Facial Features of Human Presentation in the Works of Representatives of the XIX Century Karabakh Assemblies "Majlisi-uns" and "Majlisi-Feramushan"

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Abstract

Though the 19th century literature was characterized by new ideas and content, classical poetry traditions were also successfully continued. The functionality of some of the expressions that reflect the system of scripts related to classical literature can be explained by this factor. During this period, like other literary assemblies operating in different regions of Azerbaijan, in Karabakh "Majlisi-uns" and "Majlisi-Feramushan" had a leading position in the formation of the literary environment as well.One of the main goals of literary literature - the human is characterized by the psychological state, the inner world, the feeling and the excitement. The description of expressive characteristics of human, the perception of senses and explanation are of the particular interest.We have decided to conduct a statistical survey to identify the main legal issues related to the appearance of facial expressions in the creativity of the representatives of the 19th century Karabakh Assemblies and to exploit the use of these tools. Although some expressions in the Oriental literature in this period have been used to describe facial expressions as well as the use of template tools there are different points in terms of processing frequency. There reflect the overall processing frequency of the facial elements in the selected text: The highest rate of processing is related to the face (22%), eye (25%) and hair (27%). The total of these indicators is 74% of all facial expressions. Using to describe facial expressions or to describe the physical characteristics of the face, or to reflect the emotional state of the image. In many cases, for a description of separate elements, elements such as "a look" and "smiling" are used to express expressiveness.

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19. Yüzyıl Karabağ Edebi Meclisleri "Meclisi-üns" ve "Meclisi-Feramuşan" Üyelerinin Eserlerinde İnsanın Surat Çizgilerinin Betimlenmesi

Öz

19. yüzyıl edebiyatı içerik ve düşünce açısında yeni ve farklı olarak değerlendirilse de klasik şiir geleneğini başarıyla sürdürmüştür. Klasik edebiyatla ilgili mecazlar sistemini yansıtan bazı ibarelerin kullanımı bu olguyla açıklanabilir. Bu dönemde Azerbaycan`ın çeşitli bölgelerinde bulunan diğer edebi meclisler gibi Karabağ`da da "Meclisi-üns" ve "Meclisi-feramuşan" edebi muhitin şekillenmesinde önemli rol üstlenmiştir.Edebiyatın temel hedefi olan insan edebiyata psikolojik durumu, iç dünyası, duygu ve heyecanlarıyla yansır. İnsanın iç dünyasının anlaşılması, fikir ve düşüncelerinin, psikolojik durumunun iletilmesinde yüz çizgilerinin betimlenmesi en güvenilir araçlardan biri olarak görülebilir.19. yüzyıl Karabağ meclisleri üyelerinin eserlerinde yüz çizgilerinin yansıması ile ilgili temel kuralların belirlenmesi, bu aracın kullanıldığı noktaların değerlendirilmesi amacıyla istatiksel araştırma yapma kararı verdik. Adı geçen dönemde Doğu edebiyatında yüzyıllar boyunca şekillenen araçların kullanımında yüz çizgileri ile ilgili bazı kalıp ifadeler kullanılmış olsa da kullanım sıklığı açısından farklılıklar görülmektedir. Seçilen metinde yüz çizgileriyle ilgili imgelerin kullanım sıklığı şu şekildedir: en sık kullanılanlar yüz (%22), göz (%25), zülf (%27) kelimeleriyle ilgilidir. Bu oranların toplamı genel anlamda yüzle ilgili ifadelerin %74`nü oluşturur. Yüz çizgileriyle ilgili ifadeler yüzün fiziksel özelliklerinin anlatımı yahut kahramanın duygusal durumunu yansıtmak amacıyla kullanılmaktadır. Çoğu kez imgeler betimleme amacıyla, "bakış", "gülümseme" gibi imgeler ise ekspresyonun sunumu amacıyla kullanılır.

