REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

STYLİSTİC AND SEMANTİC SPESİALİTİES OF CİNEMA LANGUAGE İN AZERBAİJAN

Specialty: 5706.01 – Azerbaijan language

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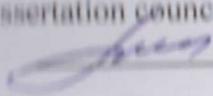**Tofig Muzaffar Hajiyev**

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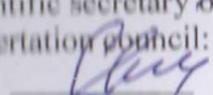Sadaqat **Qurbanali Hasanova**

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GENERAL CHARACTERISTICS OF THE SCIENTIFIC WORK

Relevance of the topic and degree of development. One of the most significant features of the 20th century, which humanity has entered, is the emergence of cinema and the rapid change of technical capabilities in this field. One of the important principles determining the development landscape of the modern world is the expansion of the cinema network. Now the latest technological marvels are also taking place in the field of film production, presentation and transmission through various channels.

Currently, the actor's speech is mainly based on the oral form and the principles of oral speech. At present, the non-material nature, propaganda and aesthetic function of the cinema make the word play a flexible role on the big screen.

Of course, today, as the role of cinema in the life of the society increases, as the functionality of the Azerbaijani literary language in various films increases, the demand for analyzes in this field also increases. First of all, because both written and oral form of literary language is manifested in cinema.

The selection of language units and their pronunciation, the use of grammatical forms are also determined by the characteristics of film genres. It is appropriate to approach the syntax of the screen language from this perspective. Along with words, other semiotic tools (image, shot related to camera movement, plan, angle, panorama, as well as sound effects, music, etc.), as well as non-verbal (mimicry, gesture, intonation, emphasis etc.) means are involved. Since the film language is based on such a complex system, world researchers should take this factor into account and approach the concept of screen language in a comprehensive manner.

In the dissertation, we have tried to investigate the problem of film language based on these aspects. The study of cinema language allows to reveal the expressive possibilities of oral speech as a whole, to study its structural-functional features, lexical, grammatical and syntactic aspects, as well as the modern state of intonation-pronunciation styles.

Actor's speech in the cinema refers to oral literary language in form, and oral journalistic works and specific genres in terms of content. This orality is noticeable in the structure of those genres, and in terms of language, more in the field of orthography and syntax. Therefore, to speak with the audience in an understandable, expressive, effective language, following exemplary literary pronunciation and literary norms is one of the important conditions of actor's speech. In this sense, it is difficult to find a second platform of oral speech that widely spreads the orthographic norms of the literary language, optimal literary pronunciation, and gives shades as meaningful as television, radio and cinema to our oral literary language. Of course, for this reason, the study of the norms and styles of the literary language on the screen, the uniqueness of the speech and the language processes as a whole is of particular importance. Unfortunately, in our modern linguistics, there are no studies that reveal the most general features of the film language and provide fundamental theoretical material for this field.

At the same time, certain scientific studies were conducted and books were written on the history of the development of the cinema art of Azerbaijan, its various stages, and the creative activities of individual cinematographers and specialists. However, until now, the aesthetic principles of the Azerbaijani film language, the poetic features of the style have not been scientifically investigated. Therefore, we believe that, as the name suggests, the doctoral dissertation "Style and semantic features of cinema language in Azerbaijan" stands out for its relevance and scientific innovation.

The object and subject of the research. Studying the language of cinema allows to reveal the expressive possibilities of oral speech as a whole, to study its structural-functional features, lexical, grammatical and syntactic aspects, as well as the modern state of intonation-pronunciation styles. Cinematic language creates a regular interplay between live spoken language and oral literary language.

It becomes an important task to generalize this process by studying it scientifically, as well as to study the normative style of the language, as well as other aspects of its functional and structural

development, in connection with its application in the field of cinema. It is these factors that determined the involvement of the film topic in the research.

The factual materials of the dissertation are made up of feature and documentary television films of various genres, shown on various television channels in 1960-2022. Most of these films of artistic and journalistic nature, which are considered suitable for research, have aroused interest in terms of reflecting the language characteristics of cinema. In recent times, the scientific and practical results of the research studies conducted in various fields of oral speech, as well as the relations between the language of tele-radio, stage, cinema and oral speech, have played the role of the main scientific source.

Research purpose and objectives. This unambiguously stems mainly from the topicality of the topic and its scientific-theoretical principles. Our main goal is to show the scientific importance of language and style issues in the form of a problem in the artistic and aesthetic development of our national cinema with a breadth of ideas based on theoretical foundations. Our main task, which is closely related to our main goal, is to objectively research and examine all the characteristic features, scientific features, positive and, in a certain sense, defective aspects of the problem we are analyzing.

One of our tasks is to investigate two issues that are closely related to each other - the structural and functional features of film speech, as well as the specifics of the screen manifestation of oral speech and the features of the formation of audiovisual language. Therefore, there is a great need to investigate issues related to oral speech in linguistics. In this sense, the study of the theoretical issues of the film language in the dissertation is aimed at the study of the problem of oral speech in linguistics. The main goal is to reveal the specific features of the audiovisual speech, which currently consists of the synthesis of written and oral language on the one hand, and the film language, which is considered one of the emotional forms of oral speech, on the other hand, and to reveal its similarities and differences compared to the language of radio and television, which is manifested in audio form.

Research methods. First of all, these are the basic concepts of Azerbaijani linguistics and also of national film studies, important, important theoretical concepts of modern linguistic science.

From this point of view, the investigation of the film language, which has specific characteristics, and the study of the language-speech processes manifested on the screen informs the methods of the dissertation as a whole. As can be seen from the current research, the study of film language helps to comprehensively analyze the application of literary language in the mass media system on the one hand, theoretical and practical issues related to the study of oral speech, and on the other hand, the actual problems of film studies as a mediator from a methodological point of view.

The theoretical and practical importance of the research is determined primarily by the goals and tasks of our topic. Based on the scientific achievements of Azerbaijani linguistics and film studies in recent years, the scientific-theoretical and practical problems of language and style are analyzed. It is of special scientific-theoretical importance in the current conditions in which the theory of cinema is being formed. From this point of view, the provisions of the dissertation can play a certain role in the development of theoretical linguistics, in solving many theoretical problems of oral speech, in the preparation of textbooks, teaching aids and methodical instructions related to this field. We consider the same approach to be effective in order to highlight the importance of the topic in the period of independence and to increase the theoretical and practical importance of the research.

The practical significance of the research is also that this dissertation is suitable for specialists engaged in film production, television and radio journalists, screenwriters, directors, actors, presenters, those related to oral speech and public speaking, lecturers, university and secondary school teachers. can be recommended as literature.

The main provisions defended:

- Protection of language and style principles related to the subject in feature films, the main factors of language richness in the artistic-aesthetic integrity of cinema;

- The artistic-aesthetic burden of the means of language and expression in the opening of the complex, psychological worlds of the heroic characters in films with social and household themes;

- The richness of the language and the degree of development of accurate, colorful language and expressions in the characteristic screen depiction of various type-images, public-social characters, historical figures;

- Philosophical-psychological possibilities of language and style in giving national color with artistic reality in films with different themes, different genres, selected social-social conflicts, different historical periods;

- The aesthetic essence of the main scientific interpretation of the analysis of the principles of language and expression in the films made by "Azerbaijanfilm";

- The main criteria of the aesthetic dimensions of the film's language and stylistic principles in the correct definition of the genre and justification by means of precise aesthetic expression on the screen;

- The main colorful features of the language in providing psychological freshness, philosophical and artistic harmony in the vividness of time and space integrity and harmony adjustment in war-themed films;

- Aesthetics of laughter in Azerbaijani folklore and literature and the main means of expression of genre language in comedy films;

- Depending on the genre, the characters in the films have a humorous, sarcastic, satirical, ironic, or grotesque nature;

- Investigating artistic-publicist television films on the level of language and style;

Scientific novelty of the research. The dissertation is the first monographic work written in the field of film language. The research made it possible to reveal the original features of the film language, which exists in sound form and has a complex linguistic system, whose constructive principle is determined by the unity of the "speech-sound-image" triad. In this regard, depending on the subject, genre, and features of artistic director's craft in the screen works, the

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language and style of the Azerbaijani films have become fluent. In the heart of these creative searches, the main goal of our dissertation is characterized by purely scientific innovations. It is the first time that language and style issues in Azerbaijani films are investigated in such a broad way, based on fundamental principles.

In the dissertation, the method of conducting analysis and research with direct reference to facts was used. In other words, in order to analyze some scientific idea from the prism of language and style, selected examples from various feature films, a specific episode of the film tape were addressed. The characteristic dialogues of artistic screen images of different characters were subjected to a comparative analysis filter, and the linguistic and stylistic facts were reconciled and analyzed, and appropriate conclusions were drawn.

Approval and application. The main provisions and results of the research are reflected in the author's monographs "Language of Azerbaijani cinema" and "Style of Azerbaijani cinema". More than 120 articles and theses have been published at scientific conferences and symposiums on the topical problems of linguistics and film language. These works, published in various magazines, collections and collections, fully cover the content of the dissertation.

In the **introductory** part of the dissertation, the relevance of the topic, the degree of elaboration, the object and subject of the research, the goals and tasks, the methods of the research, the provisions defended, the scientific innovation, theoretical and practical importance of the research, the approval and application of the research work, the name of the organization where the dissertation work is performed, the name of the dissertation are defined. İnformation on the separate volume of the structural units and the total volume with a sign is presented.

The first chapter of the thesis called **"Emergence of cinema, place of cinema language in world culture"** consists of five sub-chapters.

The first sub-chapter called **"The most interesting discovery of mankind"** provides information about the formation of cinematography, the emergence of formalist cinema, the concepts of

montage in cinema and the collision of two images, and the history of sound and silent films.

It is noted that the formation of cinema art begins with the "magic lamp" introduced in the 20th century. The sequence of pictures made with this equipment could be displayed by hanging them on the wall.

On November 1, 1895, the Skladovsky brothers showed a one-minute silent film with a bioscope they made in one of Berlin's clubs. At the same time, the French Lumiere brothers are showing silent films with their cinematograph devices.

In the 20s, the actor Charlie Chaplin gained respect with the film "The Kid". The famous Russian film specialist Sergei Eisenstein influenced the methods of editing. His famous film - "The Battleship Potemkin" (1925) becomes famous. There is talk of a mutiny on the ship and a fight between the soldiers and the Russian military in Odessa.

In S. Eisenstein, fantasy is "so strong that it sweeps away all the explanatory power of cinema for its own benefit. Eisenstein creates this power of cinema by using colliding shooting sensations.

As Peter Vollen points out, Eisenstein presents these concepts to the audience by developing a model of five montage techniques: "*...metric, rhythmic, tonal, supra-tonal, and intellectual montage. Each of these assembly techniques is characterized according to demand. However, intellectual montage does not only direct emotions, but, on the contrary, serves to form a whole thought.*" [1] Eisenstein attracts attention with the rich structure of his fantasy.

S. Eisenstein's montage methods are a continuation of each other: "For example, in dimensional montage, the main element that creates fiction is the length of shots. When the length of this shot coincides with its internal movement, a systematic montage is created. As you can see, these assembly methods are interconnected

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[1] Эйзенштейн, С.М. Избранные статьи / С.М.Эйзенштейн. – Москва: Искусство, – 1960. – 402 с.

and influence each other. As a result, each of the assembly techniques becomes a different feature."[2]

The history of sound films begins in 1927 in America with the film "The Jazz Singer". From this time, US film producers switched to sound films. Many producers, including C. Chaplin and Walt Disney, engage in anti-fascist propaganda.

The second sub-chapter of the first chapter is entitled "Films made in the silent era of Azerbaijani cinema and their theme, structure, and genre problems".

As mentioned in the sub-chapter, mass movie shootings are started in the "Azerbaijanfilm" movie studio named after J. Jabbarli, which has been operating since 1961. Of course, scripts with high style and genre qualities were required for film production. In the script, as well as examples of artistic word art, some images are expressed in conditional-verbal words. In contrast to the play, where the events develop through dialogue and monologue, and the prose, which can discuss and explain every topic, the scenario provides a basis for the emergence of a figurative and expressive image. After the advent of sound cinema, silent cinema dramaturgy, which was content only to show at a certain period, benefited from the possibilities of plays and prose, and literary examples found an audiovisual solution and turned into a perfect script due to a new means of literary expression.

In various films and in some films of the silent era, the reality passing through the author's creative imagination can create a psychological portrait of the author himself in intense dramaturgical moments.

Although the content of a work of art is determined by the object of description, its form is related to the conditions of the genre, which are important in creating a figurative model of reality.

