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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

VOCABULARY OF AHMED HAMDI TANPİN'S WORKS

Specialty: 5710.01- Turkish languages

Field of science: Philology

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Baku – 2024

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INTRODUCTION

The actuality and the usage rate of the research work.

Although language levels observe changes and living processes, the lexical layer is particularly sensitive and prone to changes. Ethnopsychological and social factors have a significant influence on the lexical level, in addition to intra-linguistic processes. To capture the overall picture of the language's lexical-semantic development, linguistic analysis of artistic examples is crucial. From this perspective, investigating the linguistic and stylistic characteristics of both traditional and contemporary writers and poets, their scientific examination from a lexical-semantic and grammatical outlook, and undertaking comparative research are consistently pertinent.

Although Ahmet Hamdi Tanpınar, a distinguished figure in Turkish literature during the Republic era, has been analyzed from a literary perspective, his language and writing style have been overlooked, and his works remain devoid of lexical-semantic analysis. Tanpınar's literary language is a prime example of rich Turkish vocabulary. The development of the Turkish literary language during the Republic period is an important and interesting topic for Turkologists. An analysis of its lexical-grammatical features and norms, along with a comparative study of the works of Turkish writers with Azerbaijani language materials, could uncover corresponding and contrasting lexical features between the two languages at the lexical level. The study of semasiological phenomena requires an exploration of the interconnected units within a language's vocabulary, specifically examining their shared content and imagery. This investigation aims to create a novel perspective and approach by determining the imagination circle to which these words belong. It is important to note that employing this system aids in identifying internal regularities within the language. The meaning and significance of a word is dependent on its position within a system of interconnected meanings. From this perspective, Ahmet Hamdi Tanpınar's works highlight the importance of studying lexical features such as phraseology and onomastics. These features carry a special psychological and cultural weight, and reflect the semantic and thematic word groups, societal values, traditions, and underlying philosophies and beliefs. They form the backbone of Turkish literature, as they enable readers to gain insight into the linguistic and stylistic features of prominent representatives, and observe the evolution of modern Turkish literary language at the lexical

level. The lack of prior research pertaining to the inquiry into the pertinent issue underscores the significance of the topic being presented.

The dissertation titled "Lexical Characteristics of Ahmad Hamdi Tanpınar's Works" will be the primary comprehensive study dedicated to this problem in Azerbaijani linguistics. No previous research in either Azerbaijani or Turkish linguistics has delved into the language features of Tanpınar's works, except for scattered references such as Yunus Balchi's "The Roman Language of Ahmad Hamdi Tanpınar".

Object and subject of the research is the works written by A.H. Tanpınar in different periods. The subject of the research is the determination of the adequacy and inadequacy of the meaning of the lexical units in the works written by A.H. Tanpınar in different periods, the lexical-semantic features of the language, as well as the issues of differentiation by semantic groups.

The aim and tasks of the research. The primary objective of this research is to conduct a lexical and semantic analysis of the language used in Ahmet Hamdi Tanpınar's literary works.

The aims under this framework include investigating the lexicon of Tanpınar's works at the linguistic level, and categorising his works based on their structure and function in contemporary Turkish literature.

This categorisation will involve making comparisons with the Azerbaijani language.

-To investigate the stable and variable lexical forms in the works of A. Tanpınar in modern Azerbaijani, Turkish languages and their dialects, alongside other Turkic languages. Tanpınar's works as a basis.

H. H. Additionally, to determine and compare the thematic similarities and differences in lexical units between Azerbaijani and Turkish languages, using A.

- The aim of this study is to explore the use of phraseologisms in the language of A. H. Tanpınar's literature and analyze them from a lexical-semantic perspective. Furthermore, the study aims to identify and differentiate unique and universal factors in the linguological conditioning of phraseological units in Azerbaijani and Turkish languages. Finally, the study seeks to clarify the adequacy coefficient of their semantic capacity based on a comparative analysis.

- Based on A. Tanpınar's works, this study aims to semantically group lexical units in Azerbaijani and Turkish languages, differentiate between

synonyms and variants, as well as identify antonyms and polysemic expressions.

- Examining the lexemes used in the writer's works sheds light on different moments of language history. The research aims to examine the position of Turkish literary language in the first half of the 20th century, within the context of the literary environment of that era, and to determine the level of language relations in this framework. The goal is to elucidate the contributions of A.H.Tanpınar in this field as comprehensively as possible.

The methods of the research. Based on A.H.Tanpınar's works, research was conducted based on applied, statistical, descriptive and historical-comparative methods. A lexical-semantic analysis of the features of the writer's poetic language, as well as the language of his novels and stories is planned.

