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ABSTRACT

of the dissertation for the degree of
Doctor of Philosophy

**STYLISTIC AND LINGUISTIC FEATURES OF
PAREMIOLOGICAL UNITS IN THE WORKS OF SAMAD
VURGHUN**

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INTRODUCTION

Research issue rationale and development rate. The use of proverbs and sayings in artistic prose and poetry plays a significant role in the assimilation of these compact constructions by the public. The semantic load of paremological constructions formed as closed models is conveyed to the larger audience specifically through proverbs, sayings, and aphorisms.

Paremeological units existing in all languages share common features. These constructions are the foundation of the moral world in a globalized context and serve as the primary pillars of universal cultural thinking. While paremological units retain their semantic core, they may appear in various phonetic forms, arising as reflections of the material world in human cognition. The philosophical ideas of a nation find their place in paremological units, making the knowledge of proverbs and sayings not only a tool for better language learning but also for understanding the mentality and character of a nation. As vital elements of a nation's spiritual culture, proverbs and sayings depict artistic structure with vividness, semantic diversity, and poetic imagery. The stylistic-linguistic study of proverbs and sayings in the native language reveals universal and cultural-national aspects in their structure and semantics, allowing for the characterization of the national mentality and worldview. Studying paremological units is also of significant importance in intercultural communication.

The paremeological units of the Azerbaijani language are diverse, and among those who creatively employed these constructions in their works was Azerbaijan's renowned poet, Samad Vurghun. His works not only utilized these constructions but also created aphorisms comparable to proverbs. Proverbs and sayings bear autonomous and relevant meanings. Studying these linguistic units simultaneously involves analyzing the culture of the people who are the carriers of these expressions. This allows us to perceive ourselves as part of a large and rich cultural whole. Proverbs and sayings, as carriers of national-cultural (ethno-stereotypical)

information and integral parts of national culture, remain an ever-relevant subject of research for scholars. Through knowledge of the world's cultural landscape and the unique culture of each nation, paremological constructions play a significant role in distinguishing one nation's culture from another.

The study of Azerbaijani proverbs began in the 19th century. Thanks to the efforts of Azerbaijani intellectuals, folk materials, including paremological units, were published in the press. Information on this can be found in the book "Azerbaijani Oral Folk Literature"¹.

At the beginning of the 20th century, Firudin bey Kocharli, though superficially, engaged in the study of proverbs. F.A. Kocharli noted, "*There are thousands of wise sayings in the Turkish language, all spoken through experience*"². Significant contributions to the collection and publication of paremological units were made by A. Shaig, N. Narimanov, and Y.V. Chamenzaminli. The first research book titled "Azerbaijani Proverbs" was published in 1926 by Hanafi Zeynalli. H.B. Zeynalli believed that it would take centuries to study the semantics carried by proverbs³.

Abulgasim Huseynzade also greatly contributed to the study of Azerbaijani proverbs, with Z.E. Alizada comparing his role in Azerbaijani folklore studies to that of Vladimir Dahl in Russian folklore studies. Until the mid-20th century, proverbs and sayings could only be found in textbooks and anthologies. For the first time, H.M. Arasli studied proverbs and sayings used in artistic works in 1942, marking the beginning of the study of paremological units in artistic language⁴. Later, Ayaz Vefali and Ali Saladdin expanded on

¹ Babayev, İ. Azərbaycan şifahi xalq ədəbiyyatı / İ.Babayev, P.Əfəndiyev. – Bakı: Maarif, – 1970, – s. 19

² Köçərli, F.Ə. Azərbaycan ədəbiyyatı tarixi materialları: [3 cildə] / F.Ə.Köçərli. –Bakı: Maarif, – c. 1. – 1925, s. 6

³ Zeynalli, H.B. Azərbaycan atalar sözü / H.B.Zeynalli. – Bakı: Azərbaycanı tədqiq və tətəbbö cəmiyyətinin nəşriyyatı, – 1926, s. 111

⁴ Araslı, H.M. Nizamidə xalq sözləri və zərbi-məsəllər // SSRİ EA Azərbaycan filialının Xəbərləri, № 8, Bakı: Maarif, – 1942. – s. 98-102

these studies in works like “Fuzuli and Folklore” and “Sabir and Folklore”⁵. Jalal Abdullayev studied paremiological units in Samad Vurghun’s works from a literary perspective⁶. C.M. Abdullayev writes: *“Samad Vurghun would criticize those who mechanically and blindly used folk elements in literature and art, such as the vernacular, proverbs, and sayings”*⁷.

Literary scholars have occasionally examined these units from a linguistic perspective, addressing the sentence structure of proverbs, and sometimes attempting to analyze proverbs lexically and semantically.

The purely linguistic approach to proverbs and sayings began with S.A.Jafarov. He discussed the relationship between proverbs and phraseology and offered thoughts on the formation characteristics of paremiological units⁸.

H.A.Bayramov in his works, primarily compared paremiological units with phraseological units⁹. G.İ. Yusifov’s research titled “Lexical-Semantic Features of Azerbaijani Proverbs” is a linguistic work dedicated entirely to the study of paremiological units from a linguistic perspective. The study examines proverbs from a linguistic viewpoint, particularly focusing on rhythm, alliteration, and assonance in proverbs¹⁰. While G.İ. Yusifov’s work is the first study dedicated to the linguistic features of proverbs, the most comprehensive research on Azerbaijani paremiological units is

⁵ Saləddin, Ə.M. Sabir və folklor / Ə.M.Saləddin. – Bakı: Gənclik, – 1969, – 41 s.

⁶ Abdullayev, C.M. Səməd Vurğun poetikası / C.M.Abdullayev. – Bakı: Gənclik, – 1976. – 160 s

⁷ Abdullayev, C.M. Səməd Vurğun və folklor: / filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 1962. – 25 s.

⁸ Cəfərov, S.Ə. Müasir Azərbaycan dilinin leksikası/ S.Ə.Cəfərov. – Bakı: ADU-nun nəşri, – 1959. – s. 104-121

⁹ Bayramov, A.H. Azərbaycan dili frazeologiyasının əsasları/ H.A.Bayramov. – Bakı: Maarif, – 1978, –176 s.; Qurbanova, A.M. Müasir Azərbaycan dili / A.M.Qurbanova. – Bakı: Maarif, – 1967, – 289 s.