The third sub-chapter of the first chapter is **"Filmmaking in the sound era of Azerbaijani cinema. "**Language and Style Issues" notes that when the sound period of Azerbaijani cinema began, a

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[2] Эйзенштейн, С.М. Монтаж / С.М.Эйзенштейн. – Москва: Искусство, – 1938. – 134 с.

rapid progress was felt. Of course, this happened gradually. After the 1930s, sound films were made gradually.

In the mentioned years, B.V. Pumyanski, S. Badalov, V. Veremeyev, A. Hasanov, A. Alekbarov and others were involved in the filming of films about the cultural and economic life of the republic. Each of the subsequent films was completely different from each other in terms of themes and structures. The theme of one movie did not match the theme of another movie. It was precisely the diversity of the subject that aroused special interest in the audience. Film critic A.A. Dadashov says about this:

"One of the most interesting aspects was the correct resolution of language issues in the films of those years. The movie actor's correct and fluent use of language-spelling, language-orfoepy laws impressed the audience of his time. In those years, it was as if a culture of speech had begun to form among people."[3].

In films made in different years, screenplays provide a basis for the emergence of a figurative and expressive image, unlike a play, where events develop through dialogue and monologue, prose, which can discuss and explain every topic.

After the advent of sound cinema, silent cinema dramaturgy, which was content only to show at a certain period, benefited from the possibilities of plays and prose, and literary examples found an audiovisual solution and turned into a perfect script due to a new means of literary expression. The author's development of the literary script directs the impulses of the dramaturgical idea and the resolution of the image in the direction of language and style, and can create complex symbiosis of the concepts of time and space. The language and style solution of the script is a set of life events faced by the object of artistic representation within a certain historical time and space.

Y. I. Lotman presents the plot in a different way: "Artistic and non-artistic texts created in the history of the world are divided into two parts: "What is this?" without a plot answering the question,

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[3] Dadaşov, A.Ə. Ekran dramaturgiyası: mövzu, struktur, üslub, janr / A.Ə.Dadaşov. – Bakı: Maarif, – 1999. – 192 s.

"How did this happen?" The answer to his question is the text with a plot. " [4]

The fourth sub-chapter of the first chapter is called *"Word combinations in the sound era of cinema". It says that phonemes and sentences in the language system have gone through a period of progress from simple to complex. Y.M. Seyidov says: "Each language unit acts as the steps of this line and forms a sequence along the ascending line from simple to complex, from less meaningful to more meaningful. When talking about the language of cinema, the word combination here takes its place and is explained in a number of main parts of the style, following the beauty of the speech of the film actor. Also, here the combination of words is approached from many different aspects. "* [5]. The phonetic composition, morphological structure, relation to the parts of speech, sounding, order, and meaning of the words involved in word combinations are considered, and it is considered important to determine which form within the combination can create a better combination.

M. Cicero says: *The matter requires the consideration of two things: first, the correct placement of words, and second, exhaustion of rhythm and form."*[6].

If we take into account a number of ideas about the phrase and sentence in the language of cinema and apply them here without any reservations, the number of equations could be increased and varied. Let's pay attention to the words of N.A.Abdullayev: *"If we accept the idea put forward by some linguists that "combination of words is formed by the connection of sentence members in a sentence", it is necessary to establish some equations on a completely new basis"*[7].

[4] Лотман, Й.Л. Семиотика кино и проблемы киноестетики / Й.Л.Лотман – Таллин: Поетика, – 1973. – 138 с.

[5] Seyidov Y.M. Azərbaycan ədəbi dilində söz birləşmələri. / Y.M.Seyidov. – Bakı: Elm və təhsil. – 1992. – 342 s.

[6] Цицерон, М.Т. Три трактата об ораторском искусстве / М.Т.Цицерон. – Москва: Наука, – 1972. – 248 с.

[7] Abdullayev, N.Ə. Ədəbi tələffüz və intonasiyanın mənimsədilməsində texniki vasitələrdən istifadə / N.Ə.Abdullayev. – Bakı: Maarif, – 1977. – 107 s.

In Azerbaijani linguistics, the goal of giving word combinations not according to one or another type, but practically, as a whole, was set for the first time in the work *"Modern Azerbaijani language", although briefly, the features of word combinations were discussed, noun and verb combinations, and their types were discussed. One of the aspects that attract attention in the work is the highlighting of the grammatical features of the compounds and the highlighting of this aspect. Although individual issues are sometimes mentioned very briefly here, it is necessary to evaluate them"[8].*

A sentence can be formed when words are connected in the language of cinema. It should be taken into account that connecting the sentences "I come" and "You are a student" under the name of predicative phrases form both a phrase and a sentence at the same time.

There are notes about word combinations in relation to issues that are not included in the grammatical teaching about word combinations, but which are related to word combinations in one way or another. In this regard, academician Mammadaga Shiraliyev's complex sentences, ANAS correspondent member Abdulazal Demirchizade's books on syntax, professor Salim Jafarov's monographs on phraseological combinations and word creation, professor Hadi Mirzazade's scientific articles on historical syntax, professor Alovsat Abdullayev's addition, specialization and subordinate complex sentences works, the researches of Zarifa Budagova, a correspondent member of ANAS, and those works in which word combinations were touched upon in certain ways, sometimes directly, sometimes indirectly, and opinions were expressed about this or that aspect of word combinations.

Syntagmatic combination is also mentioned here.

"When talking about word combinations and syntagmatic relationships, scientific opinions are definitely taken as a basis. There are also differences of opinion about the status of word

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[8] Abdullayev, Ə.Z. Müasir Azərbaycan dili (sintaksis) / Ə.Z.Abdullayev, Y.M.Seyidov, A.Q.Həsənov. – Bakı: Maarif, – 1985. – 465 s.

combinations. According to prominent scientists such as F.F.Fortunatov, A.M.Peshkovski, M.N.Peterson, V.M.Sukhotin, the main object of syntax research should be word combinations, and the sentence problem should be studied under the name "word combination " [9].

It is appropriate to establish paradigms of word combinations in the language of actors:

"Qərib: – Ana, qoy bir az yatım, gözün acısı çıxsın. (Qarib: - Mother, let me sleep a little, the pain in my eyes will go away.)

Tükəz xala: – Heç bu səs Sahibin səsinə oxşamır. Ədə, bir gözünü aç görüm! (Aunt Tukez: - This voice is not like Sahib's voice. Hey, open one eye and look!)

*Qərib: – Gözümü neynirsən, ay ana? Mənəm də" (*Qarib: - What are you doing to my eyes, mother? İts me." ["Qərib cinlər diyarında" ("Qarib in the Land of Jins "), 1977].

In the example from the film, it is possible to separate the combination of the pain of the eye and use it in various forms (the pain of the eyes, the pain of the eyes, the pain of the eyes, the pain of the eyes, in the pain of the eyes, etc.).

In the language of cinema, word combinations are sometimes confused with syntagms. Explanation of syntagma by L. V. Sherba refers to phonetic syntagms. V. V. Vinogradov says more interesting ideas about syntagms.

Finally, another conclusion is drawn from what has been said. *"The combination of words in the language of cinema is formed from the semantic-syntactic unity of words, and these two aspects constitute the essence of the word combination"* [10].

The fifth sub-chapter of the first chapter entitled **"Development of Azerbaijani cinema during the years of independence"** talks about the development of Azerbaijani cinema during the years of independence.

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[9] Adilov, M.İ. Sabit söz birləşmələri / M.İ.Adilov. – Bakı: Maarif, – 1991. – 150 s.

[10] Axundov, A.A. Televiziya və radionun xalqın nitq mədəniyyətinin inkişafında rolu: [IV buraxılış] // – Bakı: Dil mədəniyyəti. – Elm. – 1985. – s. 80-85.

If we take into account that the cinema language serves the purpose of practical assimilation of our literary language by large masses of people, then the relevance of the problem is confirmed once again.

"The best aspects are more preserved in the films made during the years of independence. In particular, among the films dedicated to our Great Leader, we can show as an example the film "The way of life that is an example for everyone" shot by cameraman O. Shikhaliyev based on the script of N. Safarov. In this work, Heydar Aliyev's activity after 1990 found its concise screen expression"[11].

In the following years, screenwriter and film director Vagif Mustafayev's series of films about Heydar Aliyev's activities attracted attention. In particular, his film "Moment of Truth" has aroused the interest of the audience. In addition, Vagif Mustafayev gave us nine of the twelve series "H. Aliyev" films dedicated to the life and activities of the national leader of the Azerbaijani people, Heydar Aliyev:

1. "General" (General); 2. "Birinci" (First); 3. "Moskva. Kreml" (Moscow. Creml); 4. "Lider"; (Leader)5. "Tale" (Destiny); 6. "Əsl məhəbbət haqqında" (About real love); 7. "Bir həsədin tarixi" (A history of envy); 8. "Professional" (Professionale); 9. "Patriot". (Pariot)

The "Deal of the Century" document signed on September 20, 1994 was reflected in the film "Əsrin sazişi" ("Deal of the Century").

The linguist scientist N.M. Khudiyev writes: *"Observations show that extreme expressions of colloquial language in our films are mainly fed by two sources. First, from the neglect of the choice of words, knowingly or unknowingly. Second, from allowing uncontrolled and free pronunciation. In the first case, the film actor or screenwriter consciously or unconsciously takes advantage of the word existing in the literary language or its other meaning options - synonyms, and follows the dialectic, in the expression of the idea, he*

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[11] Xudiyev, N.M. Radio, televiziya və ədəbi dil / N.M.Xudiyev. – Bakı: Azərnəşr, – 2004. – 305 s.

takes advantage of the words that are used and understood only in the area where he was born and grew up. "[12].

Since 1898, more than 3000 films have been produced in Azerbaijan. Of these, more than 300 are full-length feature films, more than 100 are short feature films, up to 20 series, more than 150 are television shows, more than 100 are cartoons, more than 70 are full-length documentaries, and more than 1700 are full-length documentary film, more than 350 subjects of "Mozalan", and 10 of them are fiction subjects of "Mazmaza" children's satirical film magazine. 50 percent of them fall in the years of independence, each of them is very interesting in terms of language, style and genre.

The second chapter of the thesis "Pronunciation in the language of cinema. It is called "lexical, grammatical and orthoepic norms". This chapter consists of seven sub-chapters. The first sub-chapter called "Literary Pronunciation Norms" states that any phonetic event that is considered non-normative at different times can become a norm due to the circumstances in which it occurs. *"Regarding the conditions of speech, sometimes oral speech adapts to writing, or vice versa, it can normalize its characteristics in writing by influencing it"[13]*. Compared to other forms of oral speech, the language of cinema has its own norms arising from the nature of the film. If the film actor does not imitate the image he created, his way of speaking in the film, one of the roles will not differ from the other. As a result, the copy's speech may lose its naturalness.

For example: "Gədə-güdənin qabağında *daya(n)mağ* olm(u)yacax$^{\breve{g}}$!". "Biz təzədən hücuma keçmək üçün Qarabağ dağlarına gediri(x^y)." "Niyə kəsirsən? Qoy axıra qədər oxusun. Mən qula(ğ) asma(ğ) isdiyirəm!" "Nədir, mənə *demə(y)* olmazmı?" ["Girov" (Pledge), 2005].

When a suffix beginning with a consonant comes after itself in the composition of words, the suffix -maq, -mək is pronounced in the form -max$^{\breve{g}}$, -max^y. For example: "Are you afraid to meet him (xy)?"

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[12] Xudiyev, N.M. Radio və televiziya dili / N.M.Xudiyev. – Bakı: Azərnəşr, – 2004. – s. 305.

[13] Abdullayev, Ə.Z. Nitq mədəniyyəti və natiqlik məharəti haqqında / Ə.Z.Abdullayev. – Bakı: BDU, – 1968. –123 s.

"What else is left for old people but to work (xy)." "Saadat Khanum, it's not about going to the village", feature film "Saginchi" (1989). ["Milkmaid", 1989].

When the suffix -maq, -mek comes between two vowel sounds in the word, it is pronounced as -ma(ğ), ma(y). For example: "You disrespected the children of the out-of-place flower in this party!" "His sudden arrival from a foreign country surprised everyone", ["Four Sundays", 1975].

It is also known from the facts we brought from separate films that according to the place of processing in words and sentences, the consonants "q", "k" in the suffixes -maq, -mək are of two types - ma(xğ), -mə(xy) and -ma(ğ). , is pronounced as -mə(y). This situation has already been established as the orthographic norm of the Azerbaijani language.

Let's pay attention to the analysis of the famous film and theater director and actor V.N. Babochki: *"From the observations made on the language of the cinema, we can come to the conclusion that any phonetic event considered outside the grammatical law in separate periods can become the norm depending on the circumstances. Due to the conditions of speech, sometimes oral speech adapts to the rules of writing, or can normalize its characteristics in writing by influencing it on the contrary. "*[14].

