

2018

Stereotype-Archetype- Prototype chain and Historical Semiotics of some Azerbaijani literary terms

Rahilya Geybullayeva
Khazar University, Baku Slavic University

Follow this and additional works at: <https://kjhss.khazar.org/journal>

How to Cite This Article

Geybullayeva, Rahilya (2018) "Stereotype-Archetype- Prototype chain and Historical Semiotics of some Azerbaijani literary terms," *Khazar Journal of Humanities and Social Sciences*: Vol. 21: Iss. 5, Article 5.
DOI: 10.5782/kjhss.2018.100.112
Available at: <https://kjhss.khazar.org/journal/vol21/iss5/5>

This Original Study is brought to you for free and open access by Khazar Journal of Humanities and Social Sciences. It has been accepted for inclusion in Khazar Journal of Humanities and Social Sciences by an authorized editor of Khazar Journal of Humanities and Social Sciences.

Stereotype-Archetype- Prototype chain and Historical Semiotics of some Azerbaijani literary terms

Rahilya Geybullayeva

Khazar University, Baku, Azerbaijan
Baku Slavic University, Baku, Azerbaijan

Introduction

Like people, families, tribes and countries, words also have their own path of development. On this path people become related to different tribes and settle in different regions. In the same way, words acquire new shades of meaning from the new intonation acquired in a new environment or habitat. Thus, depending on the new intonation they have acquired on their path of development their interpretation gradually deviates and changes, and on this way, they become new words.

At the first glance, they may appear to be completely different words. Let's take lexical series as examples: *səmāni* (green shoots – Azerbaijani), *səma* (sky, heaven – Azerbaijani), *Semele* (a god in Greek mythology), *zemlya-земля* (land, earth – Russian), *sem'ya-семья* (family – Russian), *semya-семя* (seed – Russian), *sem'-семь* (seven – Russian), *semen* (English), *seme* (the smallest unit of meaning; like an atom in physics or a gene in biology) – each word here bears a different meaning. Nevertheless, at the first glance they are taken as homophones, as it is not possible to see any common semantics in their roots. In fact, if we penetrate their deeper historical layers, we will see that they all have a common cultural matrix- *seme* (gene, atom, element) at their root or semantic inception. If over a thousand years after adopting Islam, one of the five pillars of Islam is known in Azerbaijani, Turkish, Kazakh, Kirghiz (Central Asia) and Persian languages as *namaz*, while the Arabic term is *salaat*, or these languages refer to the Islamic ritual of sacrifice as *qurban*¹

¹ *Kurban* (*Hurban* - Semitic) literally means *destruction* and was applied to the destruction of the Temple in Jerusalem by the Babylonians in 587 BCE and then by the Romans in 70 CE. Analogue in English *sacrifice* is related to sacred fact.

while the Arabic term is *al-adha*², this means that these peoples associated these words with different rituals before Islamisation. So, when these peoples converted to Islam, they borrowed the rites, but not the words, instead used familiar and associated words for the rites. The same can be applied to other areas of culture, mainly to literature, because serving as a sample for imitation (*mimesis*), literary language from the East to the West was shaped through translation of main books of dominating religions.

The biography of a word – its history and stages: stereotype, archetype and prototype words

Therefore, an accurate translation requires some knowledge of the word being translated into ancient layers. The term archetype which usually refers to a subject or image can also refer to words. Literary terminology refers to many terms from the medieval era and the context of medieval literature and the etymology and concepts are considered to date from that era – any era (called also *proto-history* or *pre-history*) is taken as the *starting place*. But which proto-era or which proto-history? What are the criteria to determine the starting era? In conjunction with literary and religious laws/rules, the Middle Ages are today considered to be the era in which the majority of modern peoples was formed/emerged.