¹⁰ Юсифов, Г. Лексико-стилистическое особенности азербайджанских пословиц:/ Автореф. канд. дисс. / – Баку, 1969. – 26 с.

Zinyət Alizadə's monograph "The Life of Azerbaijani Proverbs." Z.A. Alizadə's monograph provides a thorough investigation into the relationship between proverbs and phraseology, lexical-semantic features of paremias, polysemy, homonymy, synonymy, antonymy, semantic similarities in paremiological units, and the role of paremias in enriching the vocabulary¹¹.

In general, Azerbaijani linguistics has studied proverbs and sayings in three main directions:

- 1.The comparison of Azerbaijani paremiological units with the systems of other languages;
- 2.The study of Azerbaijani proverbs based on materials from literary works;
- 3.The comparative study of Azerbaijani proverbs and sayings with Turkic languages and in a Turkological context.

After reviewing the history of the study of paremiological units in Azerbaijani linguistics, it can be concluded that while proverbs, sayings, and aphorisms have been the subject of numerous studies, there are still unexplored areas in the study of paremiological units used in the language of literary works.

The object and subject of the research. The object of the research is the paremiological units used in the works of Azerbaijan's first folk poet, Samad Vurghun. The subject is the stylistic-linguistic features of these paremiological units.

The purpose and objectives of the study. The aim of the research is to study the stylistic-linguistic characteristics of the paremiological units—proverbs and sayings—used in the creative works of Azerbaijan's folk poet Samad Vurghun. To achieve the goal outlined in the research, the following tasks have been defined:

- Define the boundaries of paremiological units from other fixed expressions;

¹¹ Əlizadə Z.Ə. Azərbaycan atalar sözlərinin həyatı / Z.Ə.Əlizadə. – Bakı: Yazıçı, – 1985. – 245 s.

- Classify the paremiological units used in some literary works and study their similarities and differences with proverbs, winged words, sayings, and aphorisms;
- Investigate the lexical-semantic features of paremiological units;
- Study the stylistic characteristics of paremiological units;
- Analyze the cognitive features of proverbs and sayings in the poet's works;
- Classify paremiological constructions according to concepts;
- Define the structural features of paremiological units;
- Classify the proverbs and sayings in Samad Vurghun's works according to their predicative features;
- Study the grammatical features of paremiological units in simple and complex sentences;
- Investigate the polysemy of paremiological units—proverbs and sayings;
- Study the homonymy in proverbs and sayings;
- Examine the features of synonymy and antonymy in paremiological constructions;
- Investigate modality in paremiological units.

Research methods. In the dissertation, the stylistic-linguistic features of the paremiological units used in Samad Vurghun's works have been studied through analysis, description, and comparative methods

Basic thesis for defence: The following propositions are put forward for defense in the dissertation:

- There are many theoretical foundations for paremiological units;
- Lexical and syntactic means of description and expression are widely used in the paremiological units in Samad Vurghun's works;
- The linguistic characteristics of the constructions of paremiological units in Samad Vurghun's works include polysemy, homonymy, antonymy, and synonymy;

- The paremiological units in Samad Vurghun's works possess stylistic features;

- The paremiological units in Samad Vurghun's works have specific cognitive features;

- It is possible to classify the paremiological units used in Samad Vurghun's works according to various concepts (land, bread, woman, mother, knowledge, cognition, friend, world, good-evil, good-bad, and so on);

- The paremiological units used in Samad Vurghun's works exhibit modality and predicative features;

- Predicative paremiological constructions are formed in simple and complex sentence structures.

The scientific novelty of the research. The dissertation, which studies the stylistic-linguistic features of the paremiological units used in Samad Vurghun's works, has achieved several scientific novelties, summarized as follows:

- As a result of the growing interest in cognitive linguistics in recent years, the cognitive features of syntactically formed linguistic units have been studied in the research;

- Along with the theoretical foundations of paremiological units, their lexical-semantic features, cognitive aspects, and predicative factors are studied for the first time in our research;

- The paremiological constructions in Samad Vurghun's works are analyzed from the perspective of both structural linguistics and anthropocentric linguistics;

- For the first time, the paremiological units, folk sayings, aphorisms, proverbs, and sayings used in Samad Vurghun's works are thoroughly studied. Although some paremiological units have been studied by many scholars in Azerbaijani literature, the paremiological units-proverbs and sayings in Samad Vurghun's works are investigated in terms of various branches of linguistics in our research.

The theoretical and practical essence of the research. The theoretical significance of the research is related to the study of theoretical problems of Azerbaijani paremiological units, proverbs,

and sayings, and uncovering their stylistic-linguistic features in the works of Samad Vurghun. The dissertation has both theoretical and practical aspects. The research can be used in the preparation of scientific and practical works related to phraseology, lexicology, lexicography, and the explanatory dictionary of paremiological units.

Approbation and implementation. The author has presented the subject of the research at various scientific seminars and conferences. The dissertation author has published 18 articles and theses in journals recommended by the SAC.

The name of the organization conducting the research work. The dissertation was completed at the Department of "Azerbaijani Language and Literature" of Lankaran State University.

The total volume of the dissertation with the volume of structural parts of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a bibliography. The introduction is 7 pages (12564 characters), Chapter I is 33 pages (59258 characters), Chapter II is 39 pages (67367 characters), Chapter III is 42 pages (72174 characters), the conclusion is 3 pages (4450 characters), and the bibliography is 11 pages. The total volume of the work, excluding the bibliography, is 127 pages – 215813 characters.

DISSERTATION CONTENT

In the **introductory** of the dissertation, the relevance of the topic, the degree of its elaboration, the object and subject of the research, the goals and tasks, the research methods, the thesis statements to be defended, the scientific novelty, theoretical and practical significance, the approval and application of the research, the name of the organization where the dissertation was conducted, the volume of the structural sections of the dissertation separately, and the total volume in terms of characters are presented.

The first chapter of the dissertation is called **“Linguistic Features of Paremiological Units in Literary Works”**, consists of two paragraphs. The first paragraph of Chapter I, titled **“Paremiological Units in Language and Their Theoretical**

Foundations,” discusses the concept of paremiological units, research aspects, and presents their theoretical foundations.

