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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**LINGUOCULTUROLOGICAL RESEARCH OF THE
ONOMASTICON OF CHINGIZ ABDULLAYEV'S
WORKS**

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GENERAL CONTENT OF THE WORK

The relevance of the topic and the degree of elaboration. In modern linguistics, there is an ever-increasing interest in studying the language and style of an individual author, and in systematically onomastics studying in various aspects. This direction involves examining the writer's work in close connection with the development of the onomastic space of his works, because since it is here that the traditional names inherent to a particular people are vividly reflected. In addition, linguocultural concepts are increasingly included in the orbit of language studies, expressing the author's subjective view of the world through certain concepts.

All of the above ultimately determined the relevance of the chosen topic.

Detective writers enriched the language with new literary techniques and means. Among such writers, our fellow countryman, the People's Writer of Azerbaijan, Chingiz Abdullayev, especially stands out. He uses in his novels and works some Russian proper names, words and expressions that have long been removed from the vocabulary of modern Russian writers.

Despite the fact that Chingiz Abdullayev is a representative of the detective trend in Azerbaijani literature, nevertheless, he tries to explore society through the prism of national concepts, touching on global problems of humanity.

As is known, any unit of the onomastic level (name, surname, patronymic, nickname or toponym) has a certain socio-typological and artistic-visual potential. There are many Azerbaijani and Russian linguists have studied this problem:

- poetic onomastics: E.Magazannik (1967), M.Gorbanevsky (1988), O.Fonyakova (1990), V.Kalinkin (1999), V.Suprun (2000), G.Kovalyov (2004, 2006);
- theory of poetic text and discourse: V.Vinogradov (1963, 1976), R.Habibli (2000), M.Stepanov (2007);
- general onomastic works: A.Bashirova (2003), A.Pashayev (1997), M.Chobanov (1998), M.Abilov (2005), A.Superanskaya (1973), V.Nikonov (1974), N.Podolskaya (1978), L.Shchetinin (1980), V.Bondaletov (1983), A.Shcherbak (2008);

- linguoculturology: V.Vorobyov, Y.Karaulov (1987), V.Maslova (2001, 2007);
- text space theory: V.Teliya, A.Vezhbitskaya, E.Kubryakova (1972).

This dissertation is devoted to the artistic analysis of onomasticon in the linguoculturological aspect, as well as to the study of the conceptual sphere of the author's picture of the world in the detective prose of the people's writer of Azerbaijan, Chingiz Abdullayev. Any work of art is the embodiment of the writer's ideas, the author's vision of the world, the events and phenomena occurring in it, and social problems.

Ch.Abdullayev always sets out the essence of each novel at the beginning of the work in the form of a quotation-statement that belonged to famous philosophers, writers, and historians. As a detective writer, he has wide creative possibilities and is able to intrigue the reader with the help of dialogues, vivid images, actions, and frequent use of retrospection and propection.

The writer pays special attention to artistic details and tries to reveal central and background information. The artistic, linguistic and stylistic means used by Ch.Abdullayev in his stories and novels contribute to the most complete realistic depiction of events and characters, revealing their internal psychological state.

In his works, the writer also pursues an educational goal: educating young people, preserving moral and cultural values.

Detective novels by Ch.Abdullayev tell about super agents, intelligence officers, criminal elements, detectives, especially about detective Drongo.

In Azerbaijan, there are still no special monographic studies devoted to the multifaceted creativity of Ch.Abdullayev. Nevertheless, we consider it necessary to note the following works.

For example, the monograph by S. Mir-Bagirova "Detective genre in Azerbaijani literature in the context of world literature", in which, along with theoretical issues of literary criticism, the history of detective, spy and crime genres in Azerbaijani and world literature is also gradually explored, the structure of a detective work is considered, as well as the main periods of Ch.Abdullayev's creativity until 1996.

U.Abbasova's dissertation "Methods of conveying epithets in literary translation into English (based on the works of Ch.Abdullayev)" is devoted to the linguistic analysis of Ch.Abdullayev's novels, highlighting a number of artistic and visual means: epithets, comparisons, metaphors, hyperboles, etc.

J.Abbasova, in her scientific research "Detective Genre in Azerbaijani Literature," devoted one paragraph entirely to the work of Chingiz Abdullayev.

Individual articles dedicated to the writer's anniversaries continue to be published periodically. In addition, the world-famous Russian poet Yevgeny Yevtushenko dedicated one of his last poems to the no less famous hero of Chingiz Abdullayev's detective stories – Drongo.

The moral, social, and emotional concepts we explored – *любовь* 'love', *дружба* 'friendship', *вера* 'faith', *душа* 'soul' – were not usually considered separately. Therefore, we believe that our scientific research on this topic is relevant for contemporary time.

The object and subject of the research. The object of the study is the onomastic system of detective novels and stories analyzed in the linguocultural aspect, as well as the conceptual sphere of the artistic picture of the world by Ch.Abdullayev.

The subject of the study is the functional semantic-stylistic, communicative, aesthetic characteristics of anthroponyms and toponyms in the writer's works.

The goals and objectives of the research. There are next main purposes of the study:

- identifying the features and determining the functions of proper names in the detective works of Chingiz Abdullayev;
- determination of the linguocognitive originality of the writer's artistic picture of the world through analysis of the conceptual sphere of detective prose.

To achieve this goal, the following tasks were formulated and solved:

- consider the main modern trends in the field of theoretical and practical research of onyms in the context of linguoconceptology and linguoculturology;
- give a general description of anthroponyms and toponyms in

the novels and stories of Ch.Abdullayev;

- determine the various functions of onomastic units in the texts of works, in particular, identify the place and role of all categories of onyms in creating the artistic image of a character;

- explore the conceptual sphere of the writer's artistic picture of the world: determine the specifics of the representation of such key concepts as *детектив* 'detective', *истина* 'truth', *правда* 'true', *вера* 'faith', *душа* 'soul', *дружба* 'friendship', *любовь* 'love', *Баку и бакинцы* 'Baku and Baku dwellers', *война* 'war', *народ* 'people', *цвет* 'colour';

- study and describe linguistic concepts important for understanding the cultural dominants of behavior characteristic of representatives of a particular nation;

- explore the typical image of a detective from the perspective of linguoculturology;

- highlight the specifics of the linguistic approach to the study of the author's picture of the world, reveal the problem of linguistic personality in modern linguistics;

- consider the onomasticon of a literary text in the cognitive aspect.

