



Signs of Feminine Language in the Bayatis of Azerbaijan

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Abstract

The aim of the present study was to retrieve the signs of feminine language in the Bayati of Azerbaijan. The statistical population of the study was 4567 Bayaties. The sample of the study was the written and linguistic feminine signs of the Bayaties of Azerbaijan. The research design was discourse qualitative study and the method was descriptive-analytical. In order to obtain the data of the research, based on the library studies, the poems of women were retrieved through the linguistic symbols used in the poems. After presenting the descriptions and the library information the data were analyzed analytically. The results showed that some of the Bayaties had explicit verbal cues indicating the female gender of the poet. In some of the Bayaties, the poetess's femininity was revealed by examining the hidden layers of the text. In Bayaties, while talking about topics such as love, expressing life problems, glory and complaint, issues related to marriage, etc., women revealed their gender with obvious or hidden allusions, and in lullabies, inner desires and aspirations. They expressed themselves. Based on the results 3495 Bayaties had no gender symbol. 749 Bayati had a clear gender symbol, of which 508 Bayati had a masculine connotation and 241 had a feminine connotation. Therefore, 82% of the poems had no gender symbol, 12% of the poems had a male symbol and 6% of the poems had a female symbol.



Extended abstract

Introduction: The local songs of each region have been the cultural heritage of the people of that land for centuries. This literary and cultural heritage reflects the culture, customs, beliefs, biological experience and feelings of the people of that land and region. Local songs are often called by the general name of the songs or the native songs. Azerbaijani poems, like folk poems, are couplets that most of their poets and composers are unknown. Since this type of literature has been narrated orally and heart to heart throughout history, it has undergone many changes in these transmissions. These changes can be considered both aesthetically and culturally. Bayatis have a simple and uncomplicated language. Although rhetorical subtleties such as similes, metaphors, and puns are used in many Bayatis to embellish beauty, the use of these literary devices is not ambiguous. The poets of this form of poetry have often paid attention to the expression of the condition. Themes reflected in the Bayati; Because talking about love and affection, complaining about separation of beloved person, sadness of homelessness, lullaby, etc. confirms this statement and often reveals the feelings and emotions of the poet. One of the most important components reflected in the Bayati is the presence of signs that indicate that the poets were women. Due to the anonymity of the poets, the recognition of women's songs is possible only through verbal meanings and signs. The study of Bayatis has not received much attention from researchers. Also, the role of women in composing this type of literature has been neglected. This study, by looking at new linguistic theories in the field of feminist critique, intended to retrieve the signs that indicate feminine language in the Bayati.

Method: This research was a linguistic study in the field of local literature with a feminist critique approach. The design of this research was discourse qualitative study which was done with a descriptive-analytical approach. The statistical population of the research was 4567 Bayaties. The sample of the study was the written and linguistic feminine signs of the Bayaties of Azerbaijan. The research data were extracted through a library study from the two collections of "Asil Bayatilar" collected by Majid Abdullahzadeh and "Bayatilar" collected by Mohammad Ebadi Qarakhanlu, then the data were analyzed analytically. Bayaties were examined by semantic analysis, the signs of female language have been analyzed along with the study of cultural roots reflected in them.

Results: Bayatis, composed by women, were examined and identified through verbal cues that indicated women. Bayati with feminine meaning were divided into two categories and analyzed: Explicit implications: The verses that clearly indicated the poet's femininity and the obvious verbal cues of the poet's female gender including: the poet's reference to her feminine accessories - the expression of titles for marriage and marriage for women - the popular description of his masculine belongings - the direct address of the beloved to the masculine titles - Poet's reference to family relations such as sister and mother - Poet's reference to his plans and responsibilities – lullabies. Hidden implications: Bayatis that indicated the poetess femininity by semantic analysis and in the hidden layers of the text, including: application of common similarities for women - hidden references to feminine roles. In these verses, the poets refer to their feminine accessories such as bracelets, scarves, hairpins, etc. Or they pay attention to his masculine cover while describing their beloved. They use words for marriage that are specific to women and men



do not use them. They talk about the mother-sister relationship and the emotional mother-sister relationship, as well as the responsibilities they have. In some verses, the poet likens himself to elements of nature that are used by women. Lullabies are another part of Bayati that are related to the role of mother and most of the lullabies can be considered as women's songs. In summery the results showed that some of the Bayaties had explicit verbal cues indicating the female gender of the poet. In some of the Bayaties, the poetess's femininity was revealed by examining the hidden layers of the text. In Bayaties, while talking about topics such as love, expressing life problems, glory and complaint, issues related to marriage, etc., women revealed their gender with obvious or hidden allusions, and in lullabies, inner desires and aspirations. They expressed themselves. Based on the results 3495 Bayaties had no gender symbol. 749 Bayati had a clear gender symbol, of which 508 Bayati had a masculine connotation and 241 had a feminine connotation. Therefore, 82% of the poems had no gender symbol, 12% of the poems had a male symbol and 6% of the poems had a female symbol.

Conclusions: In Bayaties, women talked about topics such as love, describing the beloved, expressing life problems, expressing dissatisfaction, issues related to marriage, inviting the beloved to the home, and so on. In lullabies, they looked at their desires and as if they express their inner desires and aspirations along with the lullabies. It seems that composing Bayatis has been one of the ways of expressing the feelings and desires of Azerbaijani women, so that by composing these Bayatis, in addition to expressing their feelings, they expressed their wishes and desires. In these poems, women revealed their gender through the use of linguistic symbols, and during their poems, they expressed their needs, desires, and even their sorrows, regrets, and hatreds.

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