Archetype and prototype for genres: *ghazal*, *kitab*,

Qəzəl- qazel- ghazāl - ÇaZaL/ HaZal

One of the main genres of classical and modern-day Azerbaijani literature is the *ghazal*. The primary impression is that this word is regarded as a genre in the Islamic classical poetry, including Azerbaijani literature. If to go deeper – what is considered as an etymology, is the medieval Islamic era – *ghazal* genre of Divan literature, derivated from Persian, or Arabic: "The word is in Arabic and means "chatting with women".³ The primary meaning is "a good word"; the *ghazal* genre consists of *matla*, *hosni-makta*, *makta*, the most beautiful verse (*beit*) - *beitul-ghazal* and crown verse

² Or *ta+dh+iya* - Muslim kurban rite in Arabic is approved as - *Tadhiya*- *ta* (as "to" in English in this case, and with **z (dh)** affricate consonant the root as in "hediye" (Azerbaijani) (present, gift). Present tense is 'I sacrifice' - *Ada'hee*.

³ Sözlük anlamı "**kadınlarla âşıkâne sohbet etmek**" olan **Arapça** bir kelimedir". - *Divan edebiyatı nazım biçimleri ve türleri*. - http://www.dilbilimi.net/divan_edebiyati_nazim_bicim_tur.pdf.

with poet's name or pseudonym - Taj-Beit. Another ghazal is translated as a *gazelle* and is one of the symbols of beauty.

When we refer to a more ancient history, it is possible to reveal *saga* – *mnemo-remembering* meaning in the C (H) aZaL / HaZal acronym: **Hak+ha+meinu Zikhr+o+nam Liv'rakha**. The word in this variant comes from the Second Temple period (eighth century BC, -516 BC) and was on the agenda until the sixth century as a function to interpret the Torah (the laws transmitted to Prophet Moses on the Mount Sinay). Translation of the acronym is "The sagas, which praise and glorify our memory", where *saga* has relation to *sage-wise* man, usually narrator, transmitter of the memorial text. The word *zikh* is somehow known to the Azerbaijani audience (remembering God's name) being recited in different forms and these forms as the part of the Sufi rituals, and as funeral ceremonies during some contemporary rites, *Hak-ha + meu*: *hak (ak)* reflects the semantics of white (in Azerbaijani and Turkish), holiday, justice; *meinu* related to the semantics of memory, remembering (Greek *mn+emo*, English *com+muni+cation*, Russian *nm+imiy* – мнимый, *po+mn+it* – помнить)⁴, most probably through translation of the Biblical text of Judaism into the Greek and then Latin, later by people who adopted Christianity through those texts. However, Judaism Bible also has history of adoption of earlier texts, which can expand prototype for these words.

So, if medieval history assumes derivation of Azerbaijani literary term *ghazal* in Arabic (or Persian), deeper history discovers prototype(s) for the ghazal as a genre, before being genre in medieval Arabic poetry by bringing links to the ancient C (H) aZaL / HaZal acronym: **Hak+ha+meinu Zikhr+o+nam Liv'rakha**.

Between *kitab* (book) and *khitab* (appeal)

One more link to the ancient time reveals the term *kitab* in Azerbaijani literature.

“Kitabi Dədəm Qorqud ala lisani Taifeyi Oğuzan” (“The book of Dada Qorqud in the language of the Oghuz tribes”) is written on the title page of the epic “The Book of Dada Qorqud”, in which the word “book” being used to classify the genre. This name, in modern languages is used to refer to written text already had a history at that time: *ketuvim* (scripture) was the name of the third part of the Tanakh,⁵ the foundation of the Biblical canon of Judaism. The names of the people telling epic tales vary from time to time according to their exact functions: *bard*, *mizzinger*,

⁴ Через перевод Библии - вавилонской-еврейской и христианской (койне диалект древнегреческого, латинскую Вульгата, на английский и др. средневековые европейские литературные языки)

⁵ *Tanakh* is the Hebrew Bible canon, an acronym of *Torah*, *Nevi'im*, *Ketuvim*.

kobzar, *ashig*, *dervish*, *sagi* (wise man), *ozan*, (*ozan* of the ancient period is a parallel variant of the ancient Akkadian *ozan* or *hazzanutu*). Their function is not to write but to tell a tale. To tell a tale implies not only telling, but also listening (the audience, audio, to listen) and the making of a *xitab* [khitab] (appeal; later both *khitab* –appeal and *kitab* – the book). In Aristotle's theory of the epic, the epic, one of the two different forms, is told directly to an audience.