Paremiological units not only contribute to the comprehensive study of the culture of an ethnos, but also serve as a reliable source of information about the norms and ideals in the common Turkic cultural space. Paremiological units are not only language units, but also cultural facts.

The content of proverbs reflects generalizing indicators of advice and morality. *“Thus, proverbs are syntactically structured like sentences, mainly organized rhythmically, summarizing the public-historical experience of the people, and are fixed, short, often figurative, metaphorical, and ambiguous expressions carrying moral character”*¹².

The richness of aphorisms and proverbs in Samad Vurghun's works is a clear example of the poet's familiarity with folk creativity. Human memory preserves and retains various pieces of information about the surrounding world as one understands and perceives life. In each of these lines, the poet speaks volumes to the reader, opening a world in front of their eyes.

The second paragraph of chapter I is titled *“Classification of Paremiological Units in Literary Works: Proverbs, Sayings, Winged Words, Aphorisms.”* This paragraph discusses the classification of paremiological units in literary works, including proverbs, sayings, winged words, and aphorisms.

The term "paremia," derived from ancient Greek, refers to something beside, near, or along the way – something beside the road, which can be understood both literally and figuratively; something that is frequently encountered in life, common, and national. Paremia is also understood as an allegorical form conveying moral, ethical, or religious instructions, and figurative comparisons, but does not contain a direct conclusion. It is a general concept for many paremiological units.

¹² İbrahimova, L.T. Paremeoloji vahidlər (atalar sözləri) və onların yazılı ədəbi dildə rolu // Filologiya məsələləri, № 15, – Bakı: Elm və təhsil. – 2018. – s.111.

Paremiological units can be regarded as "lingvocultural elements" that form the linguistic-cultural sphere of language. Paremiological units include proverbs, sayings, winged words, and aphorisms.

Paremiology is understood as short texts, typically consisting of one or more sentences, with a specific syntactic structure, rich in emotional and expressive features, capable of making an aesthetic impact on the listener. Paremiology is one of the laconic and rhythmic subsystems of language presented in the form of complete or incomplete sentences at the syntactic level.

A proverb is a short national aphorism with an instructive meaning, a piece of advice, allegorical, and more similar to a saying or domestic rule. Proverbs carry a generalized thought or conclusion.

A saying is an accepted, current expression that is usually figurative and allegorical. It is not a full sentence, unlike a proverb.

An aphorism - a concise and figurative expression of a complete thought, generalizing ideas or observations based on long reflections or observations on life events. An aphorism - a laconic expression of irrational thought, isolated from external influence.

II Chapter titled "*Lexico-Semantic and Stylistic Features of Paremic Units in Samad Vurghun's Works*" consists of two paragraphs. In this chapter, the polysemy, homonymy, synonymy, antonymy features in the paremical constructions used in Samad Vurghun's works and the stylistic features of paremical units used in poetic language are examined. Proverbs and sayings have significantly enriched Samad Vurghun's works. It is believed that what made the poet loved by the people is his simplicity and closeness to the people in his creativity.

It is known that paremical units, carrying philosophical content, emerge as products of artistic thinking, and lexico-semantic features are evident in the expression of paremiology. The lexico-semantic features of paremical expressions are closely related to the characteristics of polysemy, homonymy, synonymy, antonymy.

The first paragraph of Chapter II is titled *"Lexico-Semantic Features of Paremics Units in Samad Vurghun's Works"* and consists of 4 sections.

The first section of the first paragraph of Chapter II is titled *"Polysemy in Samad Vurghun's Paremics Constructions"*. Polysemy, or the multiplicity of meanings of a word, is a widely spread phenomenon in the Azerbaijani language. As a result, a linguistic unit may have more than one meaning, and this selection depends on the context of the speech act. According to I.V. Arnold, polysemy is inevitable in the essence of a word: polysemy is related to the similarity of characteristics of different concepts¹³. *"In proverbs and sayings, the following lexical themes are identified: "profession," "material values," "family," "kinship," "friendship," "hospitality." The meaning of proverbs is determined not only by their origin but also by the peculiarities of the area where they are used and the situation in which they may be applied"*¹⁴.

Z.A. Alizada was the first to conduct research on polysemy in paremics. Paremics units and sayings are contrasted with objective meanings: *"... the various meanings of paremias are based on the main meaning, and their ability to express abstract concepts, creating new-concreteness away from the central meaning, is conditioned by this"*¹⁵.

The objects of paremical constructions are diverse. However, in polysemous paremical units, semantic similarity is noticeable. This semantic similarity unites different paremical units in a single core.

¹³ Арнольд, И.В. Лексикология современного английского языка. Издательство литературы на иностранных языках/ И.В.Арнольд. – Москва: Наука, – 1959. – с. 55

¹⁴ Ibrahimova, L.T. Ambiguity in paremiological constructions of Samad Vurghun//–XXIII International Science Conference "Scientific trends, solutions, theories and methods of development, – Bilbao, Spain: – June 12-14, – 2023. – s. 222

¹⁵ Əlizadə Z.Ə. Azərbaycan atalar sözlərinin həyatı / Z.Ə.Əlizadə. – Bakı: Yazıçı, – 1985, – s. 134

“Qulaq as, gör anan nə öyüd verir;

(Listen, see what your mother advises)

Şərəflə, vüqarla yaşayın ancaq.

(Live only with honor and dignity)

Unudulmaz el yolunda canı qurban olanlar;

(Those who sacrificed their lives for the people are unforgettable)

Bir anlıq səadət bir qərinədir.

(A moment's happiness is one third part of century.)

Olmazmı qılıncda ağıl tədbiri

Ağılda bir qılınc kəsəri ola?

(Can't there be a measure of wisdom in the sword

And a sword's edge in the mind?)

Daşlar atılanda meyvə kal düşər”¹⁶.

(When stones are thrown, the fruit falls green)

“Nökərdən şah olmaz!”-

“Deyərək getdi.

Qarışıb tünliyə gözümdən itdi...”¹⁷

(A servant cannot be a king!”-

“Saying he went.

He disappeared in the darkness and disappeared from my sight”...)

Hər zamanın bir hökmü var öz oğluna:

Baş əyməmək, basılmamaq fitrətdədir!¹⁸

(Every time has a rule for its son:

It is in his nature not to bow down, not to be oppressed!)