In the second sub-chapter of the second chapter called "Lexical norms and lexical means", it is noted that there is a close relationship between the vocabulary of the language, the lexical composition and the socio-historical processes taking place in the society, national development and progress.

On the other hand, it should be taken into account that, especially in telefilms, words are usually accompanied by images in sync.

"The word is one of the most flexible and plastic units of the language. Adapting to circumstances, promptly expressing and reflecting the innovations of the era, time and life happen faster in

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[14] Бабочкин, В.Н. В театре и кино // – Москва: Искусство, – 1968. – с. 191-199.

words. This, of course, leads to the diversity and multivariation of lexical norms."[15].

Violation of the norm of correct use of the word is most often reflected in speech. Z.Kh. Mammadov, speaking about the reasons for the emergence of wordsmithing, "shows the poverty of the vocabulary, the fact that the words and phrases in the vocabulary of the language are not selected and processed, and the words and phrases are repeated and lose their power as typical remarks: "efirdən və ekrandan tez-tez eşitdiyimiz", "onu da qeyd etmək lazımdır ki", "heç təsadüfi deyildir ki", "onu da deyək ki", "elə ona görədir ki", "bir sözlə", "yeri gəlmişkən deyim ki" *və s. ifadələrin, cümlələrin nitqdə kök salmasının səbəbi söz üzərində az işləməyin, çıxışlara, söhbətlərə məsuliyyətsiz hazırlaşmağın nəticəsidir"*[16]. All these remarks apply to film actors as well.

The active use of new words created at the expense of the national language's own internal capabilities in the language of cinema should be regarded as a positive thing. Especially after our country embarked on the path of independence, the expansion of this process should be understood as an expression of the fact that our language is also on the path of independence. *"...In separate telefilms and documentaries, our film actors also have a worthy role in introducing words and expressions such as quorum instead of quorum, national assembly instead of parliament, privatization instead of privatization into the vocabulary of our literary language"*[17].

Another flaw in the use of terms in the language of cinema is manifested in parallelism. This, in turn, leads to a violation of the lexical norm.

"In the language of cinema, the term is used in one way in one film and in another way in another film. Sometimes, even a film actor

[15] Abbasova, N.K. Azərbaycan dilində aktual üzvlənmənin bəzi məsələləri // – Bakı: Azərbaycan dilində sintaktik konstruksiyalar, – ADU, – 1978. – s. 11-15.

[16] Məmmədov, Z.X. Danışan güzgünün sirri / Z.X.Məmmədov. – Bakı: İşıq, – 1985. – 103 s.

[17] Sadıqova, S.A. Müasir Azərbaycan ədəbi dilində termin yaradıcılığı prosesi / S.A.Sadıqova. – Bakı: Elm, – 2010. – 244 s.

expresses the same concept with different terms within the same scenario, in one film, allowing for a variety of terms. "[18].

Our language and its vocabulary is very rich and colorful. It has wide semantic possibilities, meaning and content potential. It can be believed that after a certain period of time we will be able to replace those words with our native words. " ...Foreign words such as privatizasiya, kvorum, genosid, which existed in our language until recently, have already given their place to native words of our language such as özəlləşdirmə, yetərsay, soyqırım.. In this direction, of course, our film actors have their own special services."[19].

In our national cinema, including in the language of some feature films, it is vital to know the morphological and syntactic norms, to be more specific, the grammatical norms, to understand their dynamics, interactions, place and position in the speech act.

"Literary language norms are generally universal norms. It acts as a restorative, regulatory factor in language communication. Therefore, it is the sacred duty and duty of every intellectual, especially cinema workers, to use these norms correctly, to protect and promote them. "[20].

The third sub-chapter of the second chapter, called **"Pronunciation conditions of complex words with simple words"**, talks about the pronunciation conditions of complex words with simple words. It is noted that the study of literary pronunciation styles is one of the most important issues for learning the language of cinema.

"During the communication process, depending on the goals and conditions, the pronunciation denominators, accent, intonation, tone and speed of speech change, giving variety and nuances to the speech. Such forms of speech, created on the basis of orthographic norms, are noticeable in the form of pronunciation styles in the

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[18] Kazımzadə, A.Ə. Azərbaycan kinematoqrafçıları:[IV buraxılış]/A.Ə.Kazımzadə. – Bakı: Tərəqqi, – 2013. – 282 s.

[19] Sadıqova, S.A. Müasir Azərbaycan ədəbi dilində termin yaradıcılığı prosesi / S.A.Sadıqova. – Bakı: Elm, – 2010. – 244 s.

[20] Kərimov K.D. Azərbaycan kinosu və teatrı / K.D.Kərimov. – Bakı: Tərəqqi, – 1985. – 258 s.

cinema language. In individual films, film actors widely use literary pronunciation styles as a stylistic tool to create imagery. "[21].

Film actors bring the most characteristic phonetic features of the pronunciation style of the spoken language to the film language.

"Nə olar, a bala?.. O da *doxturdu də.* Mallara əncam eləmək savab işdi. Dilsiz-ağızsız heyvandılar. ["Kişi sözü" (Mens word), 1987].

"- ...Bunları satırsanmı, nənə?

- ...Bunlarsız özüm nəyə lazımam, *dərdin alım,* elə buyam da". ["Bəyin oğurlanması" (Abduction of the groom), 1985].

In the fourth sub-chapter of the second chapter called "Pronunciation of Vowels", it is said that it would be useful to study in detail how film actors follow the orthographic norms of the Azerbaijani language, to focus on different sounds that undergo changes in pronunciation in order to give them the right direction.

"It is known that the sound "a" is a back row, broad and unlipalized open vowel. It is used at the beginning, middle and end of the word. The "a" sound is sometimes replaced by "i" before the "y" sound. Since the sound "i" is narrow, the sound "a" is replaced by the sound "i" under the influence of the law of harmony in pronunciation. In this way, the tension of the speaking parts decreases and the speech becomes more fluent. "[22].

"- Elə sizin kimiləri dil verdiyi üçündü ki, camaat yavaş-yavaş qurşandı alverə... Bu söhbəti bir daha *açmıyacağam (açmıyacam).* Sözüm burdaca bitdi" ["Qəfil yanğın" () Sudden fire, 1979].

"Ədə, de görüm hardasan bu *vaxteycan.* Ayrı vaxt kolxozun süd planını gözümüzə soxursan, *eylədir?*" ["Böyük dayaq" (Greaat support), 1962].

In the above words, the sound combination "ay" is replaced by "ey". This situation exists in Azerbaijani literary pronunciation norms.

[21] Hüseynov, Ə.M. Kino: yuxudan reallığa / Ə.M.Hüseynov. – Bakı: Hərbi, – 1998. – 175 s.

[22] Axundov, A.A. Azərbaycan dilinin fonetikası / A.A.Axundov. – Bakı: Maarif, – 1984. – 391 s.

"*When talking about orthoepic norms, it is based on three principles of normalization, which includes issues such as speed of speech, number of sounds in words, and fluency of speech.* "[23].

The fifth sub-chapter of the second chapter called **"Pronunciation of Consonants"** is devoted to the pronunciation of consonants in actor's speech.

"The basis of our modern literary pronunciation is the speech of Azerbaijani intellectuals. Although these intellectuals are from different regions, they speak a common literary language under the influence of the written language. Literary pronunciation filters its rules by feeding on the speech of those intellectuals "[24].

Therefore, the meaningful, natural, free speech of film actors differs from the speech of other artists. In this regard, the speech of Hasanaga Turabov, Adil Iskanderov, Yashar Nuriyev, Nasiba Zeynalova, Leyla Badirbeyli, Samandar Rzayev, Rasim Balayev, Sayavush Aslanov, Hajibaba Bagirov and other actors is an example.

From the speech of the actors, it is known that in one or another case, some consonant sounds differ according to the quantity of tone and tone.

"Consonant B (b) If a word ending with "b" is followed by a word beginning with "b" in the sentence, the first "b" sound is pronounced as (p)".

"Həmişə məni biyabır eyləyirsən, mənə *gülü(l)lər*. Mən sözümü *deyi(p)b* gedirəm.

... mən ağlamıram, Şamamanın *çantasın(n)an* istəyirəm.

...məktəbdə müəllimlər mənim *sözüm(n)ən* boyun *qaçırdı(l)lar*" ["Pəncərə" (Window), 1988].

Apparently the sound "b" is pronounced between "b2" and "p" in the common denominator, not "p".

This case differs from the difference between a consonant pair in a word and a denominator (togga - tokga, hogga - hokga, etc.) with

[23] Abdullayev, A.S. Nitq mədəniyyəti və natiqlik məharəti haqqında / A.S.Abdullayev. – Bakı: Azərnəşr, – 1968. – 252 s.

[24] Şirəliyev, M.Ş. Azərbaycan dili orfoepiyasının əsasları / M.Ş.Şirəliyev. – Bakı: Maarif, – 1970. – 259 s.

the speed of speech. Sound changes in consonant pairing in a sentence often occur during speech.

"The influence of words in the speech of film actors also increases. Because of this, the actor must work hard on the text, divide the sentences into groups of meaning, say the accents in their place, know the high and low tone according to the place, and in addition to all this, he must determine in advance how the sounds in the words sound according to the sequence"[25].

The studies carried out so far in Azerbaijani linguistics were mainly based on lexical pronunciation, and controversial ideas about the phenomenon of substitution of consonant sounds at the end of words could not be sufficiently resolved.

"Birinci *yarpa(q)ğ* quruyanda görmüşəm. O boyda *buda(q)ğı* kor da görər. Baxın, Namaz baş *barma(q)ğını* çiyni üzərindən "Dədə" palıda tuşladı. Sonra *yumru(q)ğunu* palıdın gövdəsinə vurdu.

...Öküzün biri öküz! Kötük! Ağac! Meşədə canın *çıxaca(q)ğ*. Qurd-quşa qismət *olaca(q)ğsan* burda! Bu hayıfı heç kim səndə *qoymayaca(q)ğ*. Baxarsan!" ["Qoca palıdın nağılı" (The tale of the old oak), 1984].

In the pronunciation of consonants, even today, there are quite a few errors. We have presented the sentences that we have shown as examples from films produced in the 80s. However, we often come across such flaws in almost every film made today.

The sixth sub-chapter of the second chapter **"The importance of orthoepy. Orphoepic norm"** is called. This subchapter provides information on the importance of orthoepy and orthoepic norm.

Orthoepy, which is the research object of linguistics, is closely related to the education of film actors and film directors. Just as orthography teaches correct writing rules, orthoepy deals with correct pronunciation rules.

It doesn't matter whether they are announcers or journalists, scientists and other artists, singers and film actors, they all must

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[25] Dadaşov, A.Ə. Teatr-kino problemləri / A.Ə.Dadaşov. – Bakı: Elm və təhsil, – 2011. – 328 s.

follow orthoepic norms. Professor I. Mammadli: *"Radio, television, stage and cinema are also the most active spreaders, promoters and normalizers of our literary language, including its orthographic norms."*[26].

In the words where the harmony law of our language is broken; if any word contains thin and thick vowels at the same time, it is required that the thick vowel preceding the thin vowel must be pronounced long - family, secretary, merchant, murderer, student, tyrant, scientist, perfect, etc. as in the words;

"Hərbi həkim: – Hə mənə iki dəfə güllə atıb, döş qəfəsi, qabırğaları sınıq-sınıqdır. Sinəsi taxta döşəmə kimi cırıldayır. *Ailəlidir. Qatil* xeyli uşağımızı yaralayıb. Onların bəzilərinin yaşamağı *möcüzədir*" ["Ümid" (Hope), 1995].

"Müəllim, siz necə fikirləşirsiniz, onu buraxarlarmı? *Şagirdlər* də narahatdırlar. Deyirlər ki, *katibdən* də çox şey asılıdır" ["Girov" (Pledge), 2003].

In many cases, they pronounce those sounds softly, imitating the Russian pronunciation. As a result, the fact that these phonetic phenomena, which are characteristic of the film language and reflect its essence, are not expected by the film actors, disrupts the fluency and accuracy of the speech.

"The Place of Emphasis in the Language of Cinema" is the last subchapter of the second chapter. Here is detailed information about accent norms in actor's speech.

Many difficulties in the pronunciation of words and terms of foreign origin related to different fields of science and production in different mass media, stage and cinema are related to the wrong pronunciation of the accent.

In this sense, the accent is very important in the movie dialogue. *"Choosing one of the language units related to the meaning in oral speech to be pronounced louder, stronger and clearer than the other helps a lot to make the speech sound effective, artistic and*

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[26] Məmmədov, İ.O. Ədəbi tələffüz qaydalarını gözləyək: [IV buraxılış] //– Bakı: Elm, – 1985. – s. 111-114.

musical. Although a number of works on accent have been written in Turkology, as well as in Azerbaijani linguistics, there are still differences of opinion about it. Most Turkologists note that the quality of the accent is mainly strong and musical.''[27].