Methods of research. The specificity of the onomastic material under study determined the use of certain onomastic methods and techniques in this study. For this purpose, first of all, textual analysis is traditionally used. It is allowing one to identify certain information about the ethnographic, cultural-historical, national and other characteristics of the people in the literary text. Along with it, to solve the problems the following scientific methods were used:

- etymological;
- descriptive;
- stylistic;
- method of quantitative analysis;
- statistical.

The research material was the texts of novels and stories by the Azerbaijani Russian-speaking writer Ch.Abdullayev, as well as explanatory, etymological, encyclopedic, and onomastic dictionaries.

In total, we analyzed 508 anthroponymic units – personal names, surnames, patronymics, nicknames, nicknames, as well as

toponyms, peripheral onyms, extracted by a systematic sampling method from 51 novels and stories by the writer.

The main provisions are put forward for defence:

1. Onomastic units presented in the works of Chingiz Abdullayev correspond to the nationality of the characters. They reflect real names, as well as the location and social status of the characters.

2. Personal names in the works of Ch.Abdullayev have different types of connotations that express the writer's attitude towards the characters. With the help of anthroponyms and toponyms, the chronotopic boundaries of literary texts are determined.

3. Anthroponyms and toponyms in the novels and stories of Ch.Abdullayev serve as an indispensable source in the preservation and transmission to future generations of historical, cultural, linguistic values of both Azerbaijani and other peoples. The writer himself comments on the etymology of some names and nicknames in his works, and refers to the works of classics of Russian and foreign literature of the 19th - 20th centuries.

4. The onymic space of the writer's detective stories is rich and diverse. The works we selected to reveal the artistic image use the names of historical and political figures, as well as cultural and artistic figures.

5. The concepts we examined and analyzed play an important role in revealing the writer's individuality and for understanding his author's picture of the world.

6. Study of the concept of *demekmus* based on the image of detective Drongo in a comparative aspect with such famous literary heroes as Sherlock Holmes, Hercule Poirot and Commissioner Maigret. Identification in the course of such studies the facts indicating that the image of detective Drongo is the Ch.Abdullayev's created representative of the Azerbaijani linguomentality.

7. The works of Chingiz Abdullayev occupy one of the important places in world literature.

The scientific novelty of the research. The scientific novelty lies in the fact that the research is based on language material that has not previously been involved in linguistic research – based on the works of Ch.Abdullayev, considered the founder of the political

detective story in Azerbaijan, a writer whose work was also not specifically considered in the linguocultural aspect.

In this dissertation, the features of the onomasticon of Ch.Abdullayev's works are examined for the first time; the semantic components of naming names and models for the formation of character names are identified, and an analysis of the system of anthroponyms and toponyms, their structure and functions in the writer's novels and stories is carried out.

The study of Ch.Abdullayev's creativity in this regard is undoubtedly relevant, since in this aspect it expands and deepens the perception of the individual.

In addition, there is a need to study the author's picture of the world in the linguocultural aspect.

The theoretical and practical significance of the research consists in the fact that in the dissertation work a more in-depth analysis of onomastic material is carried out, including the study of literary proper names from a linguocultural perspective, which helps to identify the etymology, semantics, functions of onomastic units and their place and role in the author's picture of the world.

With the linguocultural aspect of the study of the writer's onomasticon, it is possible to identify various types of anthroponymic connotation: expressive-evaluative, linguistic, historical-linguistic, historical-cultural.

As is known, during connotation, the emotional, evaluative and stylistic functions of a linguistic unit are performed by certain forms and suffixes, which reflect extralinguistic factors that influence a person's psycho-emotional perception of reality. In this regard, our research also makes a certain contribution to the comprehensive study of onomastic units, taking into account their functional features in the novels and stories of Ch.Abdullayev.

In the dissertation, the concept is considered not only as an object, but also as a way of describing the author's picture of the world.

The practical significance of the study lies in the possibility of using its materials and theoretical generalizations in general courses on text linguistics, the artistic idiostyle of the writer, when conducting special courses and special seminars on cognitive

linguistics, linguoculturology, and poetic onomastics.

Approbation and application of the dissertation. The main scientific results of the dissertation are reflected in articles and theses published in the materials of the Republican Scientific and Theoretical Conference “Current Problems of Philology”, dedicated to the 90th anniversary of Heydar Aliyev (Baku, 2013); in the thematic collection “Conceptual problems of literature: artistic cognition” (Rostov-on-Don, 2014), at the XV International Scientific and Practical Conference “World Science: problems and innovations” (Russia, Penza, 2017), in the scientific publication “Language and Literature” (Ukraine, Kiev, 2018), at the XXIII Republican Scientific Conference of Doctoral Students and Young Researchers (Baku, 2019), at the II International Scientific and Practical Internet Conference “Integration of Education, Science and Business in Modern Environment: Winter Debates” (Ukraine, Dnepr, 2021).

Three articles were published in the international scientific and theoretical journal “Language and Literature”, one article in the collection of articles “Current problems in the study of the humanities”. There are a total of 10 publications on the topic of the dissertation.

The name of the organization where the dissertation work was performed. The dissertation consists of an introduction, three chapters, a conclusion, a list of references and an appendix.

The total volume of the dissertation with a mark, with the volume of the structural sections of the dissertation being noted separately. Introduction of the dissertation – 8 pages, 12874 characters; Chapter 1 – 24 pages, 41374 characters; Chapter 2 – 46 pages, 72955 characters; Chapter 3 – 46 pages, 71711 characters; Conclusion – 5 pages, 8407 characters. List of used literature – 18 pages, 23782 characters. Appendix – 11 pages, 19520 characters. The total volume of the dissertation is 138 pages, 207321 characters, excluding the list of used literature.

MAIN CONTENT OF THE WORK

The **introduction** part substantiates the choice of the dissertation topic, its relevance, scientific novelty, theoretical and practical significance of the work; there are subject, object, purpose,

objectives, methods and sources of research are determined, the main provisions submitted for defence are stated; information about the testing and structure of the dissertation is provided.