The Azerbaijani language is so rich in polysemous words that sometimes the polysemous words we use may convey negative connotations. Therefore, to avoid negative semantics, filler words such as “türkün məsəli”(turkish proverb), “türkün sözü” (turkish saying), and “türk demişkən” (as turk says) are used.

¹⁶ Vurğun, S. Seçilmiş əsərləri: [5 cildə] / S.Vurğun. – Bakı, Şərq-Qərb, – c.3. – 2005. – s. 89

¹⁷ Yenə orada, s. 186

¹⁸ Yenə orada, s. 221

The II section of the I paragraph of Chapter II is titled "**Homonymy in the Paremia Constructions of Samad Vurghun.**"

According to the nature of the expression, the following are distinguished: homophones - words that coincide in sound but differ in graphic form; homographs, on the other hand, have the same graphic representation but different sounds, and absolute homonyms - words that are identical both in sound and graphic form. Z.A.Alizada notes that homonymy is rare in paremias. "*There is homonymy in paremias as a semasiological law that serves to increase the semantic capacity of the closed model, but the homonyms in paremias are quantitatively limited compared to independent lexical meaning groups that unite in a system*"¹⁹.

"*Xoşbəxt xəlq eyləyib sizi yaradan,* (The creator created you as happy people)

Tarixdə qalacaq yalnız yaradan". (Only the one who created you will remain in history)

"Ehey, bəri bax!(Oh, look at that!)

Arxadan vurmaq (It is not good for a hero)

İgidə yaramaz! (To stab you in the back!)

Dayan, yaramaz!". (Stop, it is not good!)

"Candan çıxardılar ürəyimizi,(They took our hearts out of our souls)

Gedir qəlbimizin isti qanı da,(The warm blood of our hearts goes away)

Ehtiyac qul eylər qəhrəmanı da..."²⁰(The need will make the hero a slave ...)

In this example, only the sounds have coincided, and grammatical homonymy has occurred, which is called homophony.

The III section of the I paragraph of Chapter II is titled "**Synonymy in the Paremia Constructions of Samad Vurghun.**" In linguistics, the problem of synonymy in paremical units is considered

¹⁹ Əlizadə, Ə.Z. Azərbaycan atalar sözlərinin həyatı / Z.Ə.Əlizadə. – Bakı: Yazıçı, –1985. – s. 155

²⁰ Vurğun, S. Seçilmiş əsərləri: [5 cildə] / S.Vurğun. – Bakı, Şərq-Qərb, – c.4. – 2005. – s. 37

an interesting issue and one that causes certain debates. In the paremical units of Samad Vurghun's works, synonymous lexical units are used intensively. The active use of synonymous words and synonymic chains has made Samad Vurghun's creativity more readable, memorable, and easy to memorize, and at the same time, of course, has led to the emergence of stylistic nuances. Let's take a look at some examples:

"Qaydadır, boranlı, qarlı qışların (It is true, after the stormy, snowy winters)

Sonunda çiçəkli, güllü yaz olar. (At the end, there will be a blooming, flowery spring)

Həyatın əzəldən bir qanunu var: (There is an eternal law of life:)

İşsiz hünər yoxdur, hünərsiz də iş (There is no skill without work, and work without skill)

Dəmir də, polad da iş üstə parlar(Also an iron and steel shine in work)

Ən böyük hünərdi zəhmətdə vərdis̄". (The greatest skill is habit in hard work)

"Basma ayağını bizim torpağa (Don't visit to our land)

İlandan, əqrəbdən yar ola bilməz!"(It can't be a lover from snake and scorpion)

"İnsanlar bezikib, cana dayandı: (People got bored and gave up)

Qurunun oduna höyüşdə yandı"²¹(The wet burned in the fire for the dry)

The components of synonyms in such paremical units show a number of individual differences that attract attention. This is natural, because although synonymous lexical units carry the same semantics, they do not always replace each other unconditionally. This is precisely why the terms synonymy and duplicity are distinguished in linguistics.

²¹ Vurghun, S. Seçilmiş əsərləri: [5 cilddə] / S.Vurghun. – Bakı, Şərq-Qərb, – c.3. – 2005. – s. 409

"Basma ayağını bizim torpağa (Don't set foot on our land
(not to visit to our land)

İlandan, əqrəbdən yar ola bilməz!"²² (It can't be a friend from
a snake or a scorpion)

The IV section of the I paragraph of Chapter II is titled
"Antonymy in the Paremical Constructions of Samad Vurghun."
Compared to other types of meanings of lexical units, antonymy is
more frequently observed in the paremical constructions in the works
of Samad Vurghun.

In general, in the language of poetry, contradictions are
expressed more clearly as artistic means of effect and expression.

In the research process, we observe that the characteristic
features of antonyms in the works of Samad Vurghun are more
prominent. The poet Samad Vurghun has transformed the lexical-
semantic shades of antonyms that reflect certain motifs into carriers
of the socio-political events of his time.

*"Məhəbbətin nə ilki, nə sonu var"*²³ (There is no beginning or
end of love)

"Saqiya! Dustağam zindan görməmiş, (Oh, Sagi (a
barkeeper)! I'm a prisoner, but have never seen a prison)

*Vüsalın dadı yox, hicran görməmiş"*²⁴. (The joint has no
taste, it has never seen a separation)

*"Dünyada tez qızan tez də soyuyar"*²⁵ (Who gets angry so
quickly, also calms down quickly in the world)

In the given example, the words "ilk" (beginning) and "son"
(end), "vüsal" (the joint) and "hicran" (separation), "qızmaq" (get
angry) and "soyumaq" (calm down) form antonyms. In the poem,
"ilk" (beginning) refers to the beginning or start of something, "son"
(end) refers to the end or result of something, "vüsal" (the joint)
represents union, while "hicran" (a separation) refers to separation or

²² Vurğun, S. Seçilmiş əsərləri: [5 cildə] / S.Vurğun. – Bakı, Şərq-Qərb, – c.3. –
2005. – s. 74

²³ Yənə orda, s. 40

²⁴ Yənə orada, s. 71

²⁵ Yənə orada, s. 120

distance. Likewise, the words "qızmaq" (get angry) and "soyumaq" (calm down) create oppositions.