Ozan-hazzanutu

Dada Qorqud is called as an *ozan* in the text of the epic "The Book of Dada Qorqud". This well-known term, considered as shaman and relevant to *ashug*, also inherited to Azerbaijani folklore epos. But there is another cultural matrix of this word found at the same area – Semitic *azzanu*. Briefly it looks like this: call for prayer taxonomy includes words

-*Adnan-Ozan- Hassan-hazzan-khazan- -hezin-hez*.

Call for ritual *namaz* (Muslim prayer) has an allomorph **azan** (**əzan**). Here is abjad (consonant) comes together for deciphering the word *azan* - **(h)z**.

Azan (**əzan**) -**(a[dh]an)** has two variants for pronunciation of **[dh]**: like *th* in English, and this **passes** to Russian as [д] and Azerbaijani version as [z], like translation of the words *arud* and *aruz*, *ramadan* and *ramazan*. Related to *azan* word *muedzzin* –Mü+add+in - **d[z]** also has this phonetic duality. *Muadzin* is the person who calls for prayer from minaret of the mosque, is analogue for *cantor* ⁶ in synagogue.

"**Hazan**," "**hazannu** (Assyrian, Akkadian) is a supervisor, controller, regulator ⁷ (and as an analogue for conductor of orchestra function). Thus, explained the role of *ozan* Dada Qorqud in the life of Oguz society, which differs from the role of other narrators-ashugs: both *ozan* and *ashugs* compose verses, but the authority of the *ozan* is obviously higher from giving the names till being a judge in some cases. And *dada* (in translation grandfather, also later version – wise man) increases his *ozan* status – no any *ashug* from Azerbaijani or Turkish poetry is *dada*. Thus, **(h)azzan** -

⁶ Семитское *kantor-cantor*- в латыни - *centurion* (commanding officer)

⁷ "**hzy**- Central Semitic, to see. **chazan**, from Mishnaic Hebrew and Jewish Aramaic *hazzān*, superintendent, cantor, from Akkadian *hazannu*, administrator, mayor, perhaps from earlier **hāziyānum*, overseer, active participle of Proto-Akkadian verb **hazāyumu*, to see." Semitic roots. Web. Derived 26 April 2015.
http://www.thefreedictionary.com/_roots.aspx?type=Semitic&root=%E1%B8%A5zy

counterpart in Turkic languages (ozan, ashıq) – Arabic – the wisdom image of the (h)ozan Dede Gorgud is also considered *shaman* in pre-medieval Turkic myths.

Hazzan (Ladino) means "who recites prayers"⁸. In the past that the basic needs of the *hazzan*, was to have a pleasing voice, along with knowing the Biblical and liturgical works.⁹ In Judaism, the singer-leader should have also a pleasing voice, the same requirement was to a Catholic clergy cantor.¹⁰ In Talmud, "*hazzan*" refers to the supervisor, the controller (for the sake of the truth). In Talmud "*hazzan*" refers to the controller of moral rules.¹¹

Hazzan- also *chazzan* [khazan] (Hebrew)¹², "chazzan or haz·zan also chaz·zan A cantor in a synagogue. Origin of chazzan Mishnaic Hebrew and Jewish Aramaic &hlwdot; azzān, from Akkadian &hlwbrev; *azannu*, administrator, mayor; see &xlwdot; zy in Semitic roots"¹³

