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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE EFFECT OF EXPRESSIVE MEANS ON LINGUISTIC
COMPREHENSION IN ENGLISH AND AZERBAIJANI
POETIC TEXTS**

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comparative-typological linguistics

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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance of the topic and the degree of elaboration. When analyzing the characteristics of poetic texts and expressive means, the variety of figurative language gives the reader the impression that different combinations of language units are limitless. One of the main questions that arise during such an analysis is related to the question of which cognitive mechanisms are activated to turn those stylistic devices into meaningful expressions and images for the reader. One of the factors that ensure the relevance of the dissertation work is the involvement of such stylistic devices in the research.

Another issue studied in the dissertation is the relationship between figurative meaning and literal meaning and the problem of ordering these meanings in the process of linguistic understanding. This problem has created the basis for the emergence of various theories on the subject. In the research work, both pragmatic and cognitive approaches were reviewed and the unique aspects of these different theories were noted.

Another factor determining the relevance of the dissertation is the detailed study of expressive means. In Azerbaijani, A.Demirchizade, T.Afandiyeva, M.Huseynov, A.Baylarova, in English, I.Galperin, T.A.Znamenskaya, Y.Skrebnev, J.Leech, etc. are the authors of certain researches on the separate study of stylistic devices. However, the two-way role of these devices' in the creation and perception of imagery in poetic texts, their impact on linguistic understanding, has remained out of focus. In this sense, in the research work, it is of great importance not to compare the selected examples from poetic texts in English and Azerbaijani, but to study the impact of expressive means used in these languages, expressed in similar and different forms in poetic texts, on the process of linguistic understanding. The dissertation analyzes the expressive means used in both languages applying the comparative method, selecting examples from the works of representatives of both classical (M.Fuzuli, I.Hasanoghlu, W.Wordsworth, J.Milton, etc.) and modern (R.Rovshan, N.Kasamanli, V.Samadoghlu, R.Frost, M.Hoberman, etc.) English and Azerbaijani literature.

Object and subject of the research. The object of the research is poetic texts written in English and Azerbaijani. The subject of the research is the study of the influence of expressive means used in English and Azerbaijani poetic texts on the understanding process and their figurative use.

The aim and objectives of the research. The main goal of the research is to determine the stylistic devices in the poetic texts in English and Azerbaijani, to compare them and analyze their influence on the process of linguistic understanding.

To achieve this goal, the following tasks were set and accomplished:

- To consider the characteristics of poetic texts as a literature genre and to involve issues related to style in the study;
- To reflect various theories and approaches of linguists regarding the understanding of poetic texts;
- To identify the cognitive effects of figurative meaning and both psycholinguistic and poetic aspects of the linguistic comprehension process;
- To reveal the similarities and differences of the expressive means used in both English and Azerbaijani poetic texts and affecting the comprehension process;
- To conduct a comparative analysis in the grammatical and figurative contexts of some expressive means reflected in various written poetic examples of English and Azerbaijani literature in different periods;

Methods of research. Comparative-contrast, conceptual methods were used in the research work, as well as general scientific methods were applied. The mentioned methods were not used separately from each other, but in a complex manner, depending on the goals and objectives of the research, preference was given to the more appropriate method.

The main provisions to be defended:

1. The directional signals in the poetic text affect the linguistic comprehension process and create conditions for the emergence of subtextual meanings. Therefore, the text has a very wide scope and the linguistic comprehension process is realized in different ways.

2. In both languages, various modified forms of grammatical norms are used in order to increase poetic imagery and achieve rhythmic effect in poetic texts.

3. The essence of metaphors in English and Azerbaijani is revealed not on the basis of language, but on the background of our conceptualization of one domain of thought in comparison with another. Conceptual metaphors that are used in everyday speech in one language are reflected in the other language only in the poetic style, creating a poetic image.

4. The use of repetition in the expression of the concept of time in poetic texts in English and Azerbaijani explains this abstract concept from two different poles. That is, repetition becomes the main stylistic device in depicting both the abundance, boredom, and rapid passage of time.

Scientific novelty of the research. Selected samples from poetic texts in English and Azerbaijani language were involved in comparative analysis, and the participation of the expressive means in these texts and their cognitive characteristics in the comprehension process were studied.

Another scientific innovation that distinguishes the research work is the unified definition of both the grammatical and cultural nature of the stylistic devices used in English and Azerbaijani poetic texts.

Theoretical and practical significance of the research. It is possible to evaluate the theoretical importance of the research work in the following directions:

1. Comparative analysis of various theories that examine the process of linguistic understanding of stylistic devices;

2. Investigation of the influence of figurative meaning in English and Azerbaijani poetic texts, the complexity of the poetic language perception process on the understanding of the texts;

The practical importance of the research is determined by its role as a scientific base in various philological fields such as teaching material in theoretical and practical classes in the field of literature, general linguistics, linguistics, and stylistics, and the possibility of

being used in future researches related to the analysis of the stylistic devices in English and Azerbaijani languages.

Approbation and application. Discussions of various chapters of the dissertation was held at the department of Stylistics of the English Language of Azerbaijan University of Languages. The main provisions and results of the research were presented at republican and international scientific-practical conferences. The main results of the research were published in the form of 6 articles and 4 theses in scientific collections published in Azerbaijan and abroad.

The name of the organization where the dissertation was performed. The work was performed at the Department of Stylistics of the English Language of Azerbaijan University of Languages.

The structure of the dissertation. The dissertation consists of an introduction, 3 chapters, a conclusion and a list of references. The Introduction of the dissertation is 6 pages (10 059 characters), Chapter I is 31 pages (56 368 characters), Chapter II is 36 pages (63 855 characters), Chapter III is 44 pages (74 142 characters), and the Conclusion is 4 pages (6 146 characters), with a total volume 210 570 characters.

MAIN CONTENT OF THE WORK

In the **Introduction** part of the dissertation, the relevance and degree of development of the topic is justified, its object and subject, goals and objectives, methods, main provisions are noted, its scientific novelty, theoretical and practical significance are commented, and information is given about its approbation and structure.

Chapter 1, entitled "**Overview of poetic texts**", states that the linguistic analysis of the poetic text is the study of the morphological structure of the literary word, unlike other texts, here more stylistics, creative psychology, comprehension and imagery, which gives the text an aesthetic function, are taken into account, as well as harmony and unity of stylistic devices is emphasized.