The first chapter **“Onomastics in the cognitive aspect”** consists of four paragraphs.

The first paragraph, **“Anthropocentrism as a reflection of the linguistic picture of the world in onomasticon”**, examines anthropocentric, cultural and cognitive approaches to the study of language, analyzes the current state of issues related to the study of onomastics. With an anthropocentric approach, there is a need to study the linguistic personality of the author, which is manifested in the onomasticon of its works. The writer specially selects proper names to solve of definite creative problems; and they are the supporting elements of the author’s individual picture of the world, units that represent the writer’s connection with the cultural and historical context of a certain time. In modern linguistics, there are three views regarding the issue of semantics of a proper name.

The first from them is the most common and traditional view of J.Mill, the English philosopher and logician, according to which onyms do not have their own meaning, since they lack connotation. A similar opinion is shared by such scientists and philosophers as O.S.Akhmanova, L.A.Reformatsky, B.Russell and others.

According to other scientists (V.I.Bolotov, S.I.Zinin, A.V.Superanskaya, etc.), who adhere to the second view, a proper name acquires lexical meaning only in the process of communication, more precisely, in the context of a speech situation.

And finally, according to the third view on this problem, onymic units acquire specific semantics, both in speech and in language (L.P.Stupin, L.V.Shcherba, L.M.Shchetinin, etc.). We, in turn, will adhere to this point of view.

The second paragraph, **“The cognitive aspect as the leading direction of onomastic researches,”** reveals the necessity to study onomasticon in the cognitive aspect. The specificity of the cognitive approach lies in addressing the problems of onomastics from the position of human consciousness, as well as in the presence of a connection between speech-mental activity and the fund of linguistic

and non-linguistic consciousness. This also includes pragmatic attitudes, which make it possible to find out how onomastic units reflect a person's vision and perception of the world and the ways of its conceptualization in language. Here, along with this, the history of the emergence of the term "picture of the world" is considered, and modern trends in this area are explored.

The third paragraph, **"Concept as a linguocultural phenomenon and features of its implementation,"** gives the most well-known definitions of the concept in linguistics and the main approaches to its understanding. V.N.Telia believes that the *concept* is inextricably linked with culture, and is represented in language by various connotations and names. The subject of searches in cognitive linguistics are the concepts that are most essential for the construction of the entire conceptual system – those that organize the conceptual space itself and act as the main headings of its division.

According to V.A.Maslova, *"the concept has a "layered" structure and a special structure, which includes:*

1. *Main (current) feature;*
2. *Additional (passive, historical) attribute;*
3. *Internal (usually unconscious) form".¹*

The main feature is known to every culture bearer and is significant for him. It is included in the national concept. An additional feature is relevant for certain groups of culture bearers and belongs to the concept spheres of individual subcultures. The internal form, the etymological feature, is revealed only to researchers; for others it exists as the basis on which the remaining layers of meaning arose and are supported.

Currently, in linguistic science there are several main areas of research into the concept of "concept" that have become most widespread. For example, Y.S.Stepanov, V.A.Maslova and other linguists consider the concept from a cultural aspect. This direction involves the study of the entire culture as an integral system of concepts and their relationships.

¹ Маслова, В.А. Введение в когнитивную лингвистику / В.А.Маслова. – Москва: Флинта, – 2007. – с.230.

Representatives of another direction (D.S.Likhachev, E.S.Kubryakova, etc.) believe that when analyzing a concept in cognitive linguistics, one should use the concepts of background and figure, which are used in psychology when describing sensory-perceptual processes. At the same time, a person realizes himself (a figure) as part of a whole in a definite environment (background), and perceives the entire world around him.

As a result, we came to the conclusion that the concept is a linguocultural phenomenon, the content of which is constantly updated with synonyms, antonyms, phraseological expressions and texts from works of art.

The fourth paragraph, “**Detective discourse**”, talks about different aspects of the concept of “discourse” and presents various theories. One of the varieties of discourse is detective discourse, which is a social phenomenon and is by far the most popular among literary genres. Detective discourse forms the reader’s linguistic picture of the world; the text represents the author’s artistic picture of the world and is the “space” for its implementation. The detective turns to the basic categories of human morality – good and evil. The conflict between good and evil is contained in the plot of any detective text, and is resolved by solving the crime.

The founder of the detective story in Azerbaijani literature was Jamshid Amirov. Moreover, in the last 25-30 years, thanks to the active creative work of Chingiz Abdullayev, as the founder of the political and intellectual detective story, the classic detective story began to develop. “*Chingiz Abdullayev skillfully combines the canons of the classic detective story and modern themes. The presentation of the author’s position is an innovation in detective literature*”.²

Nova day Chingiz Abdullayev is the author of more than 200 novels, 400 journalistic articles, 50 scripts. 7 films and 2 TV series were made based on his works and scripts. The works of Chingiz Abdullayev have been published and republished in many countries around the world. Ch.Abdullayev's novels are international in their scope of issues, themes and events and are very modern in language.

² Аббасова, Дж.Д. Детективный жанр в азербайджанской литературе: / автореф. дис. док. филос. по филол. / – Баку, 2016. – с.19.

The study of modern society, be it Azerbaijan or Russia, passes through the prism of national concepts. Ch.Abdullayev depicts everyday life, conveys the national flavor of the countries where the events take place.

The main provisions and materials of the first chapter are presented in the following publications author.³

The second chapter – **“General characteristics of anthroponymy and toponymy in the works of Ch.Abdullayev”** consists of four paragraphs. The first paragraph, **“Personal names, surnames and patronymics,”** discusses models of anthroponymic naming, formed by personal names, surnames and patronymics. In his works, Ch.Abdullayev uses three types of anthroponymic models: one-component, two-component and three-component. One-componential anthroponyms are not only nicknames and nicknames of criminal authorities: *Граф, Тум, Директор, Хозяин* (“Mirror of Vampires”), *Циклон* (“Pass Purgatory”), *Левша* (“My Beautiful Alibi”), *Ангел боли* (“History of Immorality”) etc., as well as the surnames of police officers, prosecutors, scientists: *подполковник Кривец, следователь Лысаков* (“Scoundrel Style”), *академик Архипов, директор Мусеева* (“The Mind of a Maniac”). The two-componential model includes the first and last name, first and patronymic of the character, for example: *Лариса Коновалова, Марк Фогельсон* (“Choose Your Own Death”), *Семен Погорельский, Наталья Толдина* (“On God’s Side”), *Семен Григорьевич* (“Drongo’s Version, or Payment to Charon”), *Зиновий Михайлович* (“Herod’s Shadow”), *Кира Леонидовна* (“Mirror of Vampires”), etc.