Khamsa-Khamesh-Panchatantra; şair şeir and Šîr HašŠîrîm

X(Kh)amsa (khamesh, Hamesh, Megillot or *five scrolls* of the Ketub(v)im in Judaism) is considered as a continuation of the canonical tradition in the classical Islamic literature. It is known that five principles were already existed in the Indian subcontinent as well, for example, the 3rd century BCE Indian epic "Pancha+tantra" consisted of five principles (pancha- five. tan+tra is the principle or doctrine). Oguz epic "The Book of Dada Qorqud" (BDQ) of the XVI century was composed in a framework composition. The BDQ, which is not an example of classical literature, but folklore, consists of 12 tales, as "Gilgamesh" from the same region, rather than five (khamsa). Although Ketuvim is considered a canonical text, it is considered low

⁸ "The *hazzan* who recited the prayers". *Hazzan*. Jewish Encyclopedia. The unedited full-text of the 1906 Jewish Encyclopedia. – Web. Derived 4 September 2014. <http://www.jewishencyclopedia.com/articles/7426-hazzan>

⁹ "The *hazzan* who recited the prayers". *Hazzan*. Jewish Encyclopedia. The unedited full-text of the 1906 Jewish Encyclopedia. – Web. Derived 4 September 2014. <http://www.jewishencyclopedia.com/articles/7426-hazzan>

¹⁰ *Hazzan* Jewish Encyclopedia. The unedited full-text of the 1906 Jewish Encyclopedia. – Web. Derived 4 September 2014. <http://www.jewishencyclopedia.com/articles/7426-hazzan>

¹¹ *Hazzan* Jewish Encyclopedia. The unedited full-text of the 1906 Jewish Encyclopedia. – Web. Derived 4 September 2014. <http://www.jewishencyclopedia.com/articles/7426-hazzan>

¹² Совпадает со словами в азерб и турецком *xəzan* (осень , время года, которое по Пушкину, «унылая пора, очей очарованье»), унылый или меланхоличный.

¹³ American Heritage Dictionary. <http://www.yourdictionary.com/chazan> Retrieved 26 April 2015

level from the point of view of purely prophecy (a ruler having a lower status than a prophet).

Therefore, the names of the epic are manifestation of tradition, circulated in the area: like religious books, epic brings together information from earlier periods and transform it. The BDQ is a *kitab* or *khitab*, *Dada* is a wise man, telling a story. *Hamesh* or *Chamesh*. While the Indian subcontinent has the tradition of Panchatantra (five writings), the tradition was continued in the medieval Islamic poetry similarly named *Khamsa/Hamsa*.

One more sample of prototype for Azerbaijani literary term can be considered “The Song of Songs” (in the original is the *Šîr HašŠîrîm* – i.e. poetry). In Azerbaijani and Turkish we have *şair* (poet) and *şeir* (verse).

Brunching translations for *ədəbiyyat*: from stereotype to archetype and prototype

Translation of the word *ədəbiyyat* into English first prompts to tell *literature*, which is widely used in translation. When you think deeper it comes to the next associative line: *ədəbiyyat* (moral rules) – *literature* (related to letter)- *Adapa* (sage)-*Philologia* (love concept) - Classic *Philologia* (ancient Greek, Latin, and sacred for non-Christians, as classic Chinese, Sanscrit or Arabic).

The primary association problem or stereotype: *adabiyat* (*ədəbiyyat*) – literature

Let’s consider the words *adabiyat* (*ədəbiyyat* in Azerbaijani) and *literature*, which in the modern time are considered synonyms. *Litera* means writing, script, learning any language from its written form: *Letter* – *literacy* – *literary text*. If the translation of the term *adabiyat* is *literature*, for western literary critics, *literature* primarily is the written text. In the Muslim world, *adabiyat* is firstly based on rules of behaviour (*ədəb* – moral, *-at* is th suffix for plural), sharing of written or oral texts is not the most important. The two different names – *adabiyat* and *literature* - later became synonyms.