It is noted that the poetic text, written in poetic language and considered a form of emotional speech, has a wide scope and includes various types of both written and oral literature.

In the first paragraph of the chapter called "**Poetic text as a literary text genre**", poetic text is analyzed as a literary text genre. It should be noted that a number of aspects that distinguish the literary text from the non-literary text, the unique qualities of the literary text, the system of images, the language richness in stylistic means have been the focus of attention of various departments of linguistics, literary studies, philosophy, psychology and other fields of science.

But of course, since literary text is the direct object of linguistics, linguists mainly tried to define it based on its characteristics. For example, L.M.Loseva notes the following features of the text:

- 1) *Text is a message, information sent in written speech.*
- 2) *The text is complete in terms of structure and content.*
- 3) *The author's attitude to what is said is reflected in the text.¹*

"The text – is a piece of written speech, an utterance."² In the broadest sense of the word, text is understood as *"a sequence of sign units connected by semantic connection"*, its main properties are coherence and integrity, *"a coherent and complete sequence of signs"³*.

The language of literature is often called "poetic language" and is distinguished above all by its imagery. The imagery created through linguistic units and grammatical constructions leads to a sensory perception of reality and also helps to create an expected reaction in the reader to the thought expressed, the idea intended.

Undoubtedly, when analyzing any literary text, its structure, genre, form and content characteristics should be taken into account. Each genre of literary texts (poetry, prose, drama) is distinguished from the others by its uniqueness. The language of poetry, which is considered to be the richest poetic language, is subject to a particularly complex structure, certain rules and rhymes, so it both complicates and frames the author's self-expression. R.V.Langacker writes about the language of poetic texts: *"Although the poetic genre*

¹ Лосева, Л.М. Как строится текст/ Л.М. Лосева. // Москва: Просвещение, –1980. – с. 4.

² Adilov, M.İ. İzahlı dilçilik terminləri lüğəti / M.İ.Adilov, Z.N.Verdiyeva, F.M.Ağayeva – Bakı: Elm və təhsil, – 2020. – s. 334.

³ Новейший философский словарь. Минск, – 1999. с. 704.

has limitations related to rhyme, measure, number of lines in each stanza, it is free in terms of subject matter".⁴

Modern literary theories do not limit the object of research to only literary works when talking about poetic text, and they also emphasize that we should analyze the ways we use during the analysis of literary works by involving all written and oral speech samples in the study.

Stylistic figures and stylistic devices are the subject of research of the second paragraph of the Chapter I of the dissertation called "**Poetic text and stylistic issues in English and Azerbaijani languages**". It should be noted that since stylistic figures are colorful and diverse, almost none of the classifications can cover all of them. The methods of classification and grouping of different stylistic figures are also different.

The difference between the terms used for stylistic devices in English and Azerbaijani linguistics is the border between the expressive means and imagery description. These terms, which are called "stylistic devices", "stylistic figures" or "expressive means" in English, are divided into two categories by some linguists in the Azerbaijani language under the names of "*bədii təsvir*" and "*bədii ifadə vasitələri*". In this division, which occurred under the influence of literary criticism, the attempt to include the expressive means within the framework of the syntactic level has a limiting effect when studying the poetic power of the language. Because lexical-semantic means such as figures of speech, metaphor and metonymy increase the expressive capabilities of the language and enrich its vocabulary. In this sense, the expressive means should be evaluated as the main factor that creates expressiveness at different levels of the language.

I.R.Galperin, one of the Russian scientists, defines the expressive means as follows: *Expressive means of the language are phonetic, morphological, word-forming, lexical, phraseological and syntactic forms that exist in the language as a system for the purpose of logical or emotional intensification of speech.*⁵ He classifies

⁴ Langacker R.W. Cognitive grammar. A basic introduction / R.W.Langacker. – New York: Oxford University Press, – 2008. – p. 479.

⁵ Galperin I.R. Stylistics / I.R.Galperin – Moscow: Higher School, – 1977. – p. 27.

stylistic figures and means of expression into 3 groups (phonetic, lexical, syntactic) according to language levels.⁶

Taking this into account, I.V. Arnold divides stylistic devices into two groups, tropes and figures, and distinguishes them from each other: "*Stylistic devices are limited to one level or, more precisely, can be limited to one level, but the levels are different, tropes are lexical, and figures are characteristic of syntax*".⁷

In his book "Fundamentals of English Stylistics" published in 1994, Y.M. Skrebnev reclassified stylistic figures by examining previous classifications. He first divides stylistics into two parts: paradigmatic and syntagmatic stylistics. Then he studies the levels of language and classifies stylistic figures according to the principle of levels in syntagmatic and paradigmatic stylistics.⁸

In this paragraph, the expressive means that influence the reader in the process of linguistic comprehension and guide this process are considered from the structural levels of the language and semantic aspects. We can say that means such as *alliteration* and *assonance* are used not only for the purpose of creating rhythm, but also for the purpose of completing the overall image. For example, in the poem written in free verse by Ch. Alioghlu called "Shusha's Poem", we see that the sound "sh" is repeated in almost all the verses and a whole image and rhythm are created:

*"Şuşa, Şuşa...
Şüşə şəhər.
Guşə-guşə
Bu daş şəhər
Şırım, şırım
Dar küçələr."*⁹

⁶ Galperin I.R. Stylistics / I.R. Galperin – Moscow: Higher School, – 1977. – p.28.

⁷ Арнольд И.В. Стилистика, Современный английский язык, Учебник для вузов, М.: Флинта: Наука, 2002. – с. 87.

⁸ Скребнев, Ю. М. Основы стилистики английского языка: Учебник для ин-тов и фак. иностр. яз./ Ю.М.Скребнев. – 2-е изд., испр. - М: Издательство Астрель, - 2003. – с. 32.

⁹ Min beş yüz ilin oğuz şeri. Antologiya: [2 cilddə] / tərt. ed. Anar - Bakı: Azərbaycan nəşriyyatı, - с. 2. – 2000. – s. 659.

The influence of syntactic structure on the understanding process in poetic texts is mainly manifested in syntactic constructions such as *ellipsis, inversion, aposiopesis, single-component nominal sentences, redundancy, repetition of sentence members, syntactic tautology (prolepsis)*.