"Tunc Vəlinin pıçıltısı: – *Darıxma*, Nəbi qağa, *Tunc* Vəli ölmüyüb hələ..." ["Qaçaq Nəbi" (Fugitive Nabi, 1980].

"Strajniklərdən biri: - *Yeri, yeri,* çoban! Sibirin şaxtası qabırğalarına dəyəndən sonra ağlın gələr *başına*". ["Qaçaq Nəbi" (Fugitive Nabi, 1980].

From the given examples, it can be concluded that according to the tone of meaning created by the accent in the speech, in the cinema language, the most used is the excited accent, the word accent, the logical accent, the syntagma accent, and the sentence accent.

The third chapter of the thesis **"Cinema language and literary language norms. "** It is called the rules of language processing in the field of cinema. This chapter consists of five sub-chapters. The first sub-chapter is presented as follows: **"About actor's speech"**. Some scholars who study language phenomena are of the opinion that film language is a general or conventional concept and it is appropriate to speak only of "speech" in the context of the screen. Therefore, we consider it necessary to first clarify the concepts of "cinematic language" and "actor's speech" in order to avoid dual terminology.

Q.M. Maharamli says:

"For example, the expressions "book language" or "newspaper language" already have a certain content and style in science. In this sense, the combinations "story language", "cinema language", "journalistic language" or "radio language" have been used as a terminological concept for a long time and completely legitimately. However, the concept of "language" does not have the same meaning when applied to different mass media. "[28].

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[27] Dəmirçizadə, Ə.M. Müasir Azərbaycan dili [II hissə] / Ə.M.Dəmirçizadə. – Bakı: Maarif, – 1985. – 307 s.

[28] Məhərrəmli, Q.M. Televiziya dili / Q.M.Məhərrəmli. // – Bakı: Elm, – 2005. – 325 s.

Apparently, literary language is still a controversial issue in our linguistics, even in the language of cinema itself.

"Sometimes such persons pronounce a word to one or another according to the orthoepic rules of the neighboring language, and sometimes they speak by mixing shades of pronunciation characteristic of both pronunciations. Of course, the pronunciation of those who speak with such a "habit" becomes ugly. "[29].

It would be appropriate to mention here some typical examples of this disfigurement observed from motion pictures.

We can observe the general features of the actor's speech in the speech fragments presented in feature films and documentaries released in different years.

I – "*Adə,* mən neyniyim, sən Vahidsən, *ya nəsən...* xəstə kişisən, yazığım gəldi sənə, dedim gəlib baxaram, qulluq edərəm... Yoxsa qalmışdın o *matışkənin* əlində... İndi balam gül kimi oğlan da doğmuşam səninçün... Nə istəyirsən? Get bir ərizə yaz, xahiş elə, bir ev versinlər də A!... A balam o biri şairlər gündə bir ev dəyişir, arvadlarının qulağında gündə bir cüt brilyant parıldayır... Forslarından az qala cırılırlar... Kül mənim təpəmə, bu da mənim günüm... bu mənim evim... cibində də ki, siçanlar oynayır... Noldu bəs bu Xaqaninindir, kimindür onun tərcümə pulu?" ["Qəzəlxan" (Poet), 1991].

The main conclusion obtained from the studies conducted in the field of cinema language is that it is important to consider the character of the speech process on the screen in its two important aspects: Q.M. Maharramli writes: *"According to the destralinguistic and syncretic aspects, it is different semiotics during information transmission, be it fiction or documentary film. it is related to the interaction of systems, the functional character of each system, for example, in the most general way - sound and image systems. Both linguistic and non-linguistic signs are characterized within their social functions and natural characteristics. "*[30].

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[29] Dəmirçizadə, Ə.M. Azərbaycan dili orfoepiyasının əsasları / Ə.M.Dəmirçizadə. – Bakı: APU, – 1969. – 145 s.

[30] Məhərrəmli, Q.M. Televiziya dili / Q.M.Məhərrəmli. // – Bakı: Elm, – 2005. – 325 s.

Speaking activity means the set of psycho-physiological processes used by the human body to make speech, text means a written or oral work to express a specific content, or speech that forms and expresses this content, and the content of speech means a concrete thing that is formed in the human mind and expressed through speech. information must be understood.

The second sub-chapter of the third chapter is called: **"Cinema as a special field of application of literary language"**. It is noted that if we consider cinema, which is an important means of mass communication, as a set of script texts with different content, then the subject of analysis will be the specific structure of cinema data.

Each film is multi-planar in the sense of the manifestation of speech formants. As military journalist A.M. Huseynov said: *"Commentary on the movie screen and pre-thought-out text, conversation with people, direct reaction of spontaneous speakers, expert speeches in the form of oral mass speech, etc. is reflected. Sometimes the dramaturgy of a documentary film is based on the development of the thought expressed in the words of both the announcer and all the speakers. "*[31].

When talking about the functional development related to the application of the literary language in the field of cinema, it should also be noted that the creation of a new field of application for the language creates conditions for the expansion of its social functions and styles. *"The development of cinematography in our country, on the one hand, allowed the enrichment of the lexicon of our language, the expansion of stylistic and expressive possibilities, and on the other hand, the spread of literary language norms"*[32].

Cinema speech consists of the unity of written and spoken language. However, since this language exists in an oral form, the various written rules that have been formed for hundreds of years

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[31]Hüseynov, Ə.M. Kino: yuxudan reallığa / Ə.M.Hüseynov. – Bakı: Hərbi, – 1998. – 175 s.

[32] Dadaşov, A.Ə. Teatr-kino problemləri / A.Ə.Dadaşov. – Bakı: Elm və təhsil, – 2011. – 328 s.

lose their importance here and obey the rules of oral speech in the cinema.

The sub-chapter of the third chapter entitled **"Cinematic text: language and reality"** says that the concept of text in cinema greatly expands its traditional, classical limits. On the one hand, this determines the style of any film, and on the other hand, it determines the journalistic nature of the screen text.

"The text in the cinema is no longer considered only as a word art, or as a fragment of it, or even only as a sequential arrangement of signs that make up a single semantically exhausted work. Now it is also understood as a global phenomenon, referring to the whole surrounding world. To talk about how the world is understood and "read" as a system of signs means to talk about a profound text that is infinite in its meaning. " [33].

The text of the cinematography is based on the words included in the vocabulary of the live spoken language. Fiction based on spoken language has its own language, its own code. *"When opening a poetic text written in Azerbaijani using the dictionary and grammar of the Azerbaijani language, the meaning obtained will be the literal meaning of the sentences, while the real poetic meanings accumulated in them will remain unknown"*[34].

Thus, the text is created due to the new poetic meaning of the words used in their original semantic meanings in the spoken language, as a result of which, according to N. Mehdi, the poetic language moves away from the spoken language.

In the article "Poetic Cinema", Pazolini connects the concept of poetic language in cinema with the concept of "unmediated speech", or rather, "unmediated speech that does not have its own" and notes that the emergence of technical traditions of poetic language is related to a special form of unmediated cinematographic speech that does not have its own.

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[33] Hüseynov, Ə.M. Kino: yuxudan reallığa / Ə.M.Hüseynov. – Bakı: Hərbi, – 1998. – 175 s.

[34] Kazımzadə, A.Ə. Azərbaycan kinematoqrafçıları: [V buraxılış]/A.Ə.Kazımzadə. – Bakı: Tərəqqi, – 2013. – 310 s.

Let's pay attention to the opinion of film critic A.M. Huseynov:

"The subjective view of reality is the quality that cinema derives from poetic speech. It is worth noting that every creative example with a subjective view is the result of the individual-subjective attitude of the creative person to the applied life material. For example, a young, pretty woman begging on the street can become a different type of art fact, depending on the nature of different approaches to that event." [35].

Kinosemioticians divide the semantic field of cinema into two parts: the level of denotation according to iconic signs and all additional meanings. *"The main issue in the study of the language of cinema is to reveal the nature of the relations and relations between the expressive structures and the expressed objects."* [36].

Let's turn to examples of concrete screen texts. Excerpt from R. Rza's poem:

Aydındır şeirin dili,
İstəyirsən sevincdən,
İstəyirsən qəmdən yaz.
Elə aydındır bu dil
Nadan yüz yol oxusa,
Yenə bir şey anlamaz.

In this example, since the content is based on the direct lexical meanings of the words, the semantic field of the used words and images lacks a metaphorical, subjective tone. The lyrical hero talks about the clarity of the poem with extremely clear, transparent images: the language of poetry is incomprehensible only to the ignorant.

The fourth sub-chapter of the third chapter called "Importance of Poetic Text" is dedicated to the mentioned topic.

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[35] Hüseynov, Ə.M. Kino: yuxudan reallığa / Ə.M.Hüseynov. – Bakı: Hərbi, – 1998. – 175 s.

[36] Hüseynov, Ə.M. Kino: yuxudan reallığa / Ə.M.Hüseynov. – Bakı: Hərbi, – 1998. – 175 s.

The famous Russian writer and historian Y.Tynyanov, referring to his scientific notes on separate texts, as well as the deformation of reality in the art of photo studies, the unity and proportional relations between objects in the photo frame - in an environment separated from reality, came to the conclusion that screen texts are the most it is very close to the poem, completes its structural features.

In this experiment, the situation of the word outside the level of poetic speech was indirectly equated with the situation of the reals and their images that have not entered into a syntagmatic relationship with each other.

Let's pay attention to the following comparison in R. Rza's poem:

Çıxacaq yollara çiçəkli qızlar,
Nə baxmağa güc var, nə göz yummağa.
Nə çiçək verməyə bir kimsəmiz var,
Nə bir kimsəmiz var çiçək ummağa[37].

The artistic information conveyed in these four stanzas - the images formed in the size of four stanzas are heard, but they have an incomplete effect: the reasons why the lyrical hero does not have the strength to look at the girls with flowers and not to look at them, the reasons why he does not have a person to give flowers and hope for flowers are not clear. Of course, because these verses are outside the general poetic space of the poem, they are not related to other images.

When film theorists talk about the interactions between screen art and fiction, they have also touched on the montage aspects of manipulation in the text and screen works created with artistic words. However, the analyzes were carried out mostly in the context of prose.

"In our opinion, in the comparative analysis of cinema and poetry, it is of great importance to clarify the film and poetry in terms of montage

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[37] Rəsul, Rza. Vaxt var ikən / Rza Rəsul. – Bakı: Gənclik, – 1972. – 345 s.

poetics. First of all, because the montage principles of epic thinking contain the laws of organization of relatively large units of the text. "[38].

For another comparison, let's recall the prologue of the film "Ordinary Fascism", constructed by the method of attraction montage. Small children draw various pictures on the asphalt with chalk: one draws a picture of a cat, another a picture of a flower, a third a picture of his mother. Their faces are full of happiness and good fortune, their lips are smiling, their faces are bright. The following shots, which are interspersed with these shots with the method of attraction montage, make the viewer truly unshakable. happy children again, their joy, laughter...

Let's pay attention to the opinions of military film critic A.M. Huseynov:

"If we take the individual phases of a process as closely related elements of the general meaning context of that process, we witness that the method of cross-editing in the film has the same structural principle as the cross-rhyme structure in poetry. After this montage, the language of the cinema becomes a little smoother, the pronunciation rules are normalized."[39].

Apparently, the film is enough to bring the language of cinema into analysis.

The movie novella "Rivals" directed by T. Bekirzade is a lyrical comedy about the somewhat sad and somewhat funny relationships of the sellers who work in the beer shops located opposite each other on the street. At the most intense moment, when the bowls of patience are filled and the sharpest words gathered on the tip of the tongue are about to erupt like a volcano, the characters recite poetry in the style of a pub. They not only sing poetry, but even enter the square and dance. We witness an interesting, modern version of street-square performances, and the simple language of the pub captivates the audience:

"Ay kişilər, yayda isti düşəndə,

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[38] Hüseynov, Ə.M. Kino: yuxudan reallığa / Ə.M.Hüseynov. – Bakı: Hərbi, – 1998. – 175 s.

[39] Hüseynov, Ə.M. Kino: yuxudan reallığa / Ə.M.Hüseynov. – Bakı: Hərbi, – 1998. – 175 s.

Bu istidə səhər-axşam bişəndə,
Tər içində tramvaydan düşəndə,
Pivə düşər, hər kişinin yadına,
Pivə çatar hər kişinin dadına..." ["Rəqiblər" (Rivals), 1985].