The writer uses a three-componential model of anthroponyms (first name + patronymic name + last name) to characterize heroes who have a high position in society. For example, *Александр Абрамович Горшман*, major Russian banker, *Дмитрий Алексеевич*

³ Гусейнова, Л.О. Дронго – лингвокультурный образ «детектив» // – Баку: БГУ, Язык и литература, – 2012. №4, – с.128-131; Ономастика в текстовом пространстве детективов Ч.Абдуллаева // Концептуальные проблемы литературы: художественная когнитивность, Тематический сборник. – 2014, Вып.7, – с.79-84; Онимическое пространство романов Ч.Абдуллаева // – Баку, Doktorantların və gənc tədqiqatçıların XXIII Respublika elmi konfransının materialları, – 3-4 dekabr, – 2019, – с.109-111.

Родионов, colonel (“The Ghost Tunnel”), *Павел Афанасьевич Турелин*, Russian Foreign Minister, *Сергей Владимирович Шатовалов*, FSB general (“The Balkanian Syndrome”), etc.

The anthroponymicon of Ch.Abdullayev’s novels and stories corresponds to the modern anthroponymic system of the late 20th – early 21st centuries. A precedent name that has become widely known in national culture can become a symbol of the nation, a generalization of the typified properties of a representative of a given linguocultural community. It is part of the background knowledge of native speakers of the language and culture. Texts of literary works serve as sources of precedent names. These names are well known to representatives of different national and cultural communities. They are used by the author for achievement a definite communicative effect.

We concluded that the proper names used in the Ch.Abdullayev’s works are very different in their linguistic affiliation. In our work, we relied on the classification of anthroponymic connotation developed by V.I.Goverdovsky. He distinguishes four levels: psycholinguistic, linguistic, postlinguistic and extralinguistic, as well as four types of connotation corresponding to them: expressive-evaluative, linguistic, historical-linguistic and historical-cultural. In the writer’s novels there is a connotation of a historical-linguistic type at the post-linguistic level (connotation of borrowing, archaicity). Russian names of characters are mostly borrowed, they have Latin (*Валерий, Регина, Павел, Сергей, Наталья*, etc.), Greek (*Лев, Петр, Ефим, Леонид, Александр, Елена, Антоний, Аристарх*, etc.), Hebrew (*Матвей, Вениамин, Анна, Михаил*) and ancient Germanic origin (*Эдуард, Эрих, Карл, Роберт, Ричард, Эдгард*, etc.). The connotation of archaism is noted in the rarely encountered names of the Russian anthroponymicon: *Савелий, Ефим, Яков, Игнат, Аристарх*.

Azerbaijani anthroponyms in the writer’s works have, mostly, an Arab-Persian basis (*Рауф, Лейла, Эльмира, Фазиль, Гасан, Азиза, Раис, Ильгар, Иса*, etc.).

The system of foreign proper names corresponds to the Latvian, Spanish, Italian, French, Chinese, Japanese, Serbian, and Turkish naming systems. As an example, we give the following characteristic

first and last names. Latvian: *Ингрид Грайчунас, Витас, Андрис Зитманис, Каз Ионас, Эдгар Вейдеманис* – “Flirting in Seville”, Spanish: *Гарсия Пабло, Диего Таррега, Эстелла Велозу, Руис Мачадо, Энрико Галиндо, Маноло Пиньеро* – “The Collapse of the Actor”, *Мигель Гонсалес* – “The Blue Angels”, Italian: *Сюзан Бердели* – “The Last Synclite”, *Паоло Россети* – “Sunset in Lisbon”, *Антонио Виллари* – “The Collapse of the Actor”, French: *Шарль Дюпре, Анри Роже, Анри Леживр* – “The Blue Angels”, *Мишель Доул, Дезире Брюлей* – “The Last Synclite”, Chinese: *Чжан Цзинь* – “Sunset in Lisbon”, *Чанг Са* – “Blue Angels”, Japanese: *Кодзи Симура* – “The Last Synclite”, *Нацуме Ямасаки* – “The Collapse of the Actor”, *Сэй Гомикава, Миура Ясухиро* – “Manhunt”, Turkish: *Тургут Шекер* – “The Collapse of the Actor”, *Омар Лятиф* – “Festival for the Southern City”, *Кемаль Аслан* – “Pass Purgatory”, Serbian: *Ядранка Квеич, Предрага Баитич, Драган Петкович, Даниэла Милованович* – “Balkan Syndrome”.

In the etymological classification of the bases of the studied surnames in the novels of Ch.Abdullayev, based on the B.O.Unbegaun and L.I. Zubkova works, we identified six groups:

1) surnames derived from full baptismal names, still relevant today: *Беляев, Борисов* – “Tunnel of Ghosts”, *Potapov* – “Mirror of Vampires”, *Лазарев, Мамонтов* – “Law of Scoundrels”, 2) surnames derived from geographical names: *Погорельский* – “On the side of God”, *Ордовский* – “Herod’s Shadow”, *Рудницкий* – “Leave and not Return”, *Полонская* – “Rules of Logic”, 3) surnames formed from patronymics after the father’s name, denoting professions and occupations (for example, *Кузнецов* – “Payment to Charon”, *Свейников, Рудницкий, Черкасов* – “Leave and not return”, *Тарханов* – “Habitat environment”, *Коновалова* – “Choose your own death”), 4) surnames formed from Christian (calendar, canonical) names that came from usage: *Кунин* (“Tunnel of Ghosts”, *Назаров* (“Rules of Logic”), 5) surnames based on hypocoristic forms of names formed with the help of suffixes: *Сьянов* – “Mirror of Vampires”, *Анокхина, Novikova* – “Tunnel of Ghosts”, *Славин, Перлов* – “Herod’s Shadow”, *Богданова* – “Day of the Moon”, 6) surnames formed from stylistically reduced

forms of names – colloquial, folk, vulgar: *Старков* – “My Beautiful Alibi”, *Епифанцев* – “Scoundrel Style”.