Since elliptical sentences are more common in dialogues, they are more characteristic of epic and dramatic genres. However, such sentences are also used in poetic texts. For example,

*“Ən ucuz nədi? Qəm-kədər...
Buyur, ye xirtdəyə qədər.”*¹⁰

Along with metaphor, it is emphasized that expressive means such as *allusion, personification, antonomasia, and irony* are factors that highlight the role of human thought in the process of linguistic understanding and make it an important factor in understanding poetic texts.

*The results obtained from the first chapter are reflected in the author's mentioned publications.*¹¹

In Chapter II, called "**Problem of understanding poetic text**", the process of understanding poetic texts is considered as a common field of research of many sciences. It is noted that the interpretation of the text is a stage of its understanding that depends on the reader's thinking, and here it is possible to select and interpret certain information in response to the reader's effort and purpose. V.A.Maslova, who studies the issue of understanding literary texts, comes up with the following hypothesis: *"While understanding the poem, the reader enters into a dialogue with it and applies his own*

¹⁰ Min beş yüz ilin oğuz şeri. Antologiya: [2 cilddə] / tərt. ed. Anar - Bakı: Azərbaycan nəşriyyatı, - c. 2. – 2000. – s. 668.

¹¹ Məmmədli, G.R. Bədii təfəkkür və məcazi mənanın qavranılmasının müəyyən cəhətləri // – Bakı: Dil və ədəbiyyat, – 2016. №3, – s.128-131; Bədii mətn və onun başa düşülməsinin bəzi xüsusiyyətləri // Humanitar və ictimai elmlərin əsasları mövzusunda I Respublika Elmi Konfransının materialları. – Bakı. – 2020. – s.56-58; Проблема понимания метафор // – Москва: Вестник Московского Государственного Лингвистического Университета, 2022. №5, – s.61-67

thought scheme that allows him to find something that belongs to him in this text”¹².

The author-text-reader triangle is the basis of the analysis of poetic texts; the individual style created by the author using language units, the structure of the text, the readers' perception of the text in different forms and meanings. Therefore, it is emphasized that a poetic text is reconstructed in two distinct ways: first as the “*author’s text*,” and then, during the reader’s interpretation, as the “*reader’s text*.” In this sense, when studying the influence of stylistic devices in Azerbaijani and English languages on linguistic understanding, it is necessary to look at the theories related to the understanding of the poetic text and the determination of the role of the reader in this process. These different theories constitute the subject of research of the first paragraph of Chapter II of the dissertation, entitled “**Different theories on the understanding of figurative meaning**”. This paragraph notes that the process of understanding figurative meaning and various stylistic devices is also difficult because we cannot yet describe exactly how the literal meaning, that is, the original meaning of the word, is understood in the context of the sentence.

The first sub-paragraph of the first paragraph of Chapter II is called “**Standard pragmatic theory**”. It is noted here that the standard pragmatic theory, based on P.Grice’s theory of “conversational implicatures”, puts forward the idea that interlocutors use general conversational principles or maxims in advance to understand the figurative meaning of words during conversation. The notion that semantic analysis occurs before pragmatic analysis led scholars supporting this theory to evaluate the literal meaning as primary and the figurative meaning as secondary.

In addition, some experiments conducted by researchers such as A.Inhoff, S.Lima, and P.Caroll proved that it is important to

¹² Маслова, В.А. Когнитивный и коммуникативный аспекты художественного текста : монография / В.А. Маслова. – Витебск : ВГУ имени П.М. Машерова, 2014. – с. 33.

provide a broad context for understanding the appropriate meaning in the figurative use of words.¹³

In our opinion, understanding the meaning of a word, especially the rapid analysis of irony and jokes, depends not only on the context but also on the person's own expectations. A person's perception of what is happening around them is influenced by his feelings towards the speaker or author, his prejudices, past experiences, mood, etc. factors.

In the second sub-paragraph, entitled "**Direct access view**", it is noted that psycholinguistic experiments conducted at the end of the last century questioned the premises of the pragmatic views of scientists regarding the need to use more cognitive means in the process of understanding figurative language and means of artistic expression. In particular, the automatic deduction of the literal meaning of the word during the understanding of metaphors, irony, proverbs and phraseological units has formed such an idea that these expressions, even if they are often taken out of context, are understood before the literal meaning and without any additional time or cognitive energy. For example, in English, we never think about the literal meaning of idiomatic units such as "*kick the bucket*", "*make your blood run cold*", etc. or in Azerbaijani, "*ürəyi ağzına gəlmək*" (be scared), "*qanı qaralmaq*" (get down). R. Gibbs stated that supporters of the direct perception theory, who sometimes claim that the literal meaning does not participate in the understanding of words and expressions spoken with irony or humor, oppose P. Grice's traditional theory, which considers the literal meaning first, based on their experiments.¹⁴

However, it is impossible to deny the subjective approach and the abundance of exceptions in the understanding of irony and jokes. Because people who are fluent in the language cannot always analyze such irony and jokes correctly and react immediately. The presence of more contextual sources speeds up the process of understanding irony.

¹³ Inhoff, A. Contextual effects on metaphor comprehension in reading / A. Inhoff, S. Lima, P. Carroll. Memory and Cognition, – 1984. – 12(6), – p. 563.

¹⁴ Gibbs, R. The poetics of mind: Figurative thought, language, and understanding / R. Gibbs. – New York: Cambridge University Press, – 1994. – p. 383.

The approach in question is analyzed in the third sub-paragraph, entitled “**Graded salience view**”. It is noted that among the theories that have investigated how language is understood for many years, how the reader comes from the spoken word to the intended, from the literal meaning to the figurative meaning, and put forward various ideas on this subject, the Graded salience view is one of the theories based more on laboratory experiments and experiments.

R.Giora improved this theory by gathering various ideas that the understanding of figurative meaning is not a special and distinct process, but is identical to the perception of literal meaning, and that both meanings operate on the principle of obviousness. As we have emphasized, the salient meaning is considered to be a traditional, familiar and frequently used meaning that is reinforced by a given context. The degrees of this obvious meaning, which has a gradual nature, depend on these factors that we have mentioned. The more the meanings in the thinking of an individual or society correspond to frequently used, familiar, traditional stereotypes and demonstrate these features, the more salient the general information will be.¹⁵

The graded salience view states that “*salient meaning is the automatically understood meaning of a word or phrase, regardless of context.*”¹⁶ The more words used in different contexts deviate from their primary meaning, the more difficult it becomes to understand them. Only by preparing the reader for the coming irony, humor, or metaphor with other warning and clue words in the context can those words be understood more quickly.