"On issues of speech culture" is called the fifth subchapter of the third chapter. In encyclopedic literatures, the concept of culture, which is usually understood as a set of material and spiritual resources acquired and created by mankind in the field of labor, social and spiritual life, has a unique linguistic aspect, which is expressed in expressions such as language culture, speech culture, oratory art, and writing culture. manifests. *"For example, the most important feature of documentary television films is that they not only give the viewer knowledge in any specific field, but also help to increase their general worldview and eliminate their doubts about this or that problem."* [40].

In fact, the lines of interaction and contact between language and culture are quite diverse and colorful. The most important of them is that, as well as closely assisting the enrichment of the language, its consistent evolution, development and progress, it acted as the main factor in the formation of the spiritual wealth and values, which are the most important source of enrichment of the language and culture, and in incorporating them into the social experience.

"Just as culture expresses and contains its most characteristic qualities in language, in its turn, language itself acts as a cultural event as a whole. This aspect of the issue makes it necessary to bring the problem of speech to the research from the point of view of the concept of culture, to investigate and reveal the signs and manifestations, characteristics and uniqueness of cultural speech." [41].

Language is always material. And speech can perform its task in the form of units with real, material qualities.

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[40] Xudiyev, N.M. Radio və televiziya dili / N.M.Xudiyev. – Bakı: Azərnəşr, – 2004. – s. 305.

[41] Abdullayeva, T.S. Sənət düşüncələri // – Bakı: Mədəni maarif, – 2008. – № 8, – s. 54-58.

"We all strive to speak beautifully, to speak meaningfully and thoughtfully. We want our speech to attract everyone who listens, everyone listens to us and everyone is influenced by our speech. But it is also true that very few people are lucky enough to be Demosthenes or Cicero in life."" [42].

In general, for the development of speech culture, the possibilities of cinema, like radio and television, should be used more actively.

There are many examples of TV movies. The television films "The moon landed on my window" (1993), "For the house, for the family" (1995) are noteworthy in terms of following the norms of literary language.

"Buzovna... Abşeron torpağının zümrüd bir guşəsi. Mavi Xəzərli. Ab-havalı. Adamları da safdır. Təbiəti, torpağı kimi.

... Budur, özül atılır, ev tikilir, deməli, yeni bir ocaq yaranır, ailə isinir... [Televiziya filmi: "Mavi Xəzərin sahilində" (TV movie: "On the shores of the Blue Caspian")1995].

The documentary television film "Healing Hands" (1992) can be considered exemplary in terms of language and style, as well as the use of figurative expressions. Here, it is clearly felt that the presenter and the screenwriter work responsibly on the language of the text.

Many such examples can be cited. The artistry and imagery in this series of films arouses interest in the audience, makes the language of television films more alive, and creates sincerity in its language.

In the process of speech flow, the following requirements must be taken into account: a) fluency of speech; b) richness of speech; c) purity of speech; ç) brevity of speech - laconism; d) logicality of speech.

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[42] Abdullayev, Ə.Z. Nitq mədəniyyəti və natiqlik məharəti haqqında /Ə.Z.Abdullayev. – Bakı: BDU, – 1968. –123 s.

The speeches of various film actors are usually based on monologue speech. A monologue speech, first of all, should attract attention with its fullness of thought and simplicity of form.

"Monological speech, speech technique - timbre, tempo, tone, pause, intonation, rhythm, etc. must be under the strict control of the film actor"[43].

The fourth chapter of the thesis is **"Syntax of Cinematic Language. Stylistic-semantic features"**. The chapter consists of five sub-chapters. **"Processing syntactic units"** is the first subchapter of the chapter. As the name suggests, the subchapter deals with the processing of syntactic units.

Scientific works have been written and analyzed in Azerbaijani film studies, related to theme, genre, style problems, screen artistry, screen journalism in a broad sense, stylistic diversity in the director's work, various problems of cinema and its proximity to theater poetics, the poetics and theory of television, the history of telefilms and the uniqueness of style. . However, from the point of view of linguistic science, the language problem of film works has been left out of scientific research, and stylistic principles have not been the object of extensive research. Professor I.A. Rahimli:

"Like all areas of the film language, various ideas and opinions about the processing of syntactic units, as well as the syntax of the film language, should be brought to the fore. It is known that the written literary language of Azerbaijan and its oral manifestation differ in some cases. Intonation, emphasis, facial expressions and gestures of film actors, decoration of the shooting pavilion make communication in oral speech extremely easy. " [44] . If the cinematographer conveys his idea to the reader only with words, sentences and signs, the actor's possibilities are wider. He conveys the writer's idea in several sentences to the audience even in one sentence with the help of speech technique. In this respect, the

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[43] Dadaşov, A.Ə. Ekran dramaturgiyası: mövzu, struktur, üslub, janr/A.Ə.Dadaşov. – Bakı: Maarif, – 1999. – 192 s.

[44] Rəhimli, İ.Ə. Aktyor ömrünün dolayları / İ.Ə.Rəhimli. – Bakı: Yazıçı, – 1998. – 142 s.

speech in the syntax of the movie actor is concise, effective, emotional and pleasant. Let's turn to examples:

1. *"Yəqinləşdirmək istəyirəm ki, biz ondan əvvəl tanış olsaydıq, siz mənə gələrdiniz?"; "O zaman mən öz namizədliyimi irəli sürə bilərəmmi?"* 2. *"Qardaş qızı, mənə yox də... Əgər sənin o oğlana könlün olmasaydı, dünya dağıla nişanlanmazdın". "Qız, dayan, mənə yox də! Səni zorla nişanladılar?!"* ["Torpaq. Dəniz. Od. Səma" ("Land. Sea. Fire. The sky"), 1967]. In the first one, one of the components of a complex sentence is shortened and becomes a simple sentence. The writer expressed the idea in 7 words [*"Yəqinləşdirmək istəyirəm ki, biz ondan əvvəl tanış olsaydıq"*] (I want to make sure that if we had met before), the actor expressed the idea more easily and in a shorter time by saying "then I" ("o zaman mən") in only three words. The language units used by the movie script in a complete sentence should be saved and spoken in a language that the audience can easily understand. In the second example, with the help of the preceding sentence ["Girl, stop, not to me!"] (*"Qız, dayan, mənə yox də!"*) replaces the idea expressed by the components of a complex sentence with one simple sentence. "Did you get engaged by force?" (*"Səni zorla nişanladılar?"*) Unlike written speech, the actor can convey the idea expressed in complex sentences in one or two words with the help of intonation. This situation is more typical for the language of cinema. Professor Q.M. Maharramli says:

"Of course, we can say that there is no need for complex sentences in the language of cinema. Or a complex sentence is not used in the language of cinema. In some cases, complex sentences are also used in the cinema language, but here, in order to make pronunciation easier, such sentences are simplified and adapted to the language of cinema and spoken language. "[45].

Despite the fact that the playwright expresses his opinion in the text in the form of two independent sentences, the meaning relationship between these sentences makes the film actor to pronounce the first sentence with a subordinate complex sentence,

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[45] Məhərrəmli Q.M. Televiziya dili / Q.M.Məhərrəmli, – Bakı: Elm, –2005. –325 s.

with a rising tone, and the second with a falling tone. *"In pronunciation, saying the components of a complex sentence separately (that is, in the form of a simple sentence) both takes a lot of time and disrupts the flow of speech. The actor naturally says the first component with unfinished and the second with finished intonation. "* [46].

1. Example.: "Mila! Bəs sən bunları hardan bilirsən?! Bəs sən, buları haradan bilirsən, Mila?!." 2."O... Məlahət xanım! "Madmazel" Kəmalə nə gözəl xanım olmuşdur"..Oy! "Madmazel" Kamalə xanım!" 3."Musiqini anlamıya-anlamıya Kəmaləni yaman tərifləyirsən!"Bəs siz nə üçün musiqini anlamaya-anlamaya Kəmalə xanımı tərifləyirsiz?" ["Taleyin sınağında" (In the taste of fate), 2017].

We can see from the examples that the artificiality and rhetoric present in the written speech have been eliminated. In oral speech, the dramatist's sentences are grated. The actor says the speech at the end of the sentence to increase the emotionality, which reinforces the meaning. As a result, the question sentence is combined with an exclamation. Since there is no need, words fall out of the flow of speech. The logical emphasis falls on the words *"haradan"* ("from where"), "Mila". Speech sounds more meaningful, fluid and musical. As it is said sarcastically and with emphasis, the "i" sound in the word is lengthened.

"During the filming, the director should consider the voice of the actor when dividing the roles. Cinema should complement the actor's talent, voice, and selection of language units, otherwise the word will lose its impact."[47].

Sometimes "ki" is used in the language of cinema. Ex.: *"Mən sizə tamaşa edirdim. Siz tül pərdə arxasından mavi işıqda o qədər gözəl görünürdünüz ki". Siz pərdə arxasında o qədər gözəl görünürsünüz. "Lakin onu da bilin ki, mən heç bir zaman öz ərimə xəyanət eləmiyəciyəm* ["Uşaqlığın son gecəsi" ("Childhood's Last Night").

[46] Axundov, A.A. Televiziya və radionun xalqın nitq mədəniyyətinin inkişafında rolu: [IV buraxılış] // – Bakı: Dil mədəniyyəti. – Elm. – 1985. – s. 80-85.
[47] Babayev, A.Ə. Kino sənətinin təməl daşı / A.Ə.Babayev. – Bakı: Azərnəşr, – 1999. – 249 s.

1968]. The conjunction "ki" falls in the subordinate compound sentence: *Bilmək istərdim ki, biz onnan əvvəl tanış olsaydıq, siz mənə gələrdiniz?" Bilmək isdərdim, əgər biz onnan əvvəl tanış olsaydik, siz mənə gələrdiz?* [Telefonçu qız ("Telephone Girl"). 1962]". Uşaqlığın son gecəsi" ("Childhood's Last Night") [1968], "Sən niyə susursan" ("Why are you silent?") [1966], "Bir cənub şəhərində" ("In a Southern Town") [1969], "Şərikli çörək" ("Shared bread") [1969], "Əhməd haradadır" ("Where is Ahmed") [1963], "Mən mahnı qoşuram" ("I add a song") [1979] in his films, sometimes the actor pronounces the message of the sentence very briefly, either due to lack of breath or depending on the situation, in a way that can only be understood with the help of the situation. *"Sometimes the parts of the sentence are shortened because the idea is known in dialogic speech"* [48]. We come across such cases in the colloquial language as well.

Apart from all this "Qızıl uçurum" ("Golden Abyss") [1980], "Telefonçu qız" ("Telephone Girl") [1962], "Sən niyə susursan?" ("Why are you silent?") (1966), "Sevil" ("Sevil") [1970]", "Alma almaya bənzər" ("Apples are like apples") [1975], "Skripkanın sərgüzəşti" ("The Adventure of the Violin") [1972] and there are noticeable differences in the language of other film scripts in terms of ways of expressing ideas through written speech. In the language of cinema, some forms of expression in the text change according to the situation, and are replaced by fixed forms of expression in speech:

"Niyə elə deyirsən, ata! "Nə danışırsan ata".
Nə əcəb maşını özün sürməmisən?
"Səlim dayı (Sənnən nəəcəb) maşını özgə adama vermisən sürməyə?"
Sabahınız xeyr, Gülçin xanım! "Salam, Gülçin xanım!"" ["Küçələrə su səpmişəm" ("Splashing water onto the streets"), 2004].

When Movsumzade finds out that her daughter loves Akif, she regrets it. He humbly says that the girl did not wrongly go with Akif,

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[48] Abdullayev, N.Ə. Orfoepiya və orfoqrafiya təlimi məsələləri // – Bakı: ADPİ, – Bakı, – 1985. s. 24-27.

that she suffered in vain on her father's path, and that she is not worthy of any sacrifice: "I am not worthy of any sacrifice! Gulchin protests to him and says: "What are you talking about, father!" "In our opinion, this form of expression is 'Why do you say that, father!' would sound better in form.

Film critic A.A. Kazimzade's attitude: *"It is sometimes impossible to say the word playwright as it is everywhere. Such is the communication style of the language of cinema. The actor gives life to the work with intonation, accent and interjections, phrases, exclamations, facial expressions, gestures, movements and so on. "*[49].

Sometimes the situation forces the actor to say the forms of expression of the thought according to the situation. This leads to the weakening of the rulings. When Dara brings her mother's hat to her, if she says "no need, no need", this is not normal. But if he said, "My daughter, put the hat in its place," it would sound natural. It turns out that in dialogic speech, the words and sentences expressing the attitude to soften the sentence are expressed either before or after the speaker. The actor speaks very dryly. The audience cannot believe that the conversation is between mother and child. Although Jivka is a negative image, the speech of mother and child should be different from the speech of strangers.