Anahtar kelimeler: Karabağ edebiyatı, "Meclisi-üns", "Meclisi-feramuşan", istatiksel araştırma

описание черт лица человека в произведениях представителей литературных собраний карабаха XIX века - «маджлиси-унс» и «маджлиси-фарамушан»

Резюме

В то время как литература XIX века характеризовалась новыми идеями и содержанием, традиции классической поэзии также успешно продолжались. Функциональность некоторых выражений, которые отражают систему метафор, связанных с классической литературой, может объясняться именно этим фактором. «Маджлиси-унс» и «Маджлиси-фарамушан» в Карабахе, также, как и другие литературные собрания, действующие в разных регионах Азербайджана того периода, занимали ведущую позицию в формировании литературной среды. Человек, как один из главных объектов художественной литературы, представлен посредством описания психологического состояния, внутреннего мира, чувства и волнения. Описание выражений лица можно рассматривать как одно из самых надежных способов раскрытия внутреннего мира человека, передачи идей и мыслей, психологического состояния.Мы решили провести статистическое исследование для определения закономерности использования описания выражений лица в творчестве представителей карабахских собраний XIX века.Хотя в этот период, в восточной литературе, уже использовались сформулированные веками знаковые выражения, но существуют различия с точки зрения частоты их применения. Общая частота использования описания элементов черт лица в выбранном тексте выглядит следующим образом: самая высокая частота использования связана с лицом (22%), глазами (25%), волосами (27%). Общее количество этих показателей, связанных с лицом, составляет 74%. Этот метод используется для описания мимики или описания физических характеристик лица или для отражения эмоционального состояния образа. Во многих случаях для описания отдельных элементов для придания выразительности используются такие элементы, как «взгляд» и «улыбка».

Ключевые слова: Карабахская литература, «Маджлиси-унс», «Маджлиси-фарамушан», статистическое исследование

Introduction

The 19th century Azerbaijani literature attracted attention with the enhanced of the new idea-contents shades and various aspects of evolution, and the development of the lyrical trend originating from classical traditions.During this period, like other literary assemblies operating in different regions of Azerbaijan, in Karabakh "Majlisi-uns" and "Majlisi-Feramushan" had a leading position in the formation of the literary environment as well. One of the main goals of literary literature - the human is characterized by the psychological state, the inner world, the feeling and the excitement. The description of expressive characteristics of human, the perception of senses and explanation are of the particular interest. The presentation of certain aspects by human facial expressions in terms of artistic skill and psychological impact is one of the ways to promote the idea in a different way. Expression of facial expressions can considered as one of the most reliable means of opening the inner world of a person, conveying ideas and thoughts, psychological state.

Materials and Methods

Though phrasing of expression is possible by various means, but in the poetry as an element of expression, the facial features are selected with a specific weight. It is no coincidence that scientists refer to the "study of the facial expressions"[1] talking about purposeful learning, calling the face "an important tool of communication".[2] As the interpretation of the facial expressions requires extensive imagination and knowledge, the use of them in poetry says about a special talent of the poet. These aspects are related to the tradition on the one hand and, on the other hand, are about the choice of the poet, the pragmatic goal and the creative style.

Determining the appearance of the facial expressions in the poetry requires a special analysis of the description and interpretation of its individual elements.In the work of the representatives of the 19th century Karabakh Assemblies, although some expressions in the Oriental literature have been used to describe facial expressions as well as the use of template tools there are different points in terms of processing frequency. Traditionally, as writers are considered to be the best knowledgeable the inner world of people[3], the carrying out of special experiments in this regard was

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[1] Anton Semenovich Makarenko. "Pedagogical works" in 8 v. T.V. Moscow, «Pedagogy", 1958, p.79.
[2] Aleksey Aleksandrovich Bodalev. "Perception of man by man". Leningrad, Publishing House of the Leningrad University, 1965, p.14.
[3] Evgeny Sergeevich Kuzmin *et al*. "Social Psychology". Leningrad, Publishing House of the Leningrad University, 1979, p.112.

aimed at confirmation of the known thinking[4]   and the hypothesis was confirmed: writers are more likely to define expressive symptoms than artists and engineers.

