldu,   Sevgilim seyrə çıxdı,
Gül bağçalar xar oldu,   El-oba gülzaroldu (1.p.137).

It is also clear from the given examples that the meaning of word combinations is based on events taken place in the objective world and interacting with each other. The examples prove once again that the word takes on a new color and acquires a new shade in the artistic environment.

Unaware of the grammatical rules of the language, the people constructed more complex sentences from all types of simple sentences and complex sentences and their various types. All kinds of compound and complex sentences are encountered in the context of bayaty. It means that although people sometimes expressed their thoughts in short words and simple sentences, over time they have constructed complex sentences and micro and even macro-texts in order to express their thoughts more broadly.

The most important feature distinguishing complex sentences from simple ones is their structure. It can also be concluded that compared with simple sentences, complex sentences connect individual facts and events.

As mentioned above, people have previously heard different parts of existence and tried to express it in simple sentences. However, over time, as events in the objective world became clearer, first of all compound sentences have emerged as means of expression. Gradually, as the contradictions, causes, consequences, conditions and other connections between events were understood, a new type of compound sentence — complex sentences have emerged.

The components of the compound sentence are equal:

Dağlar başı qar oldu.   Sevgilim seyrə çıxdı,
Gül bağçalar xar oldu,   El-oba gülzar oldu (9.p.75).

This bayaty contains compound sentence consisting of four simple sentences with equal parts. Bayaty generally has descriptive character.

47

One of the characteristic features of the compound sentence is the parallelism between its parts which is more manifested in bayaties.

One of the components of the compound sentence formed in the form of combination of the simple sentence is sometimes homogeneous or parallel. For example:

Əziziyəm, sim ağlar,	Sən öldün, mən ağladım,
Saz inildər, sim ağlar.	Mən ölsəm bəs kim ağlar? (9.p.151).

As shown in the example, the part of sentence in the components are arranged in the same order. The sentence in the second hemistich (Saz inildər, sim ağlar) is the time related compound sentence. Because of the simultaneous enumeration, the components can be easily relocated. The second sentence is the consequence related compound sentence.

Ağacda xəzəl ağlar,	Oğlu ölən analar,
Dibində gözəl ağlar.	Sərgərdan gəzər ağlar (1.p.247).

It is known that the same arrangement and succession of syntactic elements in the components of the text is called syntactic parallelism. Syntactic parallelism arises from the fact that the parts of the sentence or sentences themselves follow each other in the same structure.

Araz aşanda mələr,	Anasından balalar,
Kür qovuşanda mələr,	Ayrı düşəndə mələr (9.p.216).

The parallelism of the adverbs of time between all three components is manifested in this bayaty. If the sentences follow each other in this way, they become parallel components and create text.

Parallelism is sometimes seen in the first and sometimes in the second component in bayaties containing rich linguistic facts.

One of the interesting aspects of bayaties is that people can demonstrate their ability to construct complex sentences in different ways - through proverbs, sayings, phrasal verbs and other ready-made language materials.

1.	Ovçu dağda işləməz,	Bir məsəl var bueldə,
	Ov görməsə tuşlamaz.	*İşləməyən dişləməz* (9.p.241)

2.	Yar bağçada baş bağlar,	Gah gülər, gah danışar,
	Zülfün yuyar, yaş bağlar.	Gah *bağrına daş bağlar* (1.p.80).

Research on bayaties proves once again that these small folklore samples are not only the indicator of the internal-semantic richness of the vernacular, but also the richness of the spiritual world of the people.

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