In the second sub-chapter of the fourth chapter called **"Semantic structure of the text"**, the script text is based on the words included in the vocabulary of the spoken language. F.M. Aghayeva says: *"Fiction based on spoken language has its own language, its own code. When opening a poetic text written in Azerbaijani through the dictionary and grammar of the Azerbaijani language, the meaning obtained will be the literal meaning of the sentences, and the real poetic meanings accumulated in them will remain unknown. "* [50].

Thus, the new poetic meaning of the words used in their original semantic meanings in the spoken language of the text, in N.

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[49] Kazımzadə, A.Ə. Kinooperator Kənan Məmmədov / A.Ə.Kazımzadə. – Bakı: Mütərcim, – 2010. – 272 s.

[50] Ağayeva, F.M. Danışıq dilində leksik və sintaktik vahidlər / F.M.Ağayeva. – Bakı: ADU, – 1988. – 77 s.

Mehdi's words, *"...as a result arises due to the departure of the poetic language from the spoken language"*[51]. The researcher takes another semantic event as an analogy to refine the spoken language, draws attention to the connections between the film language and reality, and refers to the opinion of the famous Italian director P. Pasolini that *"the sign fund of the film language, its vocabulary is a typical object of the society to which the film belongs and events"*.

"Words in written and oral speech are the sign of certain referents, so the words in the cinema have the same semantic status"[52].

A.M. Huseynov says:

"Subjective view of reality is the quality that cinema derives from poetic speech. It is worth noting that the subjective view, every creative example presented is the result of the individual-subjective attitude of the creative person to the material of life addressed. "[53].

Thus, we came to certain conclusions about other aspects of the relationship between the two art types by comparing the semantic shades of the elements that make up the text.

One of the representatives of Turkish film art, well-known director Özen Nejat, has an interesting opinion:

"It is known that the concepts of poetics, poetry, and lyrics have undergone certain quality changes throughout the development of the art of words. For example, while lyrics are a specific way of reflecting reality, poetry is a special type of artistic speech organization, and poetry is one of its forms, at one time both poetry and poetry were identified with the concept of lyrics. "[54].

The Russian theorist E. A. Dobin in his book "Поэтика киноискусства" published in 1961 made the experimental and

[51] Niyazi, Mehdi. Orta əsrlər Azərbaycan estetik mədəniyyəti / Mehdi Niyazi. – Bakı: İşıq, – 1985. – 111 s.

[52] Пазолини, П.П. Поэтическое кино / П.П.Пазолини. – Москва: Искусство, – 1974. – 269 с.

[53] Hüseynov, Ə.M. Kino: yuxudan reallığa / Ə.M.Hüseynov. – Bakı: Hərbi, – 1998. – 175 s.

[54] Özen, Nejat. Sinema Sanatına Giriş / Nijat Özön. – İstanbul: Agora Kitablığı, – 2008. – 204 s.

theoretical achievements of the above-mentioned cinema schools the subject of sharp criticism and came to the following conclusion: "It is generally incorrect to divide cinema into "poetic" and "non-poetic" types. "[55].

Prose and poetic division of the cinema is conditioned not by the quantity and intensity of application of these two types of thinking, speech-specific elements, but by the aesthetic function they perform in the structure of the film. Film critic A.M. Huseynov: *"In the text of the poem, we first associate the semantic relations between the signs and the objects and qualities behind them, but the text of the poem does not end there. In the poem, let's say that from the moment the sun begins to "cool down" or "laugh" the second - invisible side of the text emerges"[56].*

The prominent French scientist R. G. Barthes wrote in 1971: *"Contrary to the concept of ``work'', which was explained by Newton's categories and proved itself for a long time, a new object was needed. This object is text"[57].* According to Barth, if a work is a physical object, for example, a book, then it is not correct to understand the text as any object. It appears as a "methodological field". The text cannot be taken by hand, it reaches us only in the language. Text can be felt only in action, in the process of its creation.

For example, the film "Arshin Mal Alan" cannot be classified as a poetic film. However, in this film, the original cinematic metaphor was used several times. Let's remember the scene where Sultan Bey and Vali help each other and try to pull the sword out of its scabbard. Here, the type of image whose metaphor is reflected has been successfully used, and solid information has been conveyed about the moral landscape of the period associated with the sword.

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[55] Добин, Э.А.Поэтика киноискусства / Э.А.Добин. – Москва: Искусство, – 1951. – 406 с.

[56] Hüseynov, Ə.M. Kino: yuxudan reallığa / Ə.M.Hüseynov. – Bakı: Hərbi, – 1998. – 175 s.

[57] Барт, Р.Г. Третий смысл: Строение фильма / Р.Г.Барт. – Москва: Радуга, – 1984. – 210 с.

At such moments, it is appropriate to recall an episode from the film "Night without a Shore" as an example of the destructive function of the accompanying word. This episode describes the arrest of one of the victims of the repression of the 1930s. When the Chekists hurriedly took the victim out of his house at night and put him in a carriage, his hat fell off his head. A man can't find his hat in the dark. The Chekists reassure him: "It's okay. You won't need a hat anyway."

Shamil Mahmudbeyov was one of the directors who used metaphorical language tools in Azerbaijani cinema. There are some impressive scenes in his movie "Shared Bread". The little girl wants to have fun and play, but she doesn't have a doll. He ties his scarf to the "head" of the water faucet in the yard, then draws eyes and eyebrows on it with charcoal. The nose of the "bride" is too long, so it does not satisfy the interests of the girl. He is looking for a new entertainment, this time he bends his leg, draws the eyes and eyebrows of the new "bride" with coal on his knee, ties his scarf on her head and swings his leg to play a lullaby to his "bride".

Let's analyze an episode from the film to justify our opinion:

The film contains shots of German prisoners walking through the central streets of Baku. The director presents the gloomy faces of the captives, and sometimes the eyes of the inhabitants expressing surprise, curiosity and hatred, using the montage method. Here, perhaps, a mother who lost her son in the war, with a thousand expressions in her eyes, hugs her young daughter to her chest as if protecting her from danger.

"We can consider these scenes as one of the most successful on-screen expressions of the idea of ending the war, not only in Azerbaijan, but in general in world cinema. Directly referring to the image of mobilization for war, it is possible to get the opposite effect in connection with the direct meaning of water, water becomes the baiskar of the lost childhood of an entire generation - the last chord

of the judgment cut to war, the return of the lost serves the idea of restoration."[58].

The moment when the heroes of the movie "Birthday" - Ali and Mustafa are happy as human beings - is the moment when they sing.

Ali, like Asmar, is looking for the past, the place he lost, and wants to reunite with it. However, unlike Asmar, he strives to restore that place with the warmth, virginity, beauty, and poetry of the relationships there. Bayram - Ali's reunion with the poetry of the past does not happen. It's true, unlike "The Day Gone", "Birthday" has no measure of time, it only moves forward.

From the researches of film critic A.A. Dadashov: *"In the film "In a Southern City" directed by Eldar Guliyev, the generalized image type of cinema metaphor, as well as cinema symbols, were successfully used. Since these tools are applied as a way of expressing the idea of the film, the author's concept in a more figurative way, they have become successful language materials in the film."*[59].

The symbolic content of the object was used in the resolution of the Gochular-Sarvar conflict in the film "O olmasin, bu olsun" directed by Huseyin Seyidzadeh. They are preparing to shoot at Sarvar, but from Sarvar's calm face and composure, one can feel that he has a weapon for defense that the Rams do not know about. What is this weapon good for? The whistle used by the Garadavoys. Film critic A.A. Dadashov:

"A watch is one of the items that often become the subject of images from various screen works. Most of the time, they use the clock for its practical function, i.e. to indicate the measure of time. However, depending on the structure of the episode, this ancient object can also perform in symbolic content that serves

[58] Kazımzadə, A.Ə. Azərbaycan kinematoqrafçıları:[IV buraxılış]/A.Ə.Kazımzadə. – Bakı: Tərəqqi, – 2013.– 282 s.
[59] Dadaşov, A.Ə. Rejissorluğun üslub problemləri / A.Ə.Dadaşov. – Bakı: Elm və təhsil, – 2010. – 244 s.

to express different shades of meaning."[60]. In the film "For the law", we come across different layers of meaning created by him in 3 contexts. The watch that Galosh gave to Züleykha serves the function of fulfilling a person's ordinary needs. At the same time, the watch is a means of protection for Galosh, and a symbol of disgrace and stain for the Mehman.

In general, the small number of directors who raised the film to the level of poetic speech in Azerbaijani cinematography has a paradoxical effect against the background of the fact that poetry has long played a leading role in our national literary thinking. *"For the sake of justice, let's say that the writer Anar created an interesting screen version of "Dade Gorgud" as a screenwriter. Without going into details, let's say that this interpretation had a clear idea-artistic direction and a corresponding, complementary artistic solution concept"*[61].

One of the films in Azerbaijani cinematography that stand out due to the closeness of the language to the poetic language is "Land Sea. Fire. Ther sky" movie, directed by Shamil Mahmudbeyov based on Anar's script. Even the name given in the film can be perceived as a code of the poetic beginning in its structure. The four most important attributes of the existence of the world - the four elements - are really taken as objects of poetic research in this screenplay. The author expresses his views on life, the meaning of life, human happiness, and literary values in human destiny in general, on the level of attitude to these four elements.

The expression of a person's inner world - his feelings, emotions, thoughts, impressions through the screen language is of urgent importance in modern cinema aesthetics. The famous Soviet theater and film director S.I. Yutkevich: *"The manifestation of the inner-spiritual world in concrete and material form on the screen is rightly one of the biggest paradoxes of modern cinema. When the text of the film is constructed entirely with reference to subjective*

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[60] Dadaşov, A.Ə. Teatr-kino problemləri / A.Ə.Dadaşov. – Bakı: Elm və təhsil, – 2011. – 328 s.

[61] Hüseynov, Ə.M. Kino: yuxudan reallığa / Ə.M.Hüseynov. – Bakı: Hərbi, – 1998. – 175 s.

perception, the issue becomes even more complicated, it becomes much more difficult to separate the boundaries of the subjective space and the objective space created in subjective perception."[62].

The names of the films "Mild Toothache" and "Other Time" made by the director Huseyn Mehdiyev based on the scripts of the poet R. Rovsha can be understood as a code for the poetic dimensions in their structure. In these films, which are considered to be the last successes of Azerbaijani cinema, the poetic expression of thought is manifested as the dominant quality of H. Mehdiyev's already formed and stabilized style.

The poetic content of the phrase taken as the title of the film in "The pain of a milk tooth" has become the object of slander. Little Karim, suffering from the pain of the last milk tooth in his mouth, is actually suffering from the cleanliness of his childhood world, and in this sense it is interpreted as the pain of a milk tooth.

The film "Other Time" talks about the critical moments of parent-child relations. One of those moments that usually people don't think about them. The young, beautiful, talented Leyla falls into such a circle of those relationships at the challenging and demanding time of her life that the need to repay her parental debt, not to leave her alone in the most helpless moments of her life, becomes the spoils of her happiness and the right to live her own life.

The events in "the Bat" film take place against the background of the relationship between Turan, a young girl who throws off her headscarf and runs away from home, with Nuru, an art critic who sees the world from the darkness of a movie theater, who considers animating the inanimate and killing the living as a sin. The author took these two heroes as a symbol of concepts that are opposite to each other and also complement each other somewhere, and condition their coexistence.

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[62] Юткевич, С.И. Время поисков и свершений. В кино: Французской киномысли // – Москва: Искусство, – 1943. – с. 201-207.

It is safe to say that "The Bat" is an aesthetic film whose language is highly coded, where the sequence of sound works as well as the sequence of images.

In one of his interviews, the director A.A. Kazimzade said about the plot, theme and idea of the film: "The repetition of two words three times with different conjunctions accurately characterizes my film:

as plot - death in cinema, as subject - death from cinema, as idea - death of cinema"[63].

Later, while analyzing the film "Bat", A.A. Kazimzade notes that these motifs express the tragic state of the modern socio-cultural situation - the incompatibility of a beautiful but dead culture, a living but disgusting reality.

The third subchapter of the fourth chapter is called: **"Syntagmatic style as one of the main categories of syntax."** In this subsection, it is said that the phenomenon of syntagm is of special importance in oral speech, as well as in the language of cinema, in conveying the idea to the audience and the listener more accurately and easily. In Russian linguistics, there is a difference of opinion about the clarification of this problem and in which branch of linguistics it should be studied. We find the term syntagm for the first time in the works of Ferdinand de Saussure in European linguistics, and in the works of I.A. Beaudoin de Courtenay in Russian linguistics. I.A. Beaudoin de Courtenay opposes syntagma to lexeme, that is, relative and internally connected form and meaning system in the language. A group of linguists - L.B.Sherba, M.I.Matusevich and others mention the syntagm as a phonetic-syntactic event. V. V. Vinogradov and his supporters include it in the syntax.