Association with recent history or archetypal association of *Adapa* – wisdom, a symbol of purity and one of the seven sages

Adabiyat is from the word *adab*, while the direct link between the semiotics of *adab* and *Adapa* (or *Uanna*) from the pre-Islamic era is undoubted. *Adapa* is one of the seven sages mentioned in the era of the Babylonian Kassite dynasty, 14 BCE, and in

the *Gilgamesh* epic. Unknowingly, he did not accept immortality.¹⁴ These seven sages survived the Great Flood. Half-god and half-fish, in some versions they were rulers and in other advisers to the rulers. The sages are also called Abgal (Sumerian)¹⁵ or Apkallu (Akkadian). They were sent to the Sumerians by the God Eridu (Ea in Akkadian) to teach them the arts and skills of civilization – writing, law, considered essential in the European study as a part of the Liberal Arts. So, before Islamic civilization, before the Great Flood in monotheism, Adapa/adap was linked with wisdom and literacy amongst the Semitic peoples and exercised the God's (Anu's)¹⁶ authority on the Earth. This is how the idea is expressed:

“He [Adapa] possessed intelligence... [resembles Indian *Om*, Greek *Philologia* from M. Capella's book - RG]

His command like the command of Anu ...

He [the god Ea] granted him a wide ear to reveal the destiny of the land, He granted him wisdom, but he did not grant him eternal life...”¹⁷

¹⁴ Joshua J. Mark. *The Myth of Adapa*. 23 February 2011 - <http://www.ancient.eu/article/216/> This concerns Adapa's refusal of food offered by the god Anu on the advice of his father Ea. This food would have made him immortal. This is the opposite of Adam and Eve who lost their immortality by eating the forbidden fruit.

¹⁵ Ab - water, gal – great, big, Lu – man. Centuries later this tradition was clearly the source for Nizami's *Iqbalnameh* and *Sharafnameh*, the two parts of his *Iskandernameh*.

¹⁶ For the representation of the sages as a pure fish (*parādu*) or fish-man in Mesopotamian literature, see: Dalley, Stephanie. *Myths from Mesopotamia: Creation, the flood, Gilgamesh, and others*. Oxford University Press, USA, 2000. This version recalls one of the ten main avatars of the God Vishnu in Hinduism (in Sanskrit fish is *matsya*) and a symbol of Jesus Christ in Christianity. In this status in Hinduism half-man half-fish Vishnu saves the first man Manu from the great flood. Manu is part of the God the Creator's Brahman caste. The fish is one of the first symbols of Jesus Christ. Conrad's article “*What is the origin of the Christian fish symbol?*” says that the Greek translation of the symbol is *ichthys* from which an acrostic was made Iesous Christos Theou Yios Soter, i.e. Jesus Christ, Son of God, Saviour. See: Elesha Coffman, Conrad, A closer look at the ancient Ichthys. *What is the origin of the Christian fish symbol?* Web. Derived 15 March 2016. <http://www.christianitytoday.com/history/2008/august/what-is-origin-of-christian-fish-symbol.html> ; In Greek letters this is “Iota Chi Theta Upsilon Sigma” - *Origin of the "Christian" Fish Symbol* Web. Derived 15 March 2016. http://www.albatrus.org/english/religions/pagan/origin_fish_symbol.htm We should note that acronyms from the abjad-consonant alphabet date back to earlier cultures and the Phoenician alphabet.

¹⁷ Rogers, Robert William, ed. *Cuneiform parallels to the Old Testament*. Eaton & Mains, 1912. Based on this work: Joshua J. Mark. *The Myth of Adapa*.