The fourth sub-paragraph is called “**Relevance theory**”. It is emphasized that one of the areas that investigates the study of figurative meaning through experiments is the relevance theory, which claims that human cognition is aimed at finding the most appropriate meaning. Emphasizing that there is a certain relationship between the cognitive effort of the reader and the cognitive effect of the figurative word used by the author, D.Sperber and D.Wilson note

¹⁵ Giora, R. On our mind: Salience, context, and figurative language / R.Giora. – New York: Oxford University Press, – 2003. – p. 15.

¹⁶ Yenə orada, s. 24.

that the cognitive effect manifests itself “*when the speaker’s expression denies, strengthens, or combines with existing knowledge to create a new cognitive effect.*”¹⁷

Relevance theory is a perception-oriented pragmatic approach to the process of communication between people and is based on “*searching for the most relevant information from incoming stimuli*”.¹⁸ In order to achieve the most optimal relevance, human thinking conducts a cost-benefit analysis aimed at selecting the interpretation intended by the author from among the most diverse possible interpretations of the same stimulus in a specific context. The most important assumption of this theory is that “*the skills necessary for humans to maximally adapt stimuli (verbal and nonverbal) are genetically transmitted to them and have biological roots*”.¹⁹ This concept of coherence manifests itself as a form of cognitive process not only for making sense of external stimuli, but also during the manifestation of a person's inner feelings and thoughts.

In the fifth sub-paragraph, entitled “Embodied cognition of language”, it is stated that linguistic comprehension is the process of indirectly experiencing the situation and what is said.

D.Weiskopf, one of the linguists who opposed the theory of the embodied perception of language and emphasized that it does not cover all verbs and expressions, denied that experiential simulation plays a distinguishing role in the understanding of these sentences, saying that in the sentences “*The man stood on the corner*” and “*The man waited on the corner*” two different verbs; “*stood*” and “*waited*” express the same action.²⁰

When analyzing the role of embodied perception in understanding texts, we can say that the differences between

¹⁷ Sperber, D. *Relevance: Communication and Cognition* / D.Sperber, D.Wilson. Wiley-Blackwell, – 1995. – p. 109.

¹⁸ Sperber, D. *Relevance: Communication and Cognition* / D.Sperber, D.Wilson. Wiley-Blackwell, – 1995. – p. 119.

¹⁹ Sperber, D. *Relevance: Communication and Cognition* / D.Sperber, D.Wilson. Wiley-Blackwell, – 1995. – p. 262.

²⁰ Weiskopf. D.A. Embodied cognition and linguistic comprehension. *Studies in History and Philosophy of Science* (41, 3) – 2010. – p. 300.

narrative (poetic style) and information (scientific style) are also manifested in perception. Thus, narrative texts are easier to understand because they are more action-oriented and physical.

In Azerbaijani and English, conceptual metaphors about feelings in the thinking of people belonging to completely different language families are based on the same general idea. Therefore, in both languages, feelings are a concept that fills the human body. The conceptual metaphor “BODY IS A CONTAINER” is almost at the center of our perception of feelings. For example, the proverb “*kəskin sirkə küpünə zərərdir*” (a bad temper harms its possessor most) shows that a nervous and angry person harms his health, while the expressions “*səbr kasası dolmaq*” (have had fill of smth.), “*boğaza yığılmaq*” (be fed up with) show that the human body is a storage container that contains feelings such as patience, anger. In poetic texts, the expression of this conceptual metaphor can be manifested in the words “to hold”, “cover”, “to fill”, “to remain”, etc.:

*“Qəm ki doldu bir ürəyə,
üstünə altına baxmaz”*²¹

In English poetic texts, the same conceptual metaphor is expressed through similar linguistic methods. In the following lines, this conceptual metaphor is also expressed with the help of the verb “to fill”.

*“Why did a great lord find me out
To fill my heart with care?”*²²

In the sixth sub-paragraph, titled “**The Pragglejaz Group – method for identifying metaphors**”, the activities of the Pragglejaz Group, which plays a major role in identifying metaphors, and the method they put forward are analyzed. The Pragglejaz Group was a group of researchers from several countries (P.Crisp, R.Gibbs, A.Deignan, G.Low, G.Steen, L.Cameron, E.Semino, J.Grady, A.Cienki, Z.Kovecses) who studied metaphors in 2007, joined their efforts and strengths to create a thorough and precise method for

²¹ Rövşən, R. Nəfəs kitabları kitabı (şeir, nəsr, esse) / R.Rövşən. – Bakı: Qanun nəşriyyatı, - 2017. – s. 200.

²² Poetry anthology, English poetry. – UK. – Pearson. – 2014, – p. 29.

identifying metaphors in text and discourse. The word “Pragglejaz” was formed from the initials of the names of those ten researchers. It is noted that after the emergence of the conceptual metaphor theory in the 1980s, various studies and experiments were conducted to apply and investigate the main provisions of this theory. These studies have once again proven that metaphor is not just a specific unit of language, but also a part and tool of thinking.

However, this method does not find traditional linguistic metaphors derived from accepted conceptual metaphors or reflect the cognitive stages that an ordinary reader and listener goes through when deciding whether a word is a metaphor or not. Also, the fact that words are not metaphorically marked in the text analyzed by this method does not mean that they are used in their true sense. Because, words other than metaphors can be used figuratively in the text, representing means of stylistic devices such as metonymy, hyperbole, irony, etc.

The second paragraph of Chapter II of the dissertation, entitled **“The role of the reader in understanding a poetic text,”** is devoted to the analysis of different theories arising from the interaction of the author-text-reader triad regarding the understanding of the text. The introduction to the paragraph notes that when analyzing each text, it is necessary to take into account various bilateral relationships: author and reader, researcher and reader, text and reader, text and author, author and researcher, etc. A.A.Potebnya, N.A.Rubakin, N.V.Saprygina and many other researchers believe that the reader is sometimes even able to reach the highest idea of the work created by the author, the poet, with a higher skill than he himself: *“To describe the interaction in the “author-text-reader” system, we choose the terms “communication” and “communicative interaction”, interpreting them as synonyms with the term “communication”, but emphasizing their meaningful and semantic features. Literary communication is a communicative interaction between the author, the text, the mediators and the reader”*.²³

²³ Сапрыгина, Н.В. Психолингвистика художественного текста: коммуникация автора и читателя : [монография] / Н.В. Сапрыгина. – Одесса: Астропринт, – 2012. -с.30

The diversity of readers leads to the emergence of multiple interpretations of the text. This theory of Reader-response is supported not only by linguists, but also by psycholinguists, philosophers, and literary critics. L.Tyson, clarifying the role of the reader in understanding the text, identifies five categories of receptive theory: transactional reader-response theory, affective stylistics, subjective reader-response theory, psychological reader-response theory, social reader-response theory.²⁴

According to these theories, the role of the reader is of great importance in understanding the meaning of the text, and the reader does not just passively receive information, but also actively creates meaning himself.