Throwing the sight at the creativity of representatives of the 19th century Karabakh Assemblies, in terms of expression tools we are witnessing both a content and rich artistic examples.

The manuscripts have been involved in in textual and philological research, encrypted manuscript the B-724/3383 (1) protected by the archives of the Institute of Manuscripts named after Mohammed Fuzuli, the image expression in the Persian version of Mahammadali bey Makhfiyye we are witnessing the emotional and psychological effects, as well as the creation of an artistic instrument, and very successful using of various tools:

6. While you are speaking, so much salt is poured from your lips so that I can heal my sores with salt.

7. The birthmark on the face, lineaments are hidden to hunt from Makhfee.

8. Hairs fall to the face making it jewelery decorating, your face does not need other jewelry.

9. Charm in your face and a beauty are sleeping as a murder in hunting area.

10. Droplets of sweat on your face is more beautiful than the morning dew on flowers. (p.10)

Apparently, in poetry, the poet used skillfully the allegories, especially the metaphors, to describe both the inner dignities of the image and the external qualities.

Experimental Section:

We have decided to conduct a statistical survey to identify the main legal issues related to the appearance of facial expressions in the creativity of the representatives of the 19th century Karabakh Assemblies and to exploit the use of these tools.During the analysis, as a goal the method used for the content analysis of texts was applied. Usually the content-analysis method used in sociological studies is widely used in modern humanitarian research. The purpose of this type of research is to define the relationship between the text and "out-of-text reality". "Out-of-text reality"

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[4] Pavel Nikolaevich Shultz. ''Features of representations and concepts about other people from writers, artists, engineers''. - In: Theoretical and Applied Problems of Psychology of Cognition by People of Each Other.   Krasnodar, Publishing House of the Kuban University, 1975, pp. 331—332.

refers to real events, facts and facts reflected in the text, as well as the purpose and principles of the selection of the material presented in the text.[5]

The scientific value of the research increases as the subjective impression of the researcher is replaced by the results obtained from standard measurement procedures. During the research, the text was composed of 11 thousand 758 symbols covering of certain pieces from the works of the 19th century Karabakh Assemblies representatives such as Khurshidbanu Natavan, Mirza Hasan Yuzbashov-Karabakh ("Majlisi-uns") Abdulla Bey Asi and Fatma Khanim Kamina, ("Majlisi-Feramushan").
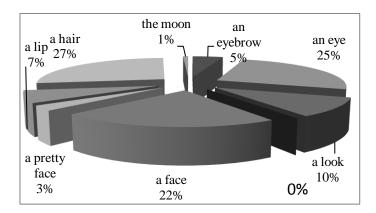
Result and Discussion

During the investigation, all the expressions connected with the face and its elements descriptions were selected from the chosen texts. The analysis of expressions shows that these elements are mostly used in the description of the face: face, eyebrows, eyes, hair, lip, pretty face and a special element in the reflection of expressiveness, such as the view and object of comparison like "mah".

Table1. Quantitative indicators of the face and its elements processing.

Face Elements	Processing (%)
Üz (a face)	22
Qaş (an eyebrow)	5
göz (an eye)	25
baxış (a look)	10
zülf (a hair)	27
cəmal (a pretty face)	3
Mah (the moon)	1
ləb (a lip)	7

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[5] Methodological and methodological problems of content analysis. Moscow – Leningrad, Isi Ussr Academy of Sciences, 1973, p.32.

Graph 1 Quantitative indicators of the face and its elements processing

These indicators reflect the overall processing frequency of the facial elements in the selected text: The highest rate of processing is related to the face (22%), eye (25%) and hair (27%). The total of these indicators is 74% of all facial expressions. It should be noted that these indicators are almost identical to the creativity of both authors as well as to individual authors.

Though the 19th century literature was characterized by new ideas and content, classical poetry traditions were also successfully continued. The functionality of some of the expressions that reflect the system of scripts related to classical literature can be explained by this factor.