Yusif Seyidov shows that: "...syntagm cannot be attributed to phonetics as it is made up of words . " [64].

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[63] Kazımzadə, A.Ə. Azərbaycan kinematoqrafçıları:[V buraxılış]/ A.Ə.Kazımzadə. – Bakı: Tərəqqi, – 2013. – 310 s.

[64] Seyidov, Y.M. Azərbaycan ədəbi dilində söz birləşmələri / Y.M.Seyidov. – Bakı: Maarif, – 1970. – 340 s.

M.I. Matusevich objects to the different names of the term "syntagma" by some linguists and writes: *"Some phoneticians call syntagma" suitable speech units", "speech fragments" (отрезки речи) or "breath groups", which is not convincing. . Because you can really breathe after the syntagm"*[65]. M.I.Matusevich, sharing L.B. Sherba's opinion, shows that this term can overshadow the semantic and syntagmatic aspect of that concept.

Film actors who follow the orthographic norms of our language separate the words related to that idea in the piece into syntagms and pronounce them correctly with a logical emphasis in order to further increase the impact of this or that idea. For example:

Ağlayan o deyil... //mənəm, /qızım/mən/
Bu/ bir xatirədir keçən günlərdən...//
Qoy bütün kainat eşitsin /bunu/
Bir qəlbin min oxla vurulduğunu// [S.Vurğun. Seçilmiş əsərləri (S. Vurgun. Selected works)].

The artistic beauty and impact of the film actor's speech has increased as this piece is correctly divided into syntagms and said with a logical accent.

K. O. Stanislavsky, talking about the importance of syntagm, wrote: *"When reading a book, take a pencil in your hand, divide what you read into speech beats. Put these in your ears. There is another practical importance of reading the sentence in speech beats: it helps the process of excitement itself. "*[66].

In syntagms, one of the words is always said with a special emphasis, and the remaining ones mainly explain that word, are united around it, each syntactic group is concentrated around the main and secondary members in the sentence, it consists of mubtada, news and designation groups. E.g.: *"I also declare to you that my daughter Gulchin will not go anywhere from here!"* ["Romeo is my neighbor", 1963].

[65] Матушевич М.И. Современный русский язык / М.И.Матушевич. – Москва: Искусство, – 1976. – 391 с.
[66] Станиславски, Е.И. Избранные сочинения / Е.И.Станиславский. – Москва: Вести, – 1989. – 349 с.

In multi-syntagmatic sentences, the emphasis in the first phrase is usually raised, and in the last phrase, it is said with a falling tone, which creates a variety of intonation in the sentence. It is possible to work on this more in R.T. Erdogan's speeches. For example: *"I don't want you, who have been separated from your wife and children for years,/ have been dozing day and night on horseback/, whose hearts are full of pain// on these painful roads/ to grow old and lose you!///"* ["In the Kingdom of Oil and Millions", 1982].

In *"Axırıncı aşırım" [1970], "Bizim Cəbiş müəllim" [1969], "Bir cənub şəhərində" [1969], "Dörd bazar günü" [1975], "Romeo mənim qonşumdur" [1963], "Dağlarda döyüş" [1967]* and in other films, the division of the flow of speech into meaning groups in polysyntactic sentences does not always correspond to stress marks. Because the words in the sentences usually receive a logical emphasis depending on the general meaning of the text and become the performer of the main meaning..

"Syntagms can consist of one or more words or groups of words." Depending on the meaning, syntagms are formed from both single words and groups of words, and such groupings are fluently pronounced as a whole word in the speech of movie actors.

Meaning breaks up when there is a break between the parts of the phrases that make up the syntagm. Ex.: "Mənim gözümün ağı-qarası bircə balama həsrət qoymağ / ist(i)yirlər!// ["Ulduz", 1964].

"Akifah: - If you want to go to the village, go!" ["Cherry" tree, 1971]. Here, after the word "my", the actor makes an inappropriate pause in the film, which leads to the fragmentation of the syntagm, the illogicality of the sentence, and has a bad effect on the expressiveness of the speech.

In the Azerbaijani language, members of the same gender form a syntagm separately. Repetition of homonyms in syntagms also reinforces meaning. For example: *"Çürü(x') fəlsəfədir! Yer üzərindəki sonsuz gözəlliklər, sevgilər, nifrətlər, arzular, həyəcanlar yalnız bir növ (ö)lad yetirmə(y)çün ola bilməz!"* ["Arxada qalmış gələcək" ("The Future Left Behind"), 2005].

Let's pay attention to the opinion of Professor G.M. Maharramli:

"The movie actor lists each of the members of the same gender in the sentence and pronounces it with a logical emphasis. Due to the accent, the tone in these words continues at a certain level and falls on the last accented syllable. Thus, the continuation of the tone at the same level in all members of the same sex allows the speech to sound more emotional and expressive. "[67].

In oral speech, the actor's sometimes incorrect segmentation of phrases causes logical errors in speech. *"Xahiş edirəm bu sağlığa özünü də əlavə edəsən! Sən elmimizin səhərisən". "Yenə nolup, ürəyin belə kövrəlip?!" "Uşaxlıxdan sənnən gizlin bir sirrim olmamışdı"* ["Sabahın elçisi", 2010] ("Please add yourself to this health! You are the dawn of our science." "Nollup again, is your heart so fragile?!" "I have never had a secret from you since I was a child" ["Tomorrow's Messenger", 2010]). Depending on the place in the film script, the division of the sentence into such non-normative phrases hinders the flow of speech.

At the fourth sub-chapter called **"Aesthetic and Poetic Features"** of the fourth chapter called **"Style in the Syntax of the Cinematic Language"** it is said that fiction literature played an important role in transforming cinema, which was initially created as a mechanical recording of reality by protocol method, into an art phenomenon with its own language and means of expression.

"At that time, I made the first attempts in the direction of comparative analysis of film art and literature, especially poetry "[68].

However, the proposed theses were the results of different approaches to the problem of the relationship between cinema and poetry. Y.M.Tynyanov considered these relations only at the level of the structure of the text in his article "Basics of Cinema". V. Shklovsky approached the issue from a formal point of view and put forward the concept of cinema, which is similar to poetry in terms of technical means of expression.

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[67] Məhərrəmli, Q.M.Televiziya dili/Q.M.Məhərrəmli. – Bakı: Elm, – 2005. – 325 s.
[68] Гриффит, Д.У. Немое кино / Д.У.Гроффит. – Москва: Искусство. – 1965. – 221 с.

A similar process was going on in parallel in French cinematography. In the same years, representatives of the "avant-garde cinema" movement actively searched for the enrichment of the film language, conducted experiments, and came up with original, bold, theoretical theses.

The famous screenwriter R.Ibrahimbeyov says: *"I call any aspects of things, beings and spirit that reproduce their spiritual qualities with cinematographic creativity photogenic."*[69]. French film director Louis Delluc expresses his opinion in one sentence: *"I accept my theory as a normative statement."*[70].

L. Delyuk says in another opinion: *"The first stage of cinematographic thinking is the use of existing objects and forms, and with their help, almost anything can be expressed."*[71]. Another idea expressed by Louis Deluc in his concept of cinema is more interesting: *"Integral film was a visual symphony of rhythmic images subject only to the feelings of the artist."*[72].

Turkish film director Özen Nejat writes in his work "Introduction to the art of cinema":

"In the 1960s, both Western and former USSR cinematography saw the emergence of brilliant talents with their own unique style and original script, and created classic works that enriched the world cinema culture. The phenomena of Fellini, Antonioni in Italy, Bergman in Sweden, Godard in France, Tarkovsky and Abuladze in Russia brought to the agenda the need to reconsider cinema aesthetics, revive classical traditions in new historical conditions, and provide a scientific interpretation of new creative tendencies and trends. The analysis of the film as a text consisting of aesthetic signs made it possible to reveal new aspects of the problem of relations

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[69] Ибрагимбеков, Р.М. Мне кажется, что язык кино // – Москва: Искусство, – 1972. – с. 207-214.

[70] Деллюк Луи. В дебрях кинематографа / Луи Деллюк. – Москва: Вести, – 1958. – 207 с.

[71] Деллюк Луи. В дебрях кинематографа / Луи Деллюк. – Москва: Вести, – 1958. – 207 с.

[72] Деллюк Луи. В дебрях кинематографа / Луи Деллюк. – Москва: Вести, – 1958. – 207 с.

between film art and poetry, poetic speech norms, especially the semantics of language. "[73].

As the aesthetic problems of Azerbaijani cinema are generally not widely studied at the scientific level, it would be nonsense to look for scientific sources related to separate aspects of cinema-poetic speech relations. If we take into account the experience of making films referring to poetic texts in Azerbaijan, the importance of our cinema being involved in research in this direction becomes even clearer.

The last sub-chapter of the fourth chapter called "Stylish position and semantic explanation of cinema language" deals with stylistic and semantic explanation in cinema language.

Various opinions have been expressed by prominent wordsmiths regarding the descriptive possibilities of the word in the film text. For example, according to the genius wordsmith L. N. Tolstoy: *"There is nothing that words cannot describe."*"[74]. And according to M.I. Skvortsov: *"With words, you can even hear unplayed music, see an unpainted picture."*[75].

Let's compare selected poems from various television films in terms of poetic language:

Yağış yağır, rəqs eləyir gur damcılar,
Sıra-sıra, inci-inci nur damcılar.
Göydə iki qara bulud çatılaraq,
İldırımlar şaqqıldayır şaraq-şaraq [“Hardasan, yaşıl sahilim” ("Where are you, my green shore"), 1983].

Ürəyim incələr yağış yağanda,
Yadıma doğmalar, əzizlər gələr.
Nədənsə gecələr yağış yağanda,
Yuxuma dəryalar, dənizlər gələr [“Dəniz” ("Sea"), 1965].

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[73] Özön, Nijat. Sinema Sanatına Giriş / Nijat Özön. – İstanbul: Agora Kitablığı, – 2008. – 204 s.

[74] Толстой, Л.Н. Писем и древников писателя / Л.Н.Толстой. – Москва: Просвещение, – 1968. – 265 с.

[75] Скворцов, М.И. Теоретические основы культуры речи / М.И.Скворцов. – Москва: Наука, – 1980. – 352 с.

The central image of poetic thought in both poems is the image of rain. In the first example, a concrete scene of a rainy day is described - a landscape board. Lyrical "I" as if standing in front of the window and painting with words what he sees while it is raining, and what he sees does not evoke any additional associations in his emotions.

In the second example, the situation is somewhat different. It is also possible to recreate on the screen the hero sleeping under the lullaby of the rain, seeing his relatives and loved ones in his dream.

The content expressed in A. Mirseyid's poem cannot be recorded on the screen in a material way. The point is that in the example we quoted from M. Mushfiq, the information is semantic, and in A. Mirseyid's poem, it is aesthetic.

"The expressive material of lyrical poetry is words, and in cinema, it is a tape that reflects reality. In our opinion, the main problem in the screening of lyrical poetry lies in the fundamental form differences of the expression plan of the invisible ideas. If in a lyrical poem the invisible, unimaginable, but heard and perceived qualities are expressed in words, in the cinema they cannot be transformed into an image - the material of the cinema. "[76].

Let's pay attention to Rasul Rza's poem "White Light's Shade of Love" used in the TV movie "Poetry Pages" [1998]:

Nənən qurşağı,
Vətən torpağı,
Çiçəkli bahar budağı.
Göyərçin qanadları.

The language of this poem is very close to ordinary spoken language. And the most characteristic aspect is that the poetic content expressed in this poem cannot be understood in isolation from its name. The phrase in the title is the content expressed by all 35 words used in this poem.

Researcher N.A. Dmitriyeva, talking about the relationship between the image and the word, notes: *"Attempts to revive*

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[76] Dadaşov, A.Ə. Ssenari yaradıcılığı /A.Ə.Dadaşov. – Bakı: BDU – 2001. – 214 s.

metaphors and their figures in a descriptive manner are found in the works of modernist symbolists and amaze people with their strange tastelessness."[77]. Then he gives an example of a painting by one of the Munich modernists. For example, in the work "Melting Time" by the famous surrealist artist S. Dali, melting clocks are depicted in a direct, not metaphorical, way of referring to the expression "melting time".

We mentioned above that the metonymic and metaphorical division of the film language allows, in principle, to distinguish the organization of film speech into linear (syntagmatic) and vertical, associative (paradigmatic) types. *"Metonymic speech is a speech reminiscent of prose language, since its elements are placed in a linear sequence, and its normative structure is based on this principle. "[78]*.