Prototype for Adabiyat or Philology, phil+o+logia and *janan* as love concept

The term philology emerged in the 7th century. It was formed from the Greek *phil(os)* – “love” and *log(os)* – “word”. *Philologos* is presented as “love of discussion or argument” like an attribute or adjective. The expression *philo+sophos* was used for more *extreme love, for wisdom*. This expression spread in the Middle Ages: there was a philosophical-literary term *Sufism* in classical Islamic civilization, word *sophisticated* in modern European languages, and *sofululuq* (sophisticated) in Azerbaijani. This is a related cluster from both the paradigmatic and semantic points of view.

The term *Philologia* is used in scholarship in the 5th century CE by Martianus Capella in his *De nuptiis Philologiae et Mercurii* (“On the Marriage of Philology and Mercury”)¹⁸. In this work Philologia is a maiden who symbolizes *a love of knowledge* or learning. Because of her knowledge she was given the gift of immortality and united with the god Mercury, who represents life and death¹⁹, trade, mercha+ndise, and communication, eloquence, poetry, even divine.²⁰ The two allegorical images in this story – Philologia (an erudite, learned maiden)²¹ and Mercury (a god with the status of a husband) – create **parallel associations** with the Sufi movement in Islam (as platonic beloved symbol-image *canan*, who is along with *şərab* provided to reach The Divine) and the older concept of *mokşa* in Hinduism (freedom from joy and sorrow in the physical life and reaching of *pure divine love*). In this context one more word and its philosophy – *jnana* (canan [janan]?) and *abcad* cluster **jn** from Indian subcontinent continues *canan* [janan] from Islamic Sufism poetry and Philologia from Christian curriculum. *Jñāna* – in Sanscrit means knowledge and soul: Krishna explains in “Bhavat Gida” (“Song of the Gods”), that being existed in any body, he knows the difference between *kshetra* (movement cycle or body) and *kshetraJNa* (who understands soul-**jiv**,²² cycle). Those, who observe the world through prism of *jñāna*-knowledge, who knows difference between *kshetra* (the body) and knowledgable in body (or movement

¹⁸ Stahl, William H. "To a better understanding of Martianus Capella." *Speculum* 40.01 (1965): 102-115.

¹⁹ “Gods, Goddesses, and Mythology”, Volume 6, pp. 862-859-862.

²⁰ In ancient Roman mythology the planet Mercury had the meanings of the god of trade, god of oratory and messenger of the gods. *Merch+andise* – a word used more in American English, and later with the context of Mercury deixis *merc+antile* which acquired a negative meaning. Mercury is also the chemical element quicksilver. Buddhism also pays attention to the planet Mercury and considers it the embodiment of Buddha.

²¹ Bəlkə də *fil* [phil] simvol kimi müdriklik simvolu olmaq da *Philologia* sözü ilə əlaqəlidir.

²² Sanscrit *jiv* as soul is also in Russian (жив [jiv]) and means *live, alive*, and if from the same lexical and semantic root as жить [jit’], жизнь [jizn’] (life).

cycle), are capable to get rid of being a servant of the materialistic world and able to reach the highest goal.”²³

Canan [janan] image in Sufism and relatives

jin – (Arabic) *hidden* spirit, even physical darkness (*invisible*). **Majnun** – hidden intellect, **janin** – hidden in womb) **jan-** (Azerb) Jan [Yan]; the same is in Latin and Greek:

Jana Jāna - (Diana) – goddess of Moon as **Janus [Yanus]** (Latin) – the god of solar rotation, related with the meaning of *gate*, with beginning and ending (circle), with past and future, with young and old face; hidden passage

January – starting of the year as *gate* of the year

Genius – (Latin) the guardian spirit of all person at the birth; *talented person*, with exceptional ability; **genius**- Russian – *гений*

Jannat - (Arabic) -paradise – through Semitic **Jannah** (garden) and *paradise - pairi-daeza* (compare: *peri/fairy*), from Avestian *garden with walls around to hide it from outside* ²⁴

Jahannam – (Arabic) hell with fire *walls* (-ha- is the Semitic suffix for noun, analogue for English article (h)a, an; it is traced also on the name **Johann** (Sebastian Bach – 1685-1750))

Jahan - *world*; also traced in the name of the fifth emperor Mugal Empire Shah Jahan (1592-1666)

Jñāna –knowledge, soul (Sancsrit), yoga (yuḡ+a).