The poet arranges antonyms, which generate a sense of movement, within the lines in such a way that each paremical unit, transformed into an action, conveys something to human emotions and creates a vivid picture in the reader's imagination. The sense of movement does not merely serve a descriptive function; in the poet's works, these expressions transform into the essence of the era's tempo, or in the true sense of the word, they embody the notion of progress and elevation. One of the factors that contribute to creating this stylistic moment is the use of antonyms with verbs and verb adjectives.

The II paragraph of Chapter II is titled "*Stylistic Features of Paremic Units Used in Poetic Language.*" In this section, the stylistic features of paremical units used in Samad Vurghun's works are examined. In literary language, metaphors, which express figurativeness at the lexical level, are found in various forms in Samad Vurghun's works. The expression of imagery at the grammatical level also occupies an important place in the proverbs used in Samad Vurghun's works. The use of words in a metaphorical sense is crucial in literary literature, as it allows the poet or writer to create emotions through figurativeness, making the content artistically more vibrant and increasing the strength of the artistic impact. For example, let's look at the following examples from Samad Vurghun's works:

"*Gözümdə parlayır, qaynar bulaqlar,* (Boiling springs are sparkling in my eyes)

Könül duyduğunu xatirə saxlar"²⁶; (The heart keeps the memory of what it feels)

"*Qaydadı, dünyadan yaxşı gedəndə* (It is true, when the good leaves this world)

²⁶ Vurğun, S. Seçilmiş əsərləri: [5 cildə] / S.Vurğun. – Bakı, Şərq-Qərb, – c.3. – 2005. – s. 320

Dost dasmal götürər, düşmən açılar"²⁷ (A friend would cry, the enemy be happy)

In these examples, expressions like "könül duyduğunu" (the heart feels) and "düşmən açılar" (the enemy will be happy) are used metaphorically, which facilitates the emotional delivery of the idea to the reader.

Let us pay attention to the metaphors in the paremical units used by the poet to reflect his thoughts on human labor and skill:

"Kim ki, iş üstündə ürək əridir, (Whoever melts the heart in work)

Gülşənə döndərir bomboz çölləri, (Turns the barren deserts into flowers)

Burda ağıllı bir sözün yeridir (Here is the place for a wise word)

Daşda çiçək açır insan hünəri"²⁸ (Human skill blooms in stone)

The metaphorically used expression "daşda çiçək açır" (blooms in stone) reflects the grandeur of human skill.

One of the tools used to express vividness at a high level in paremical units and to increase the artistic quality is the epithet. Let us pay attention to some examples of epithets used in Samad Vurğun's works, which stand out for their artistic richness and originality.

In literary language, both artistic expressions and descriptive tools serve as the main means of expression, contributing to the form and mastery of the work. In the paremical constructions in the poet's works, artistic descriptive tools like repetition, metaphor, and epithet, as well as artistic expressions such as inversion, rhetorical question, and ellipsis are most commonly observed. Without these tools, which express vividness and emotionality, the idea and content cannot be fully conveyed.

²⁷ Vurğun, S. Seçilmiş əsərləri: [5 cilddə] / S.Vurğun. – Bakı, Şərq-Qərb, – c.3. – 2005. – s. 400

²⁸ Yenə orada, s. 281

These tools not only serve as indicators of the writer's craftsmanship but also show the poet and writer's professionalism and artistic mastery when used appropriately. In this regard, we can say that Samad Vurghun's works are magnificent not only in terms of content and idea but also in terms of form and artistic mastery. Thus, the greatness of the great poet's creativity lies not only in the idea, content, and form but also in the connection and synthesis of oral and written literature, making it a model of craftsmanship and an artistic work.

Chapter III is titled "*Cognitive and Structural Features of the Paremical Units in Samad Vurghun's Works*" and consists of four paragraphs. This chapter examines the cognitive features of the paremical units in Samad Vurghun's works, the classification of these units according to concepts, modality in paremical units, the structural features of the paremical constructions in Samad Vurghun's works, predicative structures, simple sentence structure paremical constructions, and complex sentence structure paremical constructions, all separately.

The first paragraph of Chapter III is titled "*Cognitive Features of the Paremical Units in Samad Vurghun's Works.*" The paremical units used in Samad Vurghun's works can be studied both from a structural and a cognitive linguistic perspective. While the paremical constructions in the Azerbaijani language have been studied in structural linguistics, they have been scarcely explored from a cognitive perspective.

Cognitive linguistics examines paremical units based on the conceptualization of imagination. In general, concepts form the internal structure of paremical units and constitute the foundation of the semantics of proverbs and sayings. The internal semantics is directly related to national thinking.

"Cognitive linguistics considers myths, traditions, ceremonies, and rituals as its material and therefore analyzes certain

*areas of language first. It is clear that, from this perspective, proverbs and phraseological units are brought to the forefront*²⁹.

In the research of cognitive linguistics, new concepts hold an important place. The cognition and psychology of the people are reflected in concepts, which are closely linked to the collective consciousness of the people in the analysis of lexicon and phraseology, as well as in paremical units and aphorisms.

A concept is the direct reality of the people's consciousness and thinking. There is no nation whose thinking reflects a positive attitude towards war, lies, or immorality. All these attitudes are reflected in the paremical units in language. A concept carries a national-cultural character. In addition to reflecting the linguistic and cultural features of the language, the concept is also an indicator of ethnic thinking.

Compared to lexical units, concepts are more prominent in paremical constructions.

*Concepts have a national-cultural specificity. "... the national specificity of concepts manifests itself in the existence of non-equivalent concepts in the national concept sphere. Non-equivalent concepts are revealed through non-equivalent linguistic units. Non-equivalent linguistic units always serve as indicators of the rare (unique) national peculiarities of a concept in the human consciousness*³⁰.

The verbalization of concepts in paremical units is essential. When a concept is verbalized, its internal semantics is fully revealed. Paremical units, as an important indicator of conceptualization, encompass the entire language. A concept, realized in language, is reflected in sections of national culture.

Concepts are mental notions and exist in language in a verbalized form. They are mainly reflected in the mental structure of paremical units. The richness of concepts is one of the factors that

²⁹ Salayeva, F.V. Müasir koqnitiv paradiqma və frazeologiya. Müasir Azərbaycan dili. Leksikologiya [2 cilddə] / F.Salayeva. – Bakı: Elm, – c. 2. – 2022. – s. 990

³⁰ Axundov, A.A. Bədii dil və xəlqilik. Seçilmiş əsərlər: [2 cilddə] / A.A.Axundov. – Bakı: Elm, – c. 2. – 2012. – s.190.

enrich the poet's creativity. In this context, extralinguistic factors also play an important role. The reflection of language units, extralinguistic factors, and concepts together in paremical units and aphorisms actually demonstrates how interconnected structural and cognitive linguistics are.