As the critic Kirill Razlogov wrote: "*This division is conditional. In modern cinema, the synthesis of both metonymic and metaphorical speech elements is successfully used, and therefore "when working out the structural typology of the cinema, it is necessary to take into account all possible combinations*"[79].

The word that sounds in the film is a word that has already become a sound as an element of speech, and has acquired the quality of an attribute of reality.

"It is necessary to be careful with sound elements in the film, especially spoken speech, and to determine its exact place in the text. This means that in the film, voice and image units should not interfere with each other, one of them should not take over the function of the other, so to speak, they should not interfere in each other's work. "[80].

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[77] Дмитриева, Н.А. Изображение и слово / Н.А.Дмитриева. – Москва: Искусство, – 1962. – 307 с.

[78] Матушевич М.И. Современный русский язык / М.И.Матушевич. – Москва: Искусство, – 1976. – 391 с.

[79] Разлогов, К. Язык кино и строение фильма // – Москва: Искусство, –1990, – с. 23-29.

[80] Kazımzadə, A.Ə. Azərbaycan kinematoqrafçıları [I buraxılış] / A.Ə,Kazımzadə. – Bakı: Elm, – 2002. – 192 s.

Q.M. Muharramli's opinion on this is also interesting:

"Limiting the object of the image to the speaking subject, of course, brings a monotony and monotony to the syntax of the image, therefore the need for the help of additional sign materials"[81].

The different aspects of the screen interpretation of lyrical poetry texts are also manifested in the organization of clip plots.

"With the word-voice sequence, there are also clips where the sound burdens the image because the image sequence is not synthesized, or, conversely, the image is far removed from the word sequence. In such clips, the lack of image, the autonomous independence of sound and image sequences destroys the integrity of the aesthetic impression"[82].

In the full-length feature film "Leyli and Majnun" made by Azerbaijani cinematographers, the occasional sounding of Fuzuli's ghazals does not allow to characterize this film as a screen adaptation of Fuzuli's famous poem. But on the other hand, the language of the work, the general pathos, the author's concept allow, and let's say that the film is not beyond the level of Fuzuli's interpretation of familiar motifs.

Summary of research:

1. Compared to the language of the press (newspapers and magazines), radio, television and the stage, the language of cinema has its own characteristics. The peculiarity of the cinema language is revealed in the specific nature of both fiction and documentary television films, its means of expression, and this is determined by the constructive principle of the language, the triad "image-sound-speech".

2. The emotional power and influence of the film language is both in its mass and in the unity of this three-way word, image and sound relationship. Film language, which fully reflects the modern landscape of oral literary language, regularly creates interaction

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[81] Məhərrəmli, Q.M. Televiziya dili / Q.M.Məhərrəmli. // – Bakı: Elm, – 2005. – 325 s.

[82] Məhərrəmli, Q.M. Televiziya dili / Q.M.Məhərrəmli. // – Bakı: Elm, – 2005. – 325 s.

between spoken language and oral literary language. Film speech based on the norms of the literary language provides integration between styles and mainly operates within the artistic style of the literary language.

3. The study showed that the language of cinema is a regulated normative language as a whole. Therefore, the cinematographic language requires extreme attention to the norms of the literary language, especially the norms of orthography, historical and traditional principles of the national language, dialects and dialects, as well as borrowed language units. On the other hand, film language is also a language based on extralinguistic means. Therefore, those who work in the field of cinema should always take this aspect into account.

4. The relevance of the study of the language of cinema is directly related to the tasks facing both linguistics and the modern science of film studies, because currently in our country the theory of cinema, especially the study of its language, is at the stage of development. Therefore, the results presented in the dissertation, the observations made on the words heard in separate film scenarios, and the specific features revealed do not fully reflect all the regularities.

5. The task and structure of the speech determined by the sound-image nature of the cinema is examined taking into account the constant "image-sound-speech" unity. As a non-linguistic situation, the screen context in the cinema is created as a result of the ratio of various elements of visual, audio and speech conditions, their substitution and interaction.

6. The comparison of the "written word" and the "spoken word" provides material for clarifying the specific features of the actor's speech, distinguishing the elements that determine the structural uniqueness and stylistic characteristics of the two forms of speech - monologue and dialogue, when used concretely in the field of cinema. In fact, we consider film speech as a special stylistic type, which is a synthesis of written and oral forms of literary language. Because here the rules of both written and oral language show themselves and they define the general language features of the cinema. This is revealed in specific language manifestations. Mainly,

the actor's speech in the form of a monologue expands the application conditions of conversational speech and reveals the general trends of the development of the oral-conversational field of modern literary language.

7. The realization of the speech of a film actor, the delivery of films of various genres to the audience, and the establishment of communication with the audience is a multifaceted and complex process. In this process, extralinguistic structure, extralinguistic factors, audiovisual means (montage, perspective, panoramic shot, etc.), as well as the constructive principles of speech itself (alternation of image and sound images, selected forms of speech) play a decisive role.

8. The language of cinema is also based on oral speech (word), but the functional position of this word is different from newspaper, radio, television and stage language. If newspapers, radio and television make the word the main means of expression, the cinema uses the word as an auxiliary tool, emphasizing dramaturgical material, imagery and acting (although in a documentary film, the word is decisive). And cinema creates an unprecedented harmony of image with words. In this sense, it is necessary to talk separately about actor's speech as a phenomenon of mediated communication.

9. The main conclusion obtained from research in the field of film language is that it is important to consider the nature of the speech process on the screen in its two important aspects: a) extralinguistic aspect; b) syncretic aspect. According to the first aspect, it is related to the interaction of various semiotic systems during information transmission, be it fiction or documentary, and the functional nature of each system, for example, in the most general way - sound and image systems.

10. Not only linguistic factors (grammatical-lexical features, etc.), but also the alternative of the word and supporting audio-visual means (image, music, sound effects, etc.) need to be brought to the fore as the subject of research. Taken separately as a linguistic fact, the general aspect of actor's speech in the cinema is determined by the inclination to colloquial language and oral speech.

11. The emergence of a new field of application for the language creates conditions for the expansion of its social functions and styles. This, in turn, stimulates the internal development of the language. In this sense, the field of cinema opens a new wide field for the literary language of Azerbaijan, which historically has a system of stylistic division of oral forms of speech, as well as performs various social functions. It is the external signs that we showed at the beginning of the development of our language that determine the specific characteristics of the language applied in the new field. Of course, in this process, the volume of social functions performed by the language as a whole is of greater importance.

12. The level of development of each language, including the Azerbaijani language, the perfection of its grammatical structure, lexical-phraseological richness, and the beauty of expression are revealed in the actor's speech.

13. Cinema speech consists of the unity of written and spoken language. However, since this language exists in an oral form, the various written rules that have been formed for hundreds of years lose their importance here and obey the rules of oral speech in the cinema. If the newspaper page uses punctuation marks, different types of fonts, and other visual distinctions to convey the idea, meaning, position, and attitude, then in the cinema oral language, speech intonation, different shades of tone of voice, logical emphasis, gesture, and mimicry play an effective role.

14. The choice of any syntactic construction is very important for the language of cinema. Observations on the language of films show that although different types of sentences are used on the cinema screen, screenwriters prefer simple structured constructions, giving up complex sentences due to the influence of colloquial language.

15. The basis of the film language, which is a specific form of communication with the audience, is the process of forming and connecting emotions with concepts and signs. Audience-mediated communication and audience-oriented speech reflect information and action on the one hand, and emotional volitional components on the other. However, due to the series of regularities arising from the

nature of the screen, these components, especially language, are perceived in a specific way in the cinema.

16. The real aesthetic beauty of the language is revealed in its pronunciation. In this sense, the cinema screen has the opportunity to show the beauty of the Azerbaijani language at a higher level, which has its perfect sound system and pronunciation norms. Today, cinema is doing effective work for the generalization and dissemination of normative literary pronunciation.

17. As you can see, the peculiarity of the aesthetic nature of the cinema is expressed not only in the ratio of information transfer to image and word rules, but also in the return to itself of the previous feature of natural, lively speech addressed to the audience thanks to new techniques and the spoken word.

At the end, about 100 monographs, theses and articles, as well as the literature list, are reported.

The following monographs, theses and articles covering the full content of the dissertation have been published:

1. Kino dilində sonu iki samitli sözlərin işlənmə məqamları haqqında. Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. Bakı. 2017. s. 38-40.
2. Kino dilinin qrammatik və üslubi özəllikləri. Xəbərlər, "Elm", Bakı. 2017. №1. s. 206-211.
3. Kino dilində ahəng qanununa tabe olmayan şəkilçilərin deyiliş qaydaları haqqında. Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. Bakı. 2017. s. 24-26.
4. Azərbaycan kinosunda tələffüz üslubları. İncəsənət və mədəniyyət problemləri. Bakı. 2017. s. 65-75.
5. Bəzi filmlərdə bağlayıcı, qoşma, nida, xitab və işarə əvəzliyinə qoşulan şəkilçilərin işlənmə məqamları barədə. Dilçilik İnstitutunun əsərləri toplusunun Roza Eyvazovanın 80 illik yubileyinə həsr olunmuş xüsusi buraxılışı. "Elm və təhsil", Bakı. 2017. s. 206-215.
6. Kino dilində sözlərin sadə tələffüzünün vacib şərtləri haqqında. Tədqiqlər, Bakı. 2017. № 3. s. 19-24.
7. Kino dilində vurğu normaları haqqında. Terminologiya məsələləri. "Elm", Bakı. 2017. №1. s. 97-101.

8. Kino dilində feillərin zaman və şəxs dəyişməsində qəbul etdikləri şəkilçilərin tələffüz qaydaları haqqında. Azərbaycanşünaslığın aktual problemləri. Ümummilli Lider Heydər Əliyevin anadan olmasının 94-cü ildönümünə həsr olunmuş VIII beynəlxalq elmi konfransın materialları. Bakı. 2017. s. 399-400.

9. "Nəsimi" bədii filminin dili haqqında. "Ey Nəsimi, cahanı tutdu sözün..." AMEA-nın müxbir üzvü, Əməkdar Elm Xadimi, professor R.Azadənin xatirəsinə ithaf olunmuş III Beynəlxalq Elmi Konfransın materialları. 23-24 iyun, Bakı. 2017. s. 314-320.

10. Azərbaycan kinoaktyorlarının dilində Naxçıvan dialekti və şivələri. AMEA "Xəbərlər" humanitar elmlər jurnalı. Bakı. 2017. № 2.

11. Müstəqillik illərində Azərbaycan kinosunun dil, üslub və janr xüsusiyyətləri. "Dil və ədəbiyyat" beynəlxalq elmi-nəzəri jurnal. Bakı. 2017.

12. Səssiz kinoda mövzu, struktur, janr, səsli kinoda isə dil, üslub. "Filologiya məsələləri" jurnalı, "Elm və təhsil" nəşriyyatı, Bakı. 2017. №3.

13. "Cavid ömrü" bədii filminin dili. "Hüseyn Cavidin sənət fəlsəfəsi" (Hüseyn Cavid – 135) beynəlxalq elmi-praktik konfransın materialları. 24-25 oktyabr, Bakı. 2017.

14. "Qəzəlxan" bədii filminin dili haqqında. "Müasir şərqşünaslığın aktual problemləri" (Ziya Bünyadov qiraətləri). 16-17 oktyabr, Bakı. 2017.

15. Sonu qoşa samitli sözlərin kino dilində işlənmə məqamları. "Terminologiya məsələləri" jurnalı, Bakı. 2017. №2.

16. Kino dilində sözlərin sadə tələffüzünün vacib şərtləri haqqında. "Tədqiqlər" jurnalı, Bakı. 2017. №3.

17. Azərbaycan kinosunun səssiz dövründə çəkilmiş filmlərin üslub və janr xüsusiyyətləri. "Tədqiqlər" jurnalı, Bakı. 2017. № 4.

18. Müstəqillik illərində telefilmlərin dil, üslub və janr xüsusiyyətləri. "Filologiya məsələləri" jurnalı, "Elm və təhsil" nəşriyyatı, Bakı. 2017. №16.

19. Molla Pənah Vaqif haqqında çəkilmiş filmlərin dil-üslub xüsusiyyətləri. "Filologiya məsələləri" jurnalı, "Elm və təhsil". Bakı. 2017. №17.

20. Kino dilində saitlərin tələffüzü. "Filologiya məsələləri" jurnalı, "Elm və təhsil", Bakı. 2017. № 18.

21. Kino dilində mürəkkəb sözlərin sadə sözlərlə tələffüz şərtləri barədə. "Filologiya məsələləri" jurnalı, "Elm və təhsil". Bakı, 2017. № 19.

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