Another famous researcher who conducted certain analyses in the field of reader-response is U.Eco. The concepts of “model reader” and “model author” that he put forward in his book “The readers role” have also been analyzed by other scholars. By model reader, we mean, first of all, a reader who creatively approaches the text, while a model author means an author who knows what emotions the reader should feel in his work, directs them and gives the text a direction that can affect the emotions of the readers.²⁵

All categories of the theory of this theory were in complete contradiction with the “New Criticism” (A.Tate, J.C.Ransom, I.A.Richards, C.Brooks, R.P.Warren, M. Beardsley) that emerged in the USA in the mid-20th century and the “Formal School” theories that emerged in Russia in the 1920s and 1930s (V.B.Shklovsky, B.M.Eikhenbaum, Y.N.Tynyanov, R.O.Yakobson, E.D.Polivanov, L.P.Yakubinsky, S.I.Bernstein). Linguists and literary critics who supported these formalist theories denied the role of the reader in understanding the text and creating meaning, along with the author’s intention, cultural and historical context, and did not take it into account during analysis. That is, they emphasized that searching for meaning outside the text was inappropriate and led to deviations

²⁴ Tyson, L. *Critical Theory Today: A User-Friendly Guide* / L.Tyson. 2nd edition. – New York: Routledge, – 2006. – p. 172.

²⁵ Eco, U. *The role of the reader. Explorations in the semiotics* / U. Eco. – Indiana University press, -1979. – p. 7-11.

from the main meaning in the text. They considered the text to be an independent, unchanging unit, isolated from the reader's response and the influence of authorial intention.

Later, the role of the reader in understanding the text began to be discussed more prominently. The guiding signals in the poetic text create conditions for its different perception and the emergence of subtextual meanings. Therefore, the text has a very wide scope and can be interpreted in different ways. The signals of the subtextual meaning intended by the author seem to push the reader to look for shades of meaning that are not explicitly written in the work and are intended. Sometimes the reader goes to completely different meanings that the author himself did not even think about. This unpredictability and limitlessness keep the poetic works created by great poets and writers relevant at all times and in different contexts. Although the readership, their tastes, and way of thinking change over the years and centuries, these works are always valuable and are able to touch human feelings.

*The results obtained from the second chapter are reflected in the author's mentioned publications.*²⁶

The third chapter of the dissertation, dedicated to the analysis of the stylistic devices used in English and Azerbaijani poetic texts in grammatical, figurative and cultural contexts, is called **“Differentiation of the expressive means used in English and Azerbaijani poetic texts”**. The introductory part of the chapter emphasizes that the numerous methods of analysis of poetic texts include the historical and chronological study of the form and content of the poetic text, the comparative analysis of the main genres from the aspects of formal-structural, thematic-content, semantic, functional, cognitive, etc. It is noted that there is a need to analyze the differences and common aspects in the development of syntactic stylistic means such as repetition and inversion, which add special

²⁶ Məmmədli, G.R. Dilin cismaniləşdirilərək qavranılması nəzəriyyəsinin dilin başa düşülməsində rolu // Humanitar və ictimai elmlər üzrə I Beynəlxalq Elmi Konfransın materialları. – Bakı. – 2020. – s.134-136; Dilbilimde bağıntı kuramı // II International Congress of Language and Translation studies, – Konya, – 2022, – s.39-40; Reader-text-author interaction in understanding of poetic texts // Kayseri: XIV International Congress on social Sciences, China to Adriatic, - 2022, - s.349.

imagery and expressiveness to poetic texts in English and Azerbaijani. Thus, syntactic stylistic devices are not only manifested at the grammatical levels of the language, but also strengthen the expressiveness of various metaphorical expressions and concepts. Therefore, the influence of means of expression on the process of linguistic understanding should be considered in a unified way both in the grammatical context and in the context of conceptualization and culture. In order to clarify the issue of the influence of expressive means on the process of understanding in English and Azerbaijani poetic texts, it is absolutely necessary to involve the stylistic possibilities of the grammatical structures of these languages in the study. Therefore, before discussing poetic texts in English and Azerbaijani as a national-cultural phenomenon, it is important to analyze the influence of stylistic devices, especially those manifested at the syntactic level, on linguistic understanding.

Such an analysis is carried out in the first paragraph of Chapter III of the dissertation entitled **“Analysis of the expressive means used in English and Azerbaijani poetic texts in a grammatical context.”** It is noted here that grammar is a set of rules for the change of words and their combination in sentences.²⁷ To express a certain idea, words must be connected to each other based on various rules and laws of the language. Without these chain-like, complementary relationships, language cannot act as a means of communication and people will not understand each other.

The relationship between grammar and stylistics is most clearly manifested when creating different stylistic phenomena and expressive means while preserving the meaning through various changes of various syntactic units and morphological categories. Therefore, only by changing the place of words in a sentence or using different sentences can we get the same meaning due to grammatical laws.