The main arguments of the dissertation to be defended:

- Ahmet Hamdi Tanpınar's works have played an invaluable role in the formation of modern Turkish language due to the rich expressive possibilities and artistic forms of the Turkish lexicon reflected in his writing. Such techniques are a testament to the broad range of the Turkish language and its artistic forms.

- Tanpınar frequently employed synonyms, antonyms, contrasting expressions, double words, and imitative words to create distinctive stylistic nuances.

- Tanpınar's works utilise polysemantic lexical units as a means of expressive communication.

- Tanpınar adeptly employs both the semantic meaning of words, as well as metaphorical, connotative, background, and associative meanings to craft stylistic figures.

- Tanpınar incorporates metaphors reminiscent of classical literature and antiquated borrowings that are no longer applicable to modern times.

- Names are a significant tool in conveying Tanpınar's central idea in his works.

Additionally, A.Tanpınar employs rhetorical questions, direct address, and artistic exclamations and contrasts, particularly antithesis, as frequent stylistic devices to reinforce his ideas.

- The lexical-semantic field of colours in A.Tanpınar's work exhibits varying imagery and quantitative indicators. In A.Tanpınar's works,

vocabulary related to colours possess both denotative and connotative meaning.

-Archaisms, neologisms, word groups from colloquial lexicons, dialects, and borrowed words are prevalently employed in Tanpınar's works owing to the author's style.

-A.H.Tanpınar's works have a somatic component or are imitative words.

-The statistical analysis of the emotive phraseology in A.Tanpınar's language reveals that emotive lexemes with a "negative" connotation are prevalent.

Most of the phraseological expressions found in a thematic and structural point of view, the examination of toponyms discovered in A. Tanpınar's works confirms the existence of synonyms and variants conditioned by various reasons.

The scientific novelty of the research. The research's scientific novelty is determined by the theoretical-typological problem setting and the research's subject and direction. This dissertation linguistically analyzed A. Tanpınar's works, examining them from various perspectives for the first time. This systematic approach widely and uniquely offers an opportunity to review A. Tanpınar's works from the lexical-semantic and stylistic standpoint. For the first time in this dissertation, A. Tanpınar's works are analyzed linguistically, and their lexical features are investigated. The study widely explores the author's linguistic and stylistic features, as well as the lexical layers, lexical word groups, phraseological and onomastic units that he employs. Both linguocultural and cognitive perspectives are taken into account, and the research findings are centrally stored.

The theoretical and practical significance of the research. This study has a certain theoretical and practical importance in linguistics, as well as in the history of literature from the point of view of the writer's creativity. So, it is possible to get enough new and necessary facts on this topic. Another practical importance of the topic is that this research work can be used as a methodical tool in higher education institutions and research institutes.

The approbation and the applying of the work. The results of the researches related to the problem posed during the research were published in various scientific magazines, collections and conference materials, the author gave scientific reports on the topic at local and international conferences.

The name of the organization where the dissertation has been accomplished. The dissertation work was performed at the Turkish language department of Nasimi Institute of Linguistics, Azerbaijan National Academy of Sciences.

The volume of the structural sections of dissertation separately and the general volume with the sign. The dissertation consists of an introduction, 3 chapters, conclusion, references. The introductory part of the dissertation is 6 pages, Chapter I- 34 pages, Chapter II- 45 pages, Chapter III- 17 pages, Conclusion-2 pages, References-11 pages. The total volume of 133 pages (excluding tables, graphs and bibliography) is 224,327 characters.

THE MAIN CONTENT OF THE RESEARCH

The actuality and the usage of content is based, the object, the subject of research is appointed, the aim and the tasks, the method and ways of the research are defined, the material is chosen, the hypotheses are given, the methodological bases of the research are shown, the scientific novelty, the theoretical and practical importance of the work is commented, the basic provisions giving to the defense are noted, the information about the approbation of the work, the structure of dissertation is given in the part of **“Introduction”** of the dissertation.