We made a classification of surnames selected from the analyzed works according to the semantic characteristics of derived stems. So we identified ten groups: 1) from nicknames based on appearance and physical properties: *Лысаков* – “Scoundrel Style”, *Хромов* – “Day of the Moon”, *Коротков* – “Alligator Line”, *Хохлова* – “The Mind of a Maniac”, *Вихров* – “Mirror of Vampires”; 2) from the names of food products: *Капустин* – “Mirror of Vampires”, *Сыркин* – “maniac’s mind”, 3) from the names of animals: *Кунин* – “Tunnel of Ghosts”, *Кошкин* – “Burden of Idols”, 4) from the names of birds: *Коршунов* – “It’s better to be a Saint,” *Воробьев* – “Rules of Logic”, *Лебедев* – “Day of the Moon”, *Дергач* – “Tunnel of Ghosts”, *Кречетов* – “Leave and Never Return”, *Соловьев* – “Symphony of Darkness”, *Тетеринцев* – “Burden of Idols”, 5) from the names of trees and plants: *Дубчак* – “Leave and not return”, *Виноградов* – “Herod’s Shadow”, 6) from the names of natural phenomena, seasons: *Падерина*, *Кичин* – “Leave and not Return”, *Ветров* – “Burden of Idols”, *Солнцев* – “Day of the Moon”, 7) from color designations: *Беляев* – “Tunnel of Ghosts”, *Русаков* – “Choose Your Death”, *Карцев* – “Alligator Line”, *Чернов*, *Чернышева* – “Evil in Your Name”, *Шарай* – “On side of God”, 8) from nicknames denoting character traits, mental and psychological properties, manner of behavior and speech: *Суровцев*, *Востряков* – “Habitat environment”, *Графов* – “Mirror of Vampires”, 9) from names associated with religion and church: *Семенов*, *Елагин* – “Leave and not Return”, *Монастырев* – “Mirror of Vampires”, 10) from the name of insects: *Червяков* – “Mirror of Vampires”.

The second paragraph is called “**Nicknames**”. Nicknames are one of the oldest anthropological categories. Nicknames occupy a peripheral position in the class of proper names. In the novels we studied by Ch.Abdullayev, there is only one female nickname. This is the nickname of *Кобра* (Cobra) of Marina Grot (Irina Kislitsina), the heroine of the novel “Waiting for the Apocalypse.” This young woman was a professional assassin and an excellent sniper in Afghanistan. In total, the author uses 49 nicknames in 51 novels. The

nicknames selected from the writer's works are heterogeneous in composition. Among them, two groups can be distinguishing, and they differing in semantic content: denominial/surname and evaluative-characteristic nicknames. The first group consists of nicknames that arose on the basis of the personal name or surname of the named person. The bulk of these nicknames were formed in two ways: 1) onymization of the appellative and 2) transonymization. For example: *Заика, Граф, Тут, Матюня, Миша, Михо*. In the second evaluative-characteristic group, we included those nicknames that reflect various properties of the named person. There are 43 of them. Nicknames used by the writer in novels and stories are distributed into seven thematic groups: names characterizing 1) physical properties of a person (*Левша, Рябой, Хромой Гиви*), 2) external signs of a person (*Лысый, Седой*), 3) indicating profession, rank (*Моряк, Генерал, Директор, Профессор, Чиновник, Учитель, Манипулятор, Герцог*), 4) nationality (*Казак, Француз*), 5) characteristics of human behavior, his lifestyle and activities (*Леший, Фанфарон, Хозяин, Истребитель, Душител, Ангел боли, Спутник*), 6) behavior and features of human appearance, similar to the behavior and features of animals (*Бык, Лось, Волк, Сервал, Барс, Кобра, Карась, Шакал, Грива*), birds (*Дронго, Ястреб, Филин, Цапля*), plants (*Гвоздика, Лимончик*) 7) folklore, mythological and literary characters (*Вакх, Циклоп, Лазарь, Марат, Ронкаль*). The highest frequency nickname is *Дронго* (37 times).

The third paragraph, "**Drongo as the nickname**" reveals the etymology of the nickname Drongo. The detective's nickname "Drongo" is a bird from the drongidae family (*dicruridae*), of Latin origin, a metaphorical name, the name of a bird from South-Eastern Asia, denoting courage and faith in a better future. The bird can also imitate the voices of other birds. This is probably why the hero appears in novels under different names. In Chingiz Abdullayev's first novel, "Blue Angels" (1983-1985), Drongo is under the name of *Мигеле Гонсалес*, an UN expert in Southern America. This novel lay in the KGB archives for three years, because it contained secret information. This documentary work is dedicated to the activities of UN experts and Interpol employees in the fight against international

crime. In “Manhunt” (1989), the main character calls himself *Ричард Саундерс*. In the novel “Crime in Montpellier” (1988) he appears under the name *Лежжвр*. In one of the latest novels, “The Collapse of the Actor” (2004), the criminal *Петр Дудник*, wanted by Interpol, poses as “Drongo,” and Drongo himself appears at the end of the novel under the name *Анри Лежжвр*. As we can see, Drongo did not always perform under his professional nickname; he changed it depending on the country and the conditions of the assignment.

The fourth paragraph, “**Toponyms and peripheral onyms**”, examines the toponymy of Ch.Abdullayev’s novels, which amazes with the extraordinary richness of the quantitative composition of names denoting geographical objects.