When talking about the stylistic characteristics of poetic texts, it is also necessary to analyze them from a grammatical point of view. Grammar refers more to the role of syntax in the creation of

²⁷ Xəlilov, B. Müasir Azərbaycan dilinin morfologiyası. I hissə / B.Xəlilov. – Bakı: Papirus NP, – 2016. – s. 4.

stylistic moments. The expressive means, which play a key role in increasing the expressiveness of the language, also manifest themselves at the syntactic level. Syntactic categories have long been one of the main objects of stylistic research. T.A.Znamenskaya believes that despite the existence of various types and classifications of various expressive means related to syntax, determined by different linguists, there are several general principles that are fundamental in the formation of syntactic means of expression. These several principles at the sentence level are presented as follows: 1) *Omission or absence of one or more sentence members*, 2) *Repetition of some parts*, 3) *Changed word order*, 4) *Interaction of neighboring sentences*.²⁸

I.R.Galperin in his classification also divides syntactic stylistic devices into four subgroups. He believes that syntactic stylistic means revive the reader's consciousness with the help of the syntactic potential of the language, and here various syntactic structures create intensity and expressiveness. The first subgroup includes stylistic inversion, separated construction, parallel construction, chiasm, repetition, enumeration, regression, culmination, antithesis, and these form the group called "*Compositional examples of syntactic arrangement*". The second subgroup "*Special ways of combining parts of a statement*" includes asyndeton, polysyndeton, gap-sentence connection. The third subgroup consists of ellipsis, aposiopesis, question in narration, expressive speech and is called "*Special use of speech constructions*". The fourth subgroup is called "*Stylish use of structural meaning*" and includes rhetorical question and litotes.²⁹ Both paragraphs of the first paragraph of the third chapter of the dissertation are aimed at the analysis of such syntactic stylistic means. The first sub-paragraph of this paragraph, called "**Repetition**", notes that talking about the textual integrity, two terms are usually used; coherence and cohesion. K.Abdullayev, who studied the means of cohesion and cohesion on the basis of

²⁸ Znamenskaya T.A. Stylistics of the English language. Fundamentals of the course. – Moscow. – 2004 – p. 110.

²⁹ Galperin I.R. Stylistics / I.R.Galperin – Moscow: Higher School, – 1977. – p. 202-246.

Azerbaijani language materials, describes the syntactic, semantic and logical-syntactic relations between the text components: *“Both syntactic and logical-syntactic methods of connection of the components in the text are mainly manifested in a very dense and interpenetrating manner. That is why it is difficult to determine the initial main type of connection in the text at the moment of operation”*.³⁰ Stylistic means, in addition to making the text sound more poetic and effective, also contribute to the creation of coherence in the text as a whole. A.Mammadov writes: *“The rhetorical tools introduced by Aristotle (for example: metaphor, anaphora, repetition, etc.) not only serve to make the text and the verbal communication process in general more poetic and effective, but also actually help to ensure coherence in the text and are a tool for the understanding process.”*³¹

In Ch.Alioglu's poem *“Bağışla”* (Forgive me), various types of repetition are also used as the main means of increasing the coherence of the poem. In the last lines of the poem, the repetition of the words *“bağışla”* and *“hər şeyə”* increases the emotional charge of the expression.

*“Hər şeyə, hər şeyə, hər şeyə görə
Bağışla, bağışla, bağışla məni...”*³²

Here, the repetition of the word *“hər şeyə”* seems to indicate that there are many sins, and the repetition of the word *“bağışla”* indicates the gravity of these sins. Overall, the repetition shows the author's inexhaustible remorse.

In our opinion, some expressive means, as the same language unit, can perform several functions and play different roles in ensuring the integrity of the text. For example, the repetition of words at the end or beginning of a sentence, or even the lexical repetition of synonyms, not only ensures the semantic integrity of the text, but also is important in terms of its structural organization as a

³⁰ Abdullayev, K. Azərbaycan dili sintaksisinin nəzəri problemləri: Yenidən işlənmiş, əlavələr edilmiş ikinci nəşri / K. Abdullayev. – Bakı: MTM-innovation, – 2016. – s. 290.

³¹ Məmmədov, A. Diskurs tədqiqi / A.Məmmədov. – Bakı: BDU, – 2013. – s. 9.

³² Min beş yüz ilin oğuz şəri. Antologiya: [2 cilddə] / tərt. ed. Anar. – Bakı: Azərbaycan nəşriyyatı, - c. 2. – 2000. – s. 657.

formal indicator of the relationship between the sentences that make up the text. *“Every text strives for or should strive for closure, completion from a structural point of view. In terms of systematicity, if a syntactic part in any sequence does not have a moment of repetition, it will remain an open structure”*.³³

I.V. Arnold explains repetition as follows: *“Repetition is a stylistic figure consisting of the repetition of words, sounds, morphemes, synonyms, or syntactic constructions located close to each other. In other words, the repeated units must be located close enough to each other so that their repetition is felt. Like other figures of speech that increase the expressiveness of the word, repetitions can be viewed as some purposeful deviation from the neutral syntactic norm in terms of the difference between the traditional sign and the situational sign.”*³⁴

The repetition of a certain word, phrase, or sentence several times in a poetic text is a characteristic means of expression for both Azerbaijani and English poetic texts. For example, in the following poem by R.Rza, the repetition of the phrase *“dözsün gərək”* further strengthens the effect of the poem:

*“Yollar uzun, mənzil uzaq,
Sərt daşlara dözmür ayaq.
Dözsün gərək.
Dözsün gərək”*.³⁵

In M.A.Hoberman's work, the repetition of the phrase *“Snow on the sidewalk”* was used as a means of describing the snow everywhere and the intensity of the snow, in order to add expressive stylistic nuance to the poetic text and increase the impact of the line:

*“Snow on the steps And snow on my feet Snow on the sidewalk
Snow on the sidewalk Snow on the sidewalk Down the street”*.³⁶

³³ Abdullayev, K. Azərbaycan dili sintaksisinin nəzəri problemləri: Yenidən işlənmiş, əlavələr edilmiş ikinci nəşri / K. Abdullayev. – Bakı: MTM-innovation, – 2016. – s. 252.

³⁴ Арнольд, И. В. Стилистика, Современный английский язык, Учебник для вузов, М.: Флинта: Наука, 2002. – с. 244.

³⁵ Azərbaycan ədəbiyyatı antologiyası / Baş redaktor A.Məsud. – Bakı: Azərbaycan Respublikasının Nazirlər Kabineti yanında Tərcümə Mərkəzi, c. 1. – 2016. – s. 154.

The most common types of syntactic repetition include anaphora, epiphora, anadiplosis, gemination, allusion, polysyndeton, etc.

Anaphora – a stylistic figure consisting of the repetition of the same speech unit at the beginning of successive and adjacent words, lines, clauses, or sentences, paragraphs, or even chapters, epiphora – the opposite of anaphora – the repetition of the same speech unit at the end of lines, sentences, and paragraphs.

Anadiplosis – consists of the repetition of a speech unit used at the end of one sentence at the beginning of another sentence, and the feature of the last word of the first sentence and the beginning of the second sentence is mainly related to the news. “*For Lycidas is dead, dead ere his prime*”.³⁷ This device can also be found in both classical and modern poetic examples of Azerbaijani literature. The ghazal by I.Hasanoghlu that begins with the line “*Apardı könlümü bir xoş qəmərüz canfəza dilbər*” and V.Səmədoğlu’s poem “*Telefon nömrələri*” are examples of this.