And now there are these words for translation of *adabiyat*, depending on cultural context:

Adabiyat – *literature*

Adabiyat-moral rules- *Adapa* (way, tool for wisdom, like TanTra?)

Adabiyat – *literature*

Literature – *Letter* – *Literacy*, written

²³ Словари и энциклопедии на Академике.

²⁴ Edward William Lane. An Arabic-English Lexicon. – Beirut, 1968.

Literature – Philologia (academic discipline?)- *Classic Philologia* (only text in sacred and elite languages?)

Philologia – love concept (allegorical) – a possible analogue is *Sufism* – literary-philosophical trend of medieval classical Islamic poetry with the concept of allegorical love and reaching the Divine through love; levels of attainment as in Hinduism and Sufism in Islamic poetry.

Sufism – love concept (allegorical), a medieval Islamic philosophical-literary trend, believed to be mystical

Sofisticate -thinking, discussing about high intellect? *Philo+Sophia*

Prototype (known) for the term *adabiyyat* – Sumerian *Adapa*; relation to *wisdom*, law, city building, law – *knoelwdge*.

Archetype - moral rules as Ketub-im, xitab – appeal to people, Kitab; parallel Western archetype - literacy

Stereotype (contemporary interpretation) -Islamic literary term

All are connected with *cultural matrix for knowledge and wisdom*.

Thus, interpretation in translation-transmission consist of three steps:

- 1) Modern-day or stereotype interpretation– what is the first translation as the first step-stereotype in modern times and in particular space (for example, in Azerbaijan, Turkey or Iran);
- 2) What is associated with recent history - usually medieval period - archetype?
- 3) Non-associative "relatives" or prototype. This non-associative kinship reveals another method of prismatic translation by means of an abjad alphabet. This part of prismatic translation is mostly remains as an area for comparative religions and linguistics and is not a field relevant in the theory and practice of prismatic translation.²⁵

Conclusions or Methods to reconstruct the journey's itinerary

²⁵ This theory on stereotype-archetype-prototype has been submitted at the workshop on Prismatic Translation proposed by Prof. Sowon Park and Prof. Matthew Reynolds for ICLA-2016 in Vienna.

We can now establish *methods* to reconstruct the itinerary, based on the theory of **presentation and representation** and interpretive methodologies.:

- *first impression (immediate response, primary association)* – modern-day presentation
- *association (known by majority)* – recent history - re-presentation
- *non-associative relatives - from otherness - what is behind them*

Abjad-consonant alphabet as a translation method (as in case of *gazal; ozan; janan*)

- *Consonant letters as symbols for words*
- *Words as acronyms or letter combinations*

Present day semantics is the first impression – the stereotype, which makes our life easy.

Association with recent history – looks familiar from the medieval period and considered as an archetype, group of recycled elements, such as plots, images, genres. This resembles language groups such as the Roman, German and Turkic groups in linguistics, but every **archetype** has a prototype.

What was earlier – ProtoTypes, starting points (until we don't know what history is behind), when the first sample was coined or shaped. In linguistics, for example, Indo-European is the prototype for the Romance and German linguistic families, or Semitic for Aramaic, Hebrew and Arabic. It emerged later that there was something common behind them. Terms, such as Proto-Indo-European (PIE), Proto-Semitic (PS) and Proto-Turkic (PT) come onto the agenda. It is the same with literary terms as in linguistics PIE, PS are PTS (ProtoSymbol), PTP (ProtoPlot), PTG (ProtoGenre), PTT (ProtoTerm). They are relative prototypes, because any type assumes an already formed module. There is always something behind an assumed archetype, which turns into a prototype with a new layer of history.