Using to describe facial expressions or to describe the physical characteristics of the face, or to reflect the emotional state of the image.

Your eyes, eyebrows and tears have united to mischief
Tightening the string and opening the arrow bring the war (Natavan)

Your tears have gathered ask to shed the blood
Lined up and look like an executioner (Natavan)
There is no new crescent to looks like your eyebrow
The sun cannot shine like your face
(Mirza Hasan Yuzbashov-Karabakhi)

In many cases, for a description of separate elements, elements such as "a look" and "smiling" are used to express expressiveness. Analyzing the results, we would like to especially focus on one point that attracts our attention. We have included statistical analysis of certain pieces from the works of Khurshidbanu Natavan, Mirza Hasan Yuzbashov-Karabakhi, Abdulla bay Asi and Fatma

Khanim Kamina, one of the members of the "Majlisi-uns" and "Majlisi-Feramushan". From each members of assemblies such as "Majlisi-uns" and "Majlisi-Feramushan" being one artisan man and a woman we have included certain pieces from the works of Khurshudbanu Natavan, Mirza Hasan Yuzbashov-Karabakhi, Abdulla bey Asi and Fatma khanim Kamina for the statistical analysis.

"The ability to communicate in the spirit of friendship, faithfulness, generosity and humanism, away from pride, arrogance and dissimulation , has been a characteristic feature of "Majlisi-Uns"" writes N. Garayev, the existing of a strict low in the assembley of "Majlisi-Uns" participated with poets, singers and non-wise men and after mentioning and paying a special attention to the compliance the strict rules, good manners expectations, compliance with discipline and reffering to the manuscript coded as B-1478 kept in the archives of the Institute of Manuscripts he tells the following incident: Once "Majlisi-Uns" assembley members have been sent to Novrasi Fatma Kamin`s service and they invited her to the assembley. In the presence of Novrasi Fatma, an unacceptable word was used, and the poet, offended, called to her M. Memaini and complained to him. On this occasion Memain wrote one poetry in Persian language. Characterizing "Majlisi-Uns" Memamin in his poetry wrote that "Majlisi-Uns" is our supreme assembley. It is our duty to respect everyone. This is a human-speech shelter. Blind entry is forbidden here. There is no way for flippants to come to this assembley".

The author who noted that during this period with the help of both poets (H. Natavan and F. Kamina – A.H), women had began to have a special interest in poetry and literature later wrote: "All this shows that in Shusha, the leading, cultural members of both assemblies have given a high value to professional, enlightened women. It is no coincidence that, thanks to the close assistance of advanced thinking members of assemblies, such poets as Natavan and Kamina have been closely involved in both Shusha assemblies and have gained special respect among all Azerbaijani poets.[6]
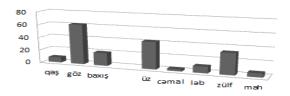
All this created not only the formation of a different tendency in the literary assemblies, but also in the literary environment, it made a good conditions for creating the trend chosen by gender characteristics. "Gender is being both a collective and personal thinking component it should be studied as a cognitive phenomenon. This cognitive phenomenon, reflected in language, also manifests itself in the behavior of individuals.[7]

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[6] Nasraddin Garayev. 19th-century Azerbaijani literary congresses. Baku: Institute of Manuscripts of Anas, 2012, p.156-157.
[7] Nasraddin Garayev. 19th-century Azerbaijani literary congresses. Baku: Institute of Manuscripts of Anas, 2012, p.158.

It should be borne in mind that the problem of gender relations is directly related to human and community psychology. These relationships are expressed in the context of intra-public stereotypes, objective historical processes, and gender discrimination in the traditions of the people. Because it is directly related to the thinking of the people, "objective determination of the cognitive characteristics of such concepts can only be realized from the prism of the study of cognitive metaphors".[8]
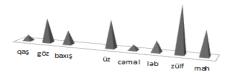
We compared the results of the work of female and male poets on the basis of the indicators we have gained in reflecting different aspects of emotional-expressive moments in relation to gender differences. The frequency of expression of the face and its elements in the poems of H. Natavan and F. Kamine is as follows: - 23%, a look – 11%, an eye – 34%, an eyebrow – 4%, the moon – 3%, a hair – 18%, a lip – 5%, a pretty face – 2%. (Graph 2).