The toponyms *Азербайджан* and *Россия*, represented by the astyonyms as *Баку* and *Москва*, and are very often used, since the action of most of the writer’s novels takes place in these cities and countries. There are also widely represented: horonyms – *USA, Afghanistan, Liberia, Serbia, Chile, Karabakh, Germany, Israel, Spain, France, Italy, Bolivia, Africa*; astionyms: *Киев, Барселона, Ницца, Ла-Пас, Париж, Дюссельдорф, Кабул, Екхну, Багдад, Вена, Нью-Йорк, Ленинград, Ходжалы, Силвери, Стокгольм, Сантьяго, Севилья, Берлин, Марсель, Монпелье, Шемаха, Рига, Лиссабон, Белград, Рим, Амстердам, Шеки, Белград, Кейптаун, Солсбери, Коломбо, Багор, Джакарта*; comonyms: *Чухур-Юрт, Мархал, поселок Умбаки, Ясенево*; godonyms: *Английский бульвар, Лазурный берег, улица Хагани, шоссе Энтузиастов*; insulonym: *остров Мадура*.

*The main provisions and materials of the second chapter are presented in the following publications author.*⁴

⁴ Гусейнова, Л.О. Имя в творческой лаборатории Ч.Абдуллаева // Неудер Əliyevin anadan olmasının 90-illik yubileyinə həsr olunmuş “Filologiyanın aktual problemləri” mövzusunda Respublika elmi-nəzəri konfrans, – Bakı: – 8 may, – 2013, – s. 549-552; Ономастика в текстовом пространстве детективов Ч.Абдуллаева // Концептуальные проблемы литературы: художественная когнитивность, Тематический сборник. – 2014, Вып.7, – с.79-84; Об антропонимах в произведениях Чингиза Абдуллаева // – Киев: Мова и культура, – 2018. Вып. 1, т.4(193), – с.108-115; Онимическое пространство романов Ч.Абдуллаева // – Bakı, Doktorantların və gənc tədqiqatçıların XXIII Respublika elmi konfransının materialları, – 3-4 dekabr, – 2019, – с.109-111.

The third chapter – “Basic concepts in the Ch.Abdullayev’s novels” consists of eight paragraphs. This chapter examines the representation of key concepts in the works of Ch.Abdullayev: *детектив, дружба, любовь, истина, правда, вера, Баку, бакинцы, война, народ, цвет.*

The first paragraph, “Features of verbalization of the DETECTIVE concept”, examines the images of detectives and intelligence officers created by Ch.Abdullayev: *Тенгиз Абуладзе, Амир Караев, Марина Чернышева, Ксения Моржикова.* All of the above heroes occupy a worthy place in the work of Ch.Abdullayev. However, in world literature Ch.Abdullayev is well known among readers, firstly, as the creator of the image of Drongo – the hero of his time.

The *detective* concept occupies a key position in the author’s novels, and the image of Drongo is so popular that we have identified and analyzed this concept using his example.

We consider the formation of the linguocultural concept of *detective* by analyzing the hero’s appearance, lifestyle and features of his professional activity. It should be noted that the linguocultural concept of *detective* bears the imprint of a certain mentality and stereotyping. Ch.Abdullayev traces a definite sequence in the depiction of portrait features: age, hair colour, height, physique, and occupation are indicated. It also reflected some of the features of the author himself (for example, his gait).

The semantic components of the detective concept are revealed through meanings (semes): “private detective”, “expert”, “analyst”, “angel”, “Interpol inspector”, “best shooter among the blue berets”, “free shooter”.

Drongo is a subtle psychologist: he begins each of his investigations with a psychological analysis of the friends, relatives, and employees of the deceased person. He is always guided by a moral code. He has the character traits of Azerbaijanis: courage, sincerity, restraint. He adheres to old and strict procedures in his work. This is a strong hero, endowed with such character traits as a sense of duty, dignity, and loyalty to principles. There are many “werewolves” around him, betrayal, self-interest, treachery.

Ch.Abdullayev skilfully uses lexical units based on metaphorical models denoting various aspects of the *detective* concept: “*you have the soul of a clown and instead of a head there is a computer*”, “*a vacuum cleaner of human souls*”, “*they were looking for him like an ambulance*”.

The second paragraph is called “**Features of verbalization of the concepts of FRIENDSHIP and LOVE**”. One of the important sources of linguocultural information about the consciousness of speakers of any natural language is the analysis of a person’s inner world, his emotive state. The inner world of a person is revealed with the help of such concepts as *дружба, любовь, истина, правда, вера, душа* (friendship, love, truth, truth, faith, soul). The concept of *дружба* runs through the entire cycle of novels by Chingiz Abdullayev. The writer, using the example of people of different nationalities, reveals this concept. For example, Drongo and Edgard Veidemanis. Azerbaijani Drongo and Latvian Edgard Veidemanis have been friends for many years, they are the same age and both have a difficult fate: Drongo helped his friend get out of the clutches of death (Edgard had an operation – his lung was removed). These people are proud of their friendship.

Любовь in the conceptual sphere of Ch.Abdullayev is a force that opposes war and loneliness. Love in the novels of Ch.Abdullayev is a kind of unity of souls and views. Our observations once again prove that the concepts of “friendship” and “love” are basic in Ch.Abdullayev’s detective stories and form an idea of the spiritual world of the heroes.

The third paragraph, “**Means of actualizing the TRUTH and TRUE concepts**”, notes the role of the concepts “truth” and “true” in detective novels. In the detective genre, the main character, a detective, fights for the truth and wants to restore the truth. The concepts «*истина*» (truth) and «*правда*» (true) are one of the basic concepts in detective stories. The semantic components of these concepts in novels are revealed through the next semes: *справедливость, действительность, высший духовный закон, нравственный закон жизни, высший закон существования* (justice, reality, the highest spiritual law, the moral law of life, the highest law of existence).

We believe that in Ch.Abdullayev's novels the concepts «*правда*» and «*истина*» are keywords, as meaning bearing and meaning giving.

The fourth paragraph is called “**Lexico-semantic field of the FAITH and SOUL concepts**”. The “faith”, “belief” concept occupies a special place in the Ch.Abdullayev's works. This concept is closely connected with the spiritual principle, with the concepts of «*Бог*», «*человек*», «*душа*» (“God”, “man”, “soul”). The lexemes “God” and “man” are included in the associative semantic field of the concept «*вера*» (“faith”).