The concepts most intensively used in Samad Vurghun's works include: good-evil; love-hate; war-peace; good-bad; homeland, nature, cognition, world, etc.

The II paragraph of Chapter III is titled "*Classification of Paremic Units According to Concepts in Samad Vurghun's Works.*" In this section, the concepts of homeland, good, bad, woman, mother and child, world, good and evil, skill, knowledge, cognition, friend, nature, land, bread, truth and freedom, death, love and happiness, beauty, love and happiness are separately analyzed with examples.

The III paragraph of Chapter III is titled "*Modality in Paremic Units.*" One of the features of paremical units is modality.

Modality (from Latin *modalis* – modal, *modus* – measure, method) is a semantic category that expresses the speaker's attitude towards the content of their expression, the communicative goal of the speech, and the relationship of the expression's content to reality. If understood in a complex form, modality is a complex system organized in paremiospace - a set of proverbs and proverbs related to paradigmatic, structure, associative connection, subject related relations. Although the number of means of expression of modality varies in the languages of the world, the basic types of prosodic, lexical and grammatical means are the same for all languages. "Modal words are one of the important means of expression of the modality category"³¹.

³¹ Abbasova, E.M. Azərbaycan və ingilis dillərində predikativlik və modallıq (Azərbaycan və ingilis dillərinin materialları əsasında):/ filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2011. – s. 6

Modality is reflected in the *"essence of the author's relationship to reality"*³² or it reflects the reality of a real event in terms of its modal regime. These definitions align with E. Agricola's idea that *"Modality is the manifestation of the law of change in the speaker's personal opinion"*³³.

Like any free sentence, aphorisms-axioms live in the text in accordance with the rules of this text, primarily conforming to a possible modal function that is inherently included in the aphorism-axiom's "valency." Based on this, the invariant modality of aphorisms-axioms (the truth of affirmation or denial) should be considered in two directions:

- aphorisms-axioms emerge as an expression of parallel modality, revealing itself through the contextual environment. In this case, aphorisms-axioms act as a means of expressing active modality.
- aphorisms-axioms, as constructions that incorporate other lexicogrammatical elements of passive modality explanation.

It should be noted that in the second function, the activity of the aphorism-axiom is irrelevant to them. At the same time, it is not difficult to observe another genetic relationship of the analyzed constructions, which lays the foundation for the contradiction of subjective and objective modality in classical sentences.

Any degree of aphorisms, including axiomatic expressions, in most cases are represented in language by predicative units, i.e., sentence-expressions, which objectively conditions their consideration in terms of their modal characteristics.

When analyzing the aphorisms in Samad Vurghun's works from this perspective, it becomes clear that the main modal function is the modal frame function, which in some cases is "enriched" with non-traditional means expressing active modality: intonation and determinant elements. This can be demonstrated with the following examples: For example,

³² Ляпон, М.А. Из истории выражения модальности в русском языке/ М.А.Ляпон. – Москва: Наука, – 1971, – с. 18

³³ Лингвистический энциклопедический словарь [Электронный ресурс]. Режим доступа. URL: – <http://tapemark.narod.ru/les/303b.html> s. 121

“Məhəbbət qüvvətlə yaşamaz qoşa ... (Love wouldn't live by force, my friend ...)

Eşqə atılan ox tez çıxar boşa... (The arrow shot at love quickly goes to waste...)

Əzəldən dünyada bir qanun da var: (There is a law in the world from time immemorial:)

Ürəyə hökm etmək ürəklə olar !”³⁴ (The heart can be ruled by the heart!”)

Thus, the inclusion of additional active modality resources into the paremial unit serves as a method to increase the connotative power of not only these constructions but also all micro-texts in general.

Chapter III, Paragraph IV is titled **“Structural Features of Paremial Constructions in Samad Vurghun's Works”** and consists of 1 section and 2 subsections.

Paremial units and aphorisms, proverbs, are primarily linguistic units, syntactic constructions. This is why paremial constructions must be studied from a linguistic perspective.

The paremial units and aphorisms used in Samad Vurghun's works have their own unique syntactic structures. The formation of all paremial units in the language is a complex and multi-aspectual process that dates back to ancient times. The developmental stages of the people's language, their way of life and worldview, and their spirituality are fully reflected in paremial units and proverbs. When observing the developmental patterns of paremial units, we see that the syntactic structure of these units tends to simplify and optimize. Over time, paremial units develop into phraseological units. Thus, multi-component paremial units reduce their components over time. Paremial units in complex sentence types are transformed into simple sentences. In the original sources of proverbs, there are often syntactic wholes or multi-component complex sentences. Their subsequent development is directed only towards simplification. The

³⁴ Vurghun, S. Seçilmiş əsərləri: [5 cildə] / S.Vurghun. – Bakı, Şərq-Qərb, – c.3. – 2005. – s. 227

syntactic structure is simplified, maintaining the main semantic meaning, and it takes on a poetic form.

Paremiat units, which play an important role in shaping the spirituality of the people, are realized in the language in the form of both simple and complex syntactic constructions.

Chapter III, Paragraph IV, Section I is titled “**Predicative Structure Paremiat Units**” and consists of 2 subsections. Predicativity constitutes the essence and core of every sentence, including paremiat constructions. Sentences, including paremiat units, are predicative syntagms. Agamusa Akhundov notes that predicative syntagms align with the sentence and typically carry a communicative nature³⁵. The linguistic units carrying predicativity mainly include proverbs, sayings, and aphorisms. While some scholars support studying proverbs as predicative phraseologisms, this issue itself is debatable. In Samad Vurğun's language, the paremiat units, existing only in the form of sentences, preserve their predicative nature. In some paremiat units, even if there is no personal verbal suffix, predicativity is still preserved. Example:

“*El gücü-sel gücü, dəstəbədəstə* (The power of the people is the power of the flood)

“*İgidlər yeridi qaçaqlar üstə*”³⁶. (The brave men marched on the fugitives in groups)

In this example, the paremiat construction “El gücü, sel gücü” (the power of the people is the power of the flood) is used. However, there is no personal subject marker in the sentence.