In the type of repetition called *epimone*, which is one of the most common forms of repetition in poetic texts, a different attitude is expressed to the described subject or event, and the repeated speech unit is used in different grammatical forms, e.g. “What did the Eye *see*? He did not say. He *saw* but did not *see* what the Eye *saw*”³⁸ or “*Sənin yolun hər şeyi tutmuş işığın yolu olurmuş əgər buna yol demək olardısı*”.³⁹

When considering the role of repetition in a poetic text, its unifying function, which is of great importance in organizing the coherence of the text, is noted. The development of one or another

³⁶ Hoberman, M.A. Hello and good / M.A.Hoberman. Little, Brown & Co., Boston, – 1959. – p. 23.

³⁷ The broadview Anthology of seventeenth-Century. Verse and prose / A.Rudrum, J.Black, et al., ed., - Peterborough: Broadview press. – 2000. – p. 516.

³⁸ Bradbury, R. Fahrenheit 451 / R.Bradbury. New York: Ballantine books, -1978. – p. 14.

³⁹ Abdulla, K. Sehbazlar dərəsi (roman) / K.Abdulla. – Bakı: Mütərcim, - 2006. – s. 139.

microtheme in the entire text is possible with the help of connecting repetitions that perform an intellectual and structural function.

In the second paragraph of the first paragraph of the Chapter III, entitled “**Inversion**”, both the grammatical and stylistic aspects of inversion are analyzed. It is noted that although the sequence of the main members of the sentence in the correct word order of Azerbaijani, which is included in the group of agglutinative languages, where each grammatical meaning is expressed by a suffix, and English, which is considered an inflectional-analytic language, are the same, the order of completeness shows differences. The expression of grammatical categories by the syntactic method ensures the participation of artistic means of expression and the sentence sounds more poetic. The stylistic analysis of the category of belonging allows us to say that it is formed by a morphological-syntactic form of expression. Thus, the shift of the possessive and possessive sides indicates the use of inversion in the expression of the category of belonging.

*“Hədsiz şadlığım mənim,
Bu dünyada əbədi narahatlığım mənim”*⁴⁰
və ya
*“Çatdı yurdumuza şöhrətin sənin,
Çatdı səhər-səhər yellər əsəndə”*⁴¹

The use of absolute possessive pronouns in English is also associated with the secondary importance of the noun used in the sentence and is used without a noun. Another form of this pronoun is accompanied by inversion. Thus, in combinations such as “*a dress of mine, a friend of yours*”, etc., a noun and absolute possessive pronouns are used. It should be noted that this form, which is also often found in fiction, has a slightly different meaning. For example,

*“A neighbor of mine in the village
Likes to tell how one spring*

⁴⁰ Vahabzadə, B. Seçilmiş əsərləri: [2 cildə] / B.Vahabzadə. Bakı: Öndər nəşriyyatı, - c. 1. - 2004. – s. 26.

⁴¹ Azərbaycan ədəbiyyatı antologiyası / Baş redaktor A.Məsud. - Bakı: Azərbaycan Respublikasının Nazirlər Kabineti yanında Tərcümə Mərkəzi, c. 1. - 2016. – s. 299.

*When she was a girl on the farm, she did
A childlike thing”*⁴²

In this line from R. Frost's poem "A girl's garden," the phrase "a neighbor of mine in the village" is used as the equivalent of "one of my neighbors" rather than "my neighbor."

In general, in English, both the possessive case and the position of possessive pronouns in the sentence tend to be more specific and invariable in expressing the category of belonging. The richer case-specificity and agglutinative nature of the Azerbaijani language allow for the implementation of word order without a sharp change in meaning. The second paragraph, titled "**Analysis of the expressive means used in English and Azerbaijani poetic texts in the context of figurativeness and culture,**" analyzes the expressive means used in both English and Azerbaijani poetic texts in the context of figurativeness and culture. It is noted that since fiction is generally a part of the culture of the people, for any poetic text to enter the culture, it must be accepted and assimilated by society. Because culture is one of the mechanisms and factors that form collective consciousness and collective memory. However, V.Humboldt notes that "*language, despite all external influences, retains its individuality, which is inherent in its character; language is sensitive and allows free use only within the framework of its character.*"⁴³

Hungarian scholar Z.Kövecses, one of the main researchers in the field of cognitive research of metaphors, touches on the culturally related and at the same time universal aspects of metaphor and emphasizes the role of studying metaphor in understanding the concept of culture.⁴⁴

Thus, many conceptual metaphors are evidence that the conceptualization and understanding of abstract concepts occurs with the support of concrete concepts. "TIME IS MONEY", "LIFE IS JOURNEY", "SAD IS DOWN", "LOVE IS FIRE", etc. are used in

⁴² Frost, R. Complete poems of Robert Frost. USA: Holt, Rinehart and Winston, – 1964. – p. 167.

⁴³ Гумбольдт, В. Язык и философия культуры / В.Гумбольдт. М.: Прогресс, – 1985. – с. 372

⁴⁴ Kövecses, Z. Language, Figurative Thought, and Cross-Cultural Comparison // Metaphor and Symbol. – Lawrence Erlbaum associates Inc. – 2003. 18(4). – p.319.

different languages of the world on the basis of the same principle. However, various cognitive studies conducted in recent years have identified the differences in people's perception of metaphors and similes, leading to the analysis of the cultural factor in parallel with universal metaphors. In this paragraph, the conceptual metaphors "TIME IS MONEY", "TIME IS MOTION" and etc. related to the metaphorization of the concept of "Time" are compared on the basis of English and Azerbaijani poetic texts. It is noted that expressions such as *to waste time*, *to save time*, *to give time*, *to lose time* are actually the result of thinking in English culture that shows the value of time and equates the concept of time with the concept of money. This conceptual metaphor "TIME IS MONEY", which is used in everyday speech in English, creates imagery by being used more in poetic texts in Azerbaijani. For example:

*"Gör bir nə tez xərclədim günləri manat kimi,
Əvəzində nə aldım – heç xəbərim olmadı".⁴⁵*

Repetition plays a structural-semantic role in the conceptualization of time in poetic texts. In T.Eliot's poem "The Lovesong of J.Alfred Prufrock", the repetition of the word "time" expresses "the abundance, the boredom of time."