As Ch.Abdullayev's hero correctly notes, “God must be in the soul of every person.” The semantic components of the concept «*душа*» are revealed through the meanings: «*арена борьбы между Богом и дьяволом*», «*дух*», «*человек*», «*личность*» (“arena of struggle between God and the devil”, “spirit”, “man”, “personality”). We agree that the current lack of faith and indifference in society leads to lack of spirituality and a decline in morality.

Drongo admits that *“it's hard to believe that my soul, which previously did not exist, will exist on its own for a billion years. I would like to, but it's difficult. And you're wrong about faith too. One of the philosophers noted that believers could not be born. It can only become one”*.⁵

We believe that the concept of “faith” is also inseparable from the concepts of *good* and *evil*. Drongo often polemicizes on this topic.

As can be seen from the examples, without depicting the spiritual world of man and his connection with culture, it is impossible to understand the mentality of the people and the skill of the writer.

The fifth paragraph, “**Means for updating the BAKU and BAKU DWELLERS concepts**”, deals with the considering of these concepts. Ch.Abdullayev's hero Drongo solves crimes in many cities around the world. The writer gives a brief historical background about a particular city or country, and then expresses his attitude and love for this city. On the pages of his novels there are unforgettable images of Barcelona, Vienna, Rome. But the city of Baku is for

⁵ Абдуллаев, Ч. Камни последней стены / Ч.Абдуллаев. – Москва: Астрель, – 2004. – с.99.

Drongo, as well as for the writer himself, the most mysterious and beautiful in the world. The material for the study was data from a continuous sample of excerpts from the novels of Ch.Abdullayev. Evaluative vocabulary and emotional expressions were used as units of embodiment.

In this paragraph, the concept of «*бакинцы*» should also be noted.

«*Бакинцы*» (“Baku dwellers”) have been considered for some time now as a “special nation”. Here, as a manifestation of a high degree of tolerance, there is no opposition between Azerbaijanis and non-Azerbaijanis. Ch.Abdullayev’s hero Drongo repeatedly emphasizes that he is a Baku, putting into this concept such character traits as internationalism, friendliness, loyalty to traditions, warmth of relationships, the ability to be together in sorrow and joy, caring, respect for elders and women, humanity in all its forms. Baku has always been an international city, combining all kinds of oriental and European colour. The writer, admiring the beauty and sights of different cities of the world, at the same time represents his hometown, with which his life is connected.

In the sixth paragraph, “**Lexico-semantical field of the WAR concept**”, the concept «*война*» (“war”) is explored. The theme of war does not bypass the novels of the writer Ch.Abdullayev. The author uses in his works commonly used vocabulary that verbalizes the concept of war: *война, смерть, страх, боль, одиночество, трагедия, потеряность* (death, fear, pain, loneliness, tragedy, loss). Of interest is the author’s selection of lexemes, their textual meaning and compatibility. “*When I wrote “Leave and Never Return,” I tried to express the pain of all the peoples of the USSR who ended up in this war.*”⁶

Between the chapters of the novel, Ch.Abdullayev gives memories of Afghan soldiers of different nationalities who survived, but did not find themselves in this life.

Ch.Abdullayev dedicated several of his novels to the soldiers of Afghanistan, i.e. as he himself put it, “I dedicate this book to all

⁶ Лаврова, Л. Все войны на нашей земле – это заговор подлецов против честных людей // Литературная газета. – 1996, 24 января, №4.

participants in the war in Afghanistan, deceived and forgotten, betrayed and abandoned.”

In the novel “It’s better to be a Saint,” the author touches on the topic of the Karabakh War and the events in Khojaly. He wants to convey the tragedy of the Azerbaijani people to readers around the world.

In the seventh paragraph, “**Features of verbalization of the PEOPLE concept**”, the people is the object of study. The most striking and important for understanding the values of any nation, people, as well as the meaning of Ch.Abdullayev’s artistic works, is the basic concept of «народ». Ch.Abdullayev in the novel “The Law of Scoundrels” writes: *“There are no bad peoples, this elementary truth has not yet been learned by many. A bandit remains a bandit regardless of his nationality. In the end, it’s so difficult to be a Human.”*⁷

In the same novel, Ch.Abdullayev shows for the first time how the “Caucasian mafia” works in Moscow. In addition, in the novel “The Creed of Scoundrels,” the writer talks about how crime bosses calmly go to America and receive an American visa there. These people then live well in Germany and Austria, where it is very difficult for an ordinary person to settle. The writer calls on society not to remain indifferent and to respond to such crimes.

In the “Three Colors of Blood” novel, there are three monologues about presidents H.Aliyev and E.Shevardnadze, in which the writer talks about their lives and political activities, about the rise and disgraced years of these leaders, who did a lot for their people, about the January events in Baku. *“A real politician knows how to use the right moment at the right time.”*⁸ The national leader of the Azerbaijani people, Heydar Aliyev, was an insightful, prudent person with an incredible memory. He did not know how to forgive traitors and enemies. His success is *“a combination of talent and labour, sweat and inspiration, work and insight, man and God.”*

As can be seen from the above examples, the concept of “people” is verbalized in the novels of Ch.Abdullayev through the

⁷ Абдуллаев, Ч. Правила логики. Закон негодяев / Ч.Абдуллаев. – Ростов-на-Дону: Проф-Пресс, – 1995. – с.5

⁸ Абдуллаев, Ч. Три цвета крови / Ч.Абдуллаев. – Москва: АСТ, – 2001. – с.253

reasoning of the characters, through the historical and cultural traditions of the nation.

The eighth paragraph is called “**Features of verbalization of the COLOUR concept**”. Even ancient Greek philosophers were concerned with the problem of the emergence, development and influence of color on the human psyche. Specialists from many branches of science and culture have studied the color picture of the world. They studied the semantics of color (B.Berlin, P.Kay, 1969; A.Vezhbitskaya, 1996; A.P.Vasilevich, 1983, 1999, 2003), the symbolism of color in various cultures (N.V.Serov, 2004; A.P.Vasilevich, 2008, etc.), color concepts were studied (I.V.Beloborodova, 2000; S.A.Fetisova, 2005; O.B.Yermakova, 2007, etc.).