A large number of paremiat constructions used in Samad Vurğun's works take on a subject-predicate marker and are formed as sentences. Example:

“*Daşlar atılarda meyvə kal düşər*”³⁷ (When stones are thrown, the fruit falls green)

³⁵ Axundov, A.A. Ümumi dilçilik / A.A.Axundov. – Bakı: Şərql-Qərb, – 2006. – s. 155

³⁶ Vurğun, S. Seçilmiş əsərləri: [5 cildə] / S.Vurğun. – Bakı, Şərql-Qərb, – c.3. – 2005. – s. 89

³⁷ Yenə orada, s. 24

“Deyirlər kasıbın bilinməz goru”³⁸; (They say the poor man's grave is unknown).

In the sentences we provided as examples, predicative is formed with the help of personal subject-predicate markers. Generally, a large number of paremial units and aphorisms used in Səməd Vurğun's works are realized precisely through personal subject-predicate markers. In such sentences, the most prominent indicator of predicative is the personal subject-predicate morpheme.

The first subsection of the first paragraph of the fourth section of chapter III is titled **“Paremial constructions with simple sentence structure.”** Within sentence-level paremial constructions, both simple and complex sentence types of proverbs are encountered. In the Azerbaijani language, predicative paremial constructions form in the structure-grammatical form of simple and complex sentence types.

The majority of paremial units used in Səməd Vurğun's language do not form in the general subject sentence structure, as within paremial constructions, there are also language units in the form of dual-subject sentences.

The history of the widespread use of general subject sentences in our language spans a long period. The predicate of general subject sentences is also used in the first and second person singular.

“Arxaliya arxa durma deməsinlər yamaqdı, (Don't support the one who is strong', so not let them say he is the 'patch

Arxasıza arxa dur ki, desinlər ki dayaqdı³⁹” (But support the one who is weak' so let them say he is the 'supporter).

As it appears, “...general subject sentences are used both as simple sentences on their own and as components of complex sentences”.⁴⁰

³⁸ Vurğun, S. Seçilmiş əsərləri: [5 cilddə] / S.Vurğun. – Bakı, Şərq-Qərb, – c.3. – 2005. – s. 25

³⁹ Yənə orada, s. 304

⁴⁰ Müasir Azərbaycan dili. Sintaksis [3 cilddə] / Red.ed. Ə.Z.Abdullayev, Y.M.Seyidov, A.Həsənov. – Bakı: Şərq-Qərb, c. 3. – 2007. – s. 244

Not all paremial units used in Samad Vurghun's works are formed in the form of general subject sentences.

In Samad Vurghun's works, certain paremial constructions are encountered in the form of personal subject sentences. For example, *Ürəyə hökm etmək ürəklə olar !..*⁴¹; (The heart can be ruled by the heart!.. ;) *Şərəf bir ziynətdir insan oğluna!*⁴²; (Honor is an adornment for a human being!).

The II subsection of the I paragraph of the IV section of chapter III is titled **“*Paremial Constructions with Complex Sentence Structures.*”** According to the theory of syntax in the Azerbaijani language, complex sentences are linguistic signs that have a specific arrangement and structure through dialectics of various events in life. In these linguistic signs, facts and factors are compared, contrasted, cause and effect relationships are shown, and certain conditions are set.

When analyzing the texts of proverbs with a complex sentence structure in modern Azerbaijani, it becomes clear that their structural-grammatical composition consists of complex sentences. *“...complexly structured proverbs are identical to complex sentences in their syntactic arrangement—both are constructed according to a well-known simple sentence model and at least two predicative components, which are either connected with linking devices (subordination or coordination) or with intonation (without a linking device)”*⁴³.

In this regard, many linguists classify paremial constructions as both the subordinate and coordinate types of complex sentences.

In Samad Vurghun's works, paremial constructions expressed through a subordinate complex sentence can be encountered:

⁴¹ Vurğun, S. Seçilmiş əsərləri: [5 cilddə] / S.Vurğun. – Bakı: Şərq-Qərb, – c.2. – 2005. – s. 227

⁴² Yenə orada, s. 358

⁴³ Nəbiyeva, S.Y. Mürəkkəb cümlə modeli üzrə qurulmuş atalar sözlərinin semantik-sintaktik təşkili:/filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. /– Bakı, 2018, s.10

“*Nə qansız həyat var, nə həyatsız qan*”⁴⁴. (There is no life without blood, and no blood without life.)

A paremial construction expressed with a subordinate complex sentence:

“*Ağzının dadını nə bilir kişi* (A man doesn't know about the taste of his own mouth,)

Cibə tökərlər ki, qara kişmişi”⁴⁵. (They put black raisins in their pocket.)

“*...complex structured proverbs are identical to complex sentences in their syntactic organization-they both exclude at least two predicative components structured according to the model of simple sentences and these predicative units are linked either through connecting means (subordination or coordination) or through intonation (in unconnected relation)*”⁴⁶.

During the research, it was observed that in the works of Samad Vurgun, constructions with non-subordinating structure were more intensively used. In Samad Vurgun's works, there are also transitions to simple sentences in proverbs structured in complex sentences.

As a result of the processes of reduction and contamination in proverbs formed in complex sentence structures, a complex sentence turns into a simple one. In his works, Samad Vurgun sometimes simplified proverbs and used them in his poetry.

From the conducted research, we conclude that the syntactic constructions of the paremio logical units used in Samad Vurgun's works reflect the structural peculiarities of the paremio logical units in the Azerbaijani language and do not deviate from the general regularity.

⁴⁴ Vurğun, S. Seçilmiş əsərləri:[5 cilddə] / S.Vurğun. – Bakı: Şərq-Qərb, – c.2. – 2005. – s. 328

⁴⁵ Yenə orada, s. 148

⁴⁶ Nəbiyeva, S.Y. Mürəkkəb cümlə modeli üzrə qurulmuş atalar sözlərinin semantik-sintaktik təşkili:/filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. /– Bakı, 2018, s.10

In the "**Conclusion**" section of the dissertation, the results of the research are summarized as follows:

1. Proverbs, sayings, aphorisms, and paremio logical units in our language play an important role in the formation of the language. Poets and writers use these units to convey the event, process, or image they depict in a more convincing and vivid manner to the reader.