*"And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions".⁴⁶*

In F. Goca's poem "Waltz", the repetition of the word "fırlanır" (spinning) creates the "rapid passage of time" as well as the "spinning effect".

*"Otaq fırlanır,
Tavan fırlanır,
Zaman fırlanır,
Yaman fırlanır.*

⁴⁵ Rövşən, R. Nəfəs kitablar kitabı (şeir, nəsr, esse) / R.Rövşən. – Bakı: Qanun nəşriyyatı, - 2017. – s.152.

⁴⁶ Eliot, T.S. Collected poems 1909-1962 / T.S.Eliot. New York: Harcourt Brace World Inc.- 1963. – p.3.

*Damarlarımda
Al qan fırlanır... ”⁴⁷*

Another issue analyzed in this paragraph is the conceptualization of the concept of “Love” in poetic texts. Conceptual metaphors such as “LOVE IS LIGHT”, “LOVE IS SICKNESS”, “LOVE IS JOURNEY”, “LOVE IS FIRE” are characteristic of poetic texts of both languages.

Taking all this into account, it can be said that the essence of metaphors is not based on language, but on our conceptualization of one domain of thought in comparison with another. The general principles of this conceptual mapping apply not only to poetic (specific) metaphors, but also to general metaphors used in everyday speech.

*The results obtained from the third chapter are reflected in the author's mentioned publications.*⁴⁸

In the “**Conclusion**” section of the dissertation, the scientific conclusions obtained during the research process are summarized as follows:

1. The metaphors and expressive means used in poetic texts benefit from the linguistic possibilities of the language, which are known to everyone, and bring new shades of meaning to those words. Words whose true meaning is familiar to the reader are used figuratively, causing the emergence of new associations, impressions and reactions.

2. After the first stage of understanding a poetic text, linguistic superficial decoding, the reader sees where there are deviations from

⁴⁷ Qoca, F. Seçilmiş əsərləri / F.Qoca. – Bakı: - Şərq-Qərb, - 2004. – s. 40.

⁴⁸ Məmmədli, G.R. İngilis və Azərbaycan bədii mətnlərində təkrarın müxtəlif növlərinin işlənməsi // – Bakı: Filologiya məsələləri, – 2020. №6 – s.164-171; İngilis və Azərbaycan dillərində məcazi mənə və konseptuallaşma // – Bakı: Filologiya məsələləri, – 2022. №3. – s.144-151; İngilizcedə və Azərbaycan Türkçesinde Şiirsel Metinlerde Benzer Kavramlara dayalı Metaforlar // – Konya: LOTUS International Journal of Language and Translation Studies, – 2022. 2(1), – s.1-11; Проблема понимания метафор // – Москва: Вестник Московского Государственного Лингвистического Университета, 2022. №5, – s.61-67; İngilis və Azərbaycan poetik mətnlərində mənsubiyyət məsələsinin sintaktik üslubi cəhətləri // – Bakı: Elmi xəbərlər, – 2022. - №3, s.45-49.

the norm, where the norm is violated, and begins to fully comprehend the work of art.

3. The basis of the analysis of poetic texts is the author-text-reader triangle; the individual style created by the author using language units, the linguistic features of the text, the perception of the text by readers in various forms and meanings.

4. The directional signals in the poetic text create conditions for its different perception and the emergence of subtextual meanings. Therefore, the text has a very wide scope and can be interpreted in different ways.

5. When comparing the grammar of a poetic text with the grammar of ordinary spoken language, differences are revealed between poetic language, spoken language and any literary genre.

6. The use of repetition in the expression of the concept of time in poetic texts in English and Azerbaijani explains this abstract concept from two different poles. That is, repetition becomes the main stylistic device of poets and writers in depicting both the abundance, boredom and rapid passage of time.

7. Some conceptual metaphors used in everyday speech in English (e.g., "TIME IS MONEY") are used more in poetic texts in Azerbaijani, creating imagery.

8. Although the expressive means used in poetic texts in English and Azerbaijani, as well as newly emerging ones, are formed on the basis of similar universal concepts, some differences clearly manifest themselves.

9. The essence of metaphors in both languages is clarified not on the basis of language, but on the background of our conceptualization of one domain of thought in comparison with another.

The main content and provisions of the study are reflected in the following articles published by the author in Azerbaijan and abroad, as well as in the materials of conferences she attended:

1. Bədii təfəkkür və məcazi mənanın qavranılmasının müəyyən cəhətləri // – Bakı: Dil və ədəbiyyat, – 2016. №3, – s.128-131
2. Dilin cismaniləşdirilərək qavranılması nəzəriyyəsinin dilin başa düşülməsində rolu // Humanitar və ictimai elmlər üzrə I

- Bərnəlxalq Elmi Konfransın materialları. – Bakı. – 2020. – s.134-136.
3. Bəlii mətn və onun başa düşülməsinin bəzi xüsusiyyətləri // Humanitar və ictimai elmlərin əsasları mövzusunda I Respublika Elmi Konfransının materialları. – Bakı. – 2020. – s.16-58.
 4. İngilis və Azərbaycan bədii mətnlərində təkrarın müxtəlif növünün işlənməsi // – Bakı: Filologiya məsələləri, – 2020. №6 – s.164-171.
 5. İngilis və Azərbaycan dillərində məcazi mənə və korreptuallaşma // – Bakı: Filologiya məsələləri, – 2022. №3, – s.144-151.
 6. İngilzcede ve Azerbaycan Türkçesinde Şiirsel Metinlerde Bezer Kavramlara dayalı Metaforlar // – Konya: LOTUS International Journal of Language and Translation Studies, – 2022. 2(1), – s.1-11.
 7. Проблема понимания метафор // – Москва: Вестник Московского Государственного Лингвистического Университета, 2022. №5, – s.61-67
 8. İngilis və Azərbaycan poetik mətnlərində mənsubiyyət məsələsinin sintaktik üslubi cəhətləri // – Bakı: Elmi xəbərlər, – 2022. №3, s.45-49
 9. Dilbilimde bağıntı kuramı // II International Congress of Language and Translation studies, – Konya, – 2022, – s.39-40
 10. Reader-text-author interaction in understanding of poetic texts //XIV International Congress on social Sciences, China to Adriatic. – Kayseri, – 2022, – s.349.



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