Through the color concept, Ch.Abdullayev tries to reveal the psychological portrait of the killer, convey his state of mind and the tragedy of the father who killed his son.

The novel “Three Colours of Blood” consists of 3 parts, called “White”, “Black” and “Red”. In this novel, the writer associates oil with the colour black, blood with red, and white representing drugs. These examples are intended to evoke negative connotations in the reader.

The main provisions and materials of the third chapter are presented in the following publications author.⁹

⁹ Гусейнова, Л.О. О некоторых концептах в ономастиконе Ч.Абдуллаева // – Баку: БГУ, Язык и литература, – 2014. №1, – с. 12-14; Концепты *вера* и *душа* в детективных романах Ч.Абдуллаева // XV Международная научно-практическая конференция «World Science: Problems and Innovations», – Пенза: – 30 ноября, – 2017, – с. 236-240; Репрезентация концепта *детектив* на основе образа Дронго в романах Ч.Абдуллаева // – Баки: BDU, Dil və ədəbiyyat, – 2018. №3, – s. 259-263; Лексико-семантическое поле концепта *война* в детективных романах Ч.Абдуллаева // Баки: BSU, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2019. №1, – s.138-141; Индивидуально-авторские концепты *дружба* и *любовь* в романах Ч.Абдуллаева // Way Science: 2nd International Scientific and Practical Internet Conference “Integration of Education, Science and Business in Modern Environment: Winter Debates”. Dnipro, Ukraine, – 2021, – p. 307-309.

Conclusion. As a result of the linguocultural analysis of the onomasticon of Ch.Abdullayev's works, the following conclusions can be drawn.

1. A detailed examination of surnames, patronymics, nicknames, toponyms and other varieties of proper names in the texts of the writer's works revealed that all these forms are characterized not only as a plot forming, but also as extralinguistic units of language that are directly involved in the creation of artistic images. They are selected according to modern Russian speech etiquette.

Denotation, signification and connotation are involved in the construction of the lexical-semantic field of onyms. Therefore, onyms in the works of a detective writer become carriers of certain information.

In his novels and stories, Ch.Abdullayev uses three types of anthroponymic models: one-component, two-component and three-component. Personal names are divided into full and hypocoristic anthroponymic units. Russian character names are of Latin, Greek, Hebrew and Old Germanic origin.

Anthroponyms in the novels of Ch.Abdullayev, in terms of their linguistic affiliation, have a very diverse structure and correspond to the structural-semantic system of the following languages:

a) Russian

b) Azerbaijani, Turkish, Spanish, Latvian, Serbian, Polish, Ukrainian, English, Japanese.

Azerbaijani anthroponyms in the vast majority of cases have an Arab-Persian basis.

As a result of the linguocultural study of detective stories, some unexplored lexical-semantic layers and meaningful subtexts were discovered.

The etymological classification of surnames made it possible to distinguish six groups: surnames formed from baptismal and Christian names, geographical names, patronymics indicating the profession and occupation of the father, from hypocoristic names, as well as from stylistically reduced forms of names (colloquial, folk, vernacular). We also identified simple and compound, non-derivative and truncated surnames.

The semantic field of onyms is determined by the peculiarities of the discourse of each specific work and the general ideological and thematic orientation of Ch. Abdullayev's work. As a result of the research, ten groups of surnames were identified, the bases of which are grouped according to semantic characteristics: from nicknames, names of food products, birds, animals, insects, from the names of natural phenomena and seasons, from color designations, as well as from church and religious bases.

A detailed analysis of nicknames in our study allowed us to identify two groups that differ in their semantic content:

- Named and surnamed
- Evaluative and characteristic.

The linguocultural aspect in the study of the onomasticon of Ch. Abdullayev's novels and stories made it possible to identify the following types of connotation of anthroponyms: expressive-evaluative, historical-linguistic, historical-cultural. To penetrate into the essence of a proper name as a linguistic phenomenon at a specific stage of the speech functioning of anthroponyms.

During the study, we identified precedent names (for example, *Платон, Гамлет, Чанаяв*), which have both negative and positive connotations, and are used by the author to achieve certain associations.

2. The toponyms which were considered in the thesis are an important part of the onymic space of Ch. Abdullayev's detective works. All toponymic units (astyonyms, horonyms, comonyms, hodonyms, insulonyms, as well as a small group of peripheral onyms – ergonyms, hemerponyms, pragmatonyms, biblionyms, etc.) are real geographical objects that reflect the cultural and historical reality of the events occurring in the novels and stories of the writer, and helping the reader for deeply understand the intent of the work.

The result of mastering the onomastic space of the individual author's picture of the world was the penetration into the spiritual world of the writer himself. As a result of the research, we can confidently say that Chingiz Abdullayev is a true Azerbaijani patriot who stands for the defense of the cultural and spiritual heritage. He creates and preserves the unique image of the Motherland both in native and world literature.

3. The conceptual analysis of Ch.Abdullayev's detective stories made it possible to identify and examine in detail the specifics of the linguoculturological approach to the study of the concept sphere of the author's picture of the world of the writer; the characteristic features of the representation of the concepts *detective, truth, truth, faith, soul, love, friendship, Baku, Baku people, war, people, colour* were identified in the author's works. In this regard, it should be added that all the concepts we consider in the dissertation are recognized as cultural concepts that fully reveal the writer's artistic picture of the world and are a reflection of national characteristics.

4. In the course of a comparative study of the detective concept (using the example of the image of Drongo) with world-famous literary heroes (Sherlock Holmes, Hercule Poirot, Commissioner Maigret), certain facts were revealed confirming that Drongo is the bearer of Azerbaijani linguistic mentality. In addition, we have proven that the prototype of the famous detective hero is the Chingiz Abdullayev himself.

Consistent classification of concepts made it possible to identify the author's features of the representation of reality, and to see the linguistic picture of the world through the prism of the author's worldview.

As a result, we concluded that all the concepts, which were analyzed in the works of Ch.Abdullayev, are basic, key, meaning-transferred and meaning-giving conceptual ideas.

The main provisions of the dissertation are reflected in the following publications:

1. Дронго – лингвокультурный образ «детектив» // – Баку: БГУ, Язык и литература, – 2012. №4, – с.128-131.
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