Any translation, being interpretation and re-interpretation, presentation and re-presentation, and thus indicate a new wave or circle for the word.

We have used mainly Azerbaijani literary terms in this research. The reason for using terms from Azerbaijani literary theory and literature is that eastern terms in general, literary terms and literary theory are absent from textbooks, dictionaries and encyclopaedia. It is not written in books' titles whether they concern eastern or western literary theory and literary terms, generally they are simply literary terms. In our opinion, this gap can be filled by considering the translation of some of these terms through the prism of their biography.

References and notes:

- Dalley, S. (2000) *Myths from Mesopotamia: Creation, the flood, Gilgamesh, and others*. Oxford University Press, USA.
- Divan edebiyatı nazım biçimleri ve türleri*. Retrieved from.
http://www.dilbilimi.net/divan_edebiyati_nazim_bicim_tur.pdf
- Coffman, E. Conrad, A closer look at the ancient Ichthys. *What is the origin of the Christian fish symbol?* Web. Derived 15 March 2016. Retrived from:
<http://www.christianitytoday.com/history/2008/august/what-is-origin-of-christian-fish-symbol.html>
- Semitic root ḥzy. (n.d.) *American Heritage® Dictionary of the English Language, Fifth Edition*. (2011). Retrieved July 6 2018 from
http://www.thefreedictionary.com/_/roots.aspx?type=Semitic&root=%e1%b8%a5zy
- Joshua, J. M. (2011) The Myth of Adapa. *Ancient History Encyclopedia*. Retrieved from
<http://www.ancient.eu/article/216/>
- Gods, Goddesses, and Mythology*, Volume 6, pp. 862-859-862. *Origin of the "Christian" Fish Symbol* Web. Retrived 15 March 2016 from
http://www.albatrus.org/english/religions/pagan/origin_fish_symbol.htm We should note that acronyms from the abjad-consonant alphabet date back to earlier cultures and the Phoenician alphabet.
- Rogers, R.W, ed. (1912) *Cuneiform parallels to the Old Testament*. Eaton & Mains.
- Stahl, W. H. (1965): To a better understanding of Martianus Capella. *Speculum* 40(01). pp 102-115.
- Adler, C. Schloessinger, Max et al. “*The ḥazzan who recited the prayers*”. *Hazzan*. Jewish Encyclopedia. The unedited full-text of the 1906 Jewish Encyclopedia. – Web. Retrived 4 September 2014 from <http://www.jewishencyclopedia.com/articles/7426-hazzan>

Summary

Stereotype-Archetype- Prototype chain and Historical Semiotics of some Azerbaijani literary terms

Rahilya Geybullayeva

Khazar University, Baku, Azerbaijan

Baku Slavic University, Baku, Azerbaijan

Words, like peoples, travel through their own evolutionary path, which can be retraced in one way or another. Like families and tribes, the words acquiring new shades of meaning crossbreed with other interpretations in fresh soil. Later these shades spill out into new words which, at the first glance, have nothing in common with the previous meaning of their progenitor; for example, the lexical series – *semeni-sema-semela-zemlya* – where each word appears to be original, however different cultures enter in new semiotic dimensions through interpretation and translation.

So, interpreting individual words in translation without any knowledge of their cultural context leads to contradictions.

They are evidence of cultural interweaving between far and close people and regions, and the Caucasian people are the important medium in this whirlpool of transfers of ideas, terms, and beliefs. In this work I suggest retracing the path of several literary terms or words, closely related to literary context of Azerbaijani and Turkish literary studies, such as *ghazal*, *khamisa*, *kitab*, *şeir*, *ozan-hazzanutu*, *ədəbiyyat*, which are not mentioned (as well as other appropriate terms from other eastern cultures) in the Western textbooks.

Keywords: ghazal, khamisa, kitab, Adapa, philologia, janana, cultural matrix, reinterpretation, prototype, prismatic translation