Graph 2 Comparative analysis expression on the face.

Based on the analysis of the poets Mirza Hasan Yuzbashov-Karabakhi and Abdulla bey Asin involved in the research, here: a face - 17%, a look – 9%, an eye - 15%, an eyebrow – 4%, the moon – 16%, a hair - 29%, a lip – 7%, pretty face – 3% identified the frequency of using. (Graph 3).

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[8] Elena Nikolaevna Kalugina. The concepts of "man" and "woman" in the sub-standard of Russian and English languages. Stavropol, 2008, p.12.

Graph 3 Comparative analysis expression on the face and some elements.

Since the topic about the same period, same literary atmosphere it is natural that in many cases the indicators are coincidence. Taking into consideration a genearl overview of the literary process the characteristic of styles and means of expressions related to classical traditions these indicators with a little difference can be applied to a creativity of representatives of the 19th century Karabakh assembley. However, we think that some of the different points are related to gender diversity: for example, an eye – 34% indicator, women poets, 15% - indicator, men poets. This is a big difference and attracts attention. When you look at the poems, you may find the explanation of it in some sense: along with general tendencies and traditions, the moments of each artist's personal life are also traced in his creativity. From this point of view, in the poems of Kh. Natavan, the word "eye" is often referred to as "tears":
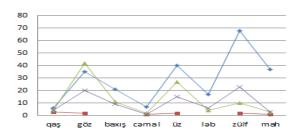
In trouble of separation my tears covered the world,
Look, like the flood of Noah I created a flood!

The tears of my eyes gathered and ask to shed blood
Lined up in all directions the arrows, remind me of the executioner.

"Love flows from my eyes, do not go...", "The blood flows from eyes instead of tears on my face..." Some examples represent the known problem of Natavan. But in these poems, we witness this like expression of a lady "I would sacrifice my eyes for your eyes", "The light of my eyes, with a shining silver of the breast, my princess", "Heart was happy with you, the light of my eyes,..", "to lose an eye but not to know the parting...", "I would sacrifice myself for the sake of looking your beautiful eyes".

In F. Kamina's poems, we find the following expressions: "Hey, the light of my eyes, look at the black birthmark on your face..." In these poems we feel the expressions of artist lady`s sole.

In F. Kamina's poems, we find the following expressions: "Hey, the eyebrow is like keman, the eyelash is like the arrow, the eyes are grey. In these poems in the manner of expression is felt the sole of lady`s artists. In the poems of A.Asi and Hasan Yuzbashov-Karabakh is observed the different manner of expression: "The eyes inclined to once again become an executioner, none of the professional archers of the Turks can be compared with your eyes" They show once again, the person and his emotional state, feeling and excitement are presented through different perspectives and different thinking filters. In the poems of XIX-th century Karabakh literary assemblies member such as Khurshudbanu Natavan, Mirza Hasan Yuzbashov-Karabakhi, Abdulla bey Asi and Fatima khanum Kamina, the individual indicators of each poet also have an interest for using words expressing the face features.

Graph 4 Comparative analysis expression on the face in poems of men and women poets.

The diagram illustrates the indicators of using of face features description of Kh. Natavan (green), F.Kamina (violet), A.Asi (blue), and Hasan Yuzbashov-Karabakhi (red). (Graph 4).

Conclutions

The comparison of indicators reflecting the creativity of different poets creates a better understanding of the issue. In addition, the analysis allows to draw conclusions about the possibility that facial features can be reflected in analytical and synthetic ways.

The content-analysis method has a special role in achieving positive results in symbolism in artistic works, psychological situations in artistic literature, in the study of moments as an expression excitements.

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