2. In linguistics, proverbs, sayings, aphorisms, and winged words are all collectively referred to as paremio logical units. Paremio logical units exist in all languages of the world, preserving the beliefs, thought processes, customs, and traditions, as well as the ethnocultural characteristics and national identity of the language speakers.

3. The paremio logical units-proverbs and sayings-in the works of Azerbaijan's first national poet Samad Vurgun form a distinct layer. During the research, it was observed that in Vurgun's literary work, unlike other poets and writers of his time, paremio logical units were used more intensively. The main reason for this is that Samad Vurgun had a strong familiarity with oral folk literature from his early childhood and a deep knowledge of folklore samples.

4. In the paremio logical units in Samad Vurgun's works, homonymy, antonymy, and synonymy are commonly found. The use of homonyms, antonyms, and synonyms makes the paremio logical units more emotional and vivid. Upon investigating the intensity of homonymy, synonymy, and antonymy in paremio logical units, it was found that synonymy and antonymy appear more frequently than homonymy in the poet's poetry.

5. Proverbs are considered as authorless aphorisms. After being used, aphorisms lose their authorship and later turn into proverbs and phraseologisms. Of course, all of these processes took place over a long period of time. Upon studying these types of paremio logical units in Samad Vurgun's works, it was found that many expressions used by the poet and created by him had been intensively used by the people, becoming generally accepted and transitioning into proverbs or phraseologisms.

6. Proverbs used in Samad Vurgun's works can also be classified in various ways. While the poet uses proverbs without making any changes, he also makes certain modifications to these units and incorporates them into his works. Many wise sayings created by the poet and accepted by the people in the form of aphorisms have already turned into proverbs or are at the stage of turning into proverbs.

7. The paremio logical units in Samad Vurgun's works are rich in artistic depiction and literary means of expression. The most frequently used artistic devices in the paremio logical constructions in his works are repetition, metaphor, epithets, inversion, rhetorical questions, and ellipses.

8. The paremiological constructions in Samad Vurgun's works also carry cognitive characteristics. In these units, the worldview of the Azerbaijani people, their views on the environment, nature, society, children, and their attitude toward parents are reflected. The paremio logical constructions in the poet's literary heritage embody a wide variety of concepts.

9. It was observed during the research that the paremio logical units, proverbs, and aphorisms used in Samad Vurgun's poetry mainly involve the following concepts: homeland, bread, woman, mother, bread, world, cognition, courage, nature, land, truth, freedom, death, beauty, love.

10. By classifying the paremio logical units used in the poet's works according to concepts, it was concluded that Samad Vurgun's works predominantly feature concepts that are in contradiction with each other. These primarily include the following concepts: good and bad, good and evil, friend and enemy, love and hatred.

11. The paremiological units in Samad Vurgun's works demonstrate predicativity and modality. The paremio logical units used in his literary work form both simple and complex sentence types.

12. The paremiological units used in Samad Vurgun's works are primarily linguistic units that possess specific syntactic structures. A large number of the paremio logical units in the poet's

poetry are realized in sentence forms and carry the characteristic of predicativity.

13. The predicative paremiological units used in Samad Vurgun's works are realized in both simple and complex sentence types. In his works, syntactic constructions in the form of simple sentences with one grammatical core are more numerous than syntactic constructions of complex sentences with two or more grammatical cores.

14. Modality, a semantic category that expresses the speaker's attitude toward the content of their expression, the purpose of speech, and the relationship between the content and reality, is realized in the paremio logical units used in Samad Vurgun's works.

The main content of the research work is reflected in the following author's articles and theses:

1. Frazeoloji vahidlərin Azərbaycan dilində qarşılığının ifadəsi // Ümummillî lider Heydər Əliyevin anadan olmasının 95- ci ildönümünə həsr olunmuş “Müasir inkişaf mərhələsində elm, təhsil və istehsalatın vəhdəti” mövzusunda keçirilən respublika elmi-praktik konfransının materialları, – Lənkəran: – 7-8 may – 2018-ci il, 84-86

2. Atalar sözləri və məsəllərin dilin frazeologiyasının zənginləşməsində rolu// İnteqrasiya mühitində Azərbaycan elminin qarşısında duran vəzifələr” Mövzusunda Gənc Tədqiqatçıların (magistrant və doktorant) Respublika Elmi Konfransı, – Lənkəran: 21 dekabr – 2018, – s.123

3. Paremioloji vahidlər (atalar sözləri) və onların yazılı ədəbi dildə rolu // – Bakı: Filologiya Məsələləri, – 2018. № 15, – s. 111-117

4. Səməd Vurğunun dilində işlənən paremioloji vahidlərdə-atalar sözlərində üslubi hadisələr // – Bakı: Filologiya Məsələləri, 2019. – № 10, – s. 170-176

5. Səməd Vurğunun dilində işlənən paremioloji vahidlərdə obrazlılığın qrammatik səviyyədə ifadəsi// Doktorantların və gənc tədqiqatçıların XXIII Respublika Elmi Konfransının Materialları, – Bakı: 03-04 dekabr – 2 019, – s. 97-98

6. Səməd Vurğunun dilində işlənən elliptik cümlə formalı paremioloji vahidlər // “Tədris prosesində Elmi İnnovasiyaların Tətbiqi Yolları” Mövzusunda Respublika elmi-praktik konfransı, – Lənkəran: 7-8 may – 2019, – s.163-164

7. Səməd Vurğunun dilində işlənən bədii sual cümləli paremioloji vahidlər // ADPU-da görkəmli dilçi-alim Afad Qurbanovun 90 illiyinə həsr olunmuş “Müasir Dilçiliyin Aktual Problemləri” Beynəlxalq Elmi Konfransının materialları, – Bakı: – 25 iyul – 2019, – s. 94-96

8. Səməd Vurğunun milli ideologiya ruhlu şeirlərində üslubi maneralar// – Bakı: Filologiya Məsələləri, 2020. – № 9, – s. 386-390

9. Səməd Vurğun yaradıcılığında işlənən antroponimlər və onların bədii xüsusiyyətləri// – Lənkəran: Elmi xəbərlər” jurnalı Lənkəran Dövlət Universiteti, Humanitar Elmlər, – 2020. – s. 63-71

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