The I Chapter of the dissertation is entitled *"Lexical-semantic and stylistic features of the works of Ahmad Hamdi Tanpınar"*. This In the chapter, the lexical-stylistic and semantic features of the works of Ahmed Hamdi Tanpınar are studied. In the sub-chapter named *"Lexical-stylistic features of the works of Ahmet Hamdi Tanpınar"*, this section includes both the creativity of the prominent Turkish writer Ahmet Hamdi Tanpınar in the 20th century and the analysis of the lexical-stylistic features of his works. These features are significant for the study of the stylistic characteristics of the Turkish literary language in the 20th century. In Ahmet Hamdi Tanpınar's works, the Turkish language's rich expressive potential and artistic forms of lexicon are depicted. Yunus Balçın remarked that Tanpınar's novel, *Huzur*, which employs roughly 98,000 words,

features approximately 23,000 distinct uses and over 3,500 one-time words, once repetitions have been accounted for. Tanpınar, a Turkish writer with over 110,000 words according to the Turkish dictionary, demonstrates a mastery of vocabulary consisting of about 3,500 words. The author adeptly deploys various lexical units to craft vivid imagery in literary text. From a content-thematic perspective, analyzing an author's work enables the identification of frequently used words and terms and their characterization. The author's approach and direction towards their idea may result in a different stylistic harmony and tone. Ahmet Hamdi Tanpınar frequently employs synonyms, antonyms, contrasting expressions, double words, and imitative words to create a unique stylistic tone in his literature. The author uses repetition to create a special emotional background. The double words skillfully used by Ahmet Hamdi Tanpınar not only increase the lexical content of the components, but also gain figurative content and additional emotional-expressive shades. Synonyms allow the author to express his idea more clearly and precisely, avoid repetition and create conditions for conveying the content in a more figurative and expressive way. Although synonyms share similar meanings, they possess distinct stylistic nuances that convey different qualities and functions.

“Yeniden *büyük baba* olacağım...” sözü dilinden düşmüyordu.

Babam, *dedesinin* bu cami için ayırdığı parayı yemişti.

One of the means that brings a special stylistic variety to Tanpınar's works is his use of antonyms as a means of creating stylistic shades. Words are constructed not only through close and appropriate meaning, but also through contrasting meaning relations. Antonyms are a powerful artistic and stylistic tool that enlivens speech and makes it more figurative. Since conflicting ideas affect the human imagination more quickly, they lead to the emergence of vivid ideas.

Herkes şaşırmişti. Fakat ne çıkar? Ben rahattım. Sakindim, hafıftım.

With a range of possibilities in speech, antonyms attract significant attention. Antonyms, as a lexical-semantic class of words and akin to synonyms, are noteworthy in their ability to differentiate meaning from a stylistic perspective. This is due to their semasiological features. In Tanpınar's works, antonyms are frequently employed using the classical antithesis style. The repetition of sounds is commonly used to achieve emphasis. Technical terms will be explained upon their first usage. The text will adhere to formal register, with the use of standard language. This creates contrasts and highlights the stable, unchanging nature of objects, the

long continuity of time, and the rapid change in the quality of the object. Biased language will be avoided, and clear logical flows of information will be maintained. Grammatical correctness will be ensured, and quotations will be clearly marked. Common academic sections will be included, and regular author and institution formatting will be maintained.

Bu gelen hiç de tanıdığımız babacan, yüzünden sadece para sıkıntısı ve yaşamak zevki, yahut hasreti akan Naşit Bey değildi.

İsmail Molla için gençliğinde bütün kadınlar - hemen her cinsi - güzeldi, ahmaktı.

One of the lexical and stylistic aspects of Tanpınar's works is the widespread use of obsolete words for the Turkish literary language today. This situation manifests differently depending on the theme and style of the work. *Bütün varlığından bir vakar ve büyüklük taşıyordu.*

In Tanpınar's works, polysemantic lexical units mainly act as a means of expressing expressiveness. Using ambiguity to create different stylistic shades, the author also used it to express sarcasm or subtle humor.

O zamana kadar hep düşük gördüğümüz bıyıkları dünyaya meydan okur gibi sivrilmiş, üzüntü ile kısık gözlerine tuhaf bir sertlik, baktığı şeyi delen ve ötesine geçen bir dikkat gelmişti.

One of the points that attract attention in the author's works is that Tanpınar skillfully uses the semantic meaning of the word as well as figurative, connotative, background meaning, as well as shades of associative meaning to create stylistic figures.

One of the highlights of Tanpınar's works is the extensive use of metaphors reminiscent of classical literary examples and borrowings that have lost their functionality for modern times. Such expressions, which bring weight to the language of the work, are interesting as a means of creating a special style.

Bu yüzdendir ki Molla bey, muayyen müddeti iki defa yenilemek suretiyle, Hicaz'da kaldığı beş yıl zarfında oğlunun "velinimet-i biminnetim, sebeb-i hayatım, candan aziz pederim efendim" diye başlayan uzun, çocukça, her yıl biraz daha büyümesine, tahsilinin ilerlemesine rağmen, gerçekten ço,cukça yazılmış mektuplarını, mizacının emrettiği istihfafla okumaktan çekindi.

Tanpınar approached the selection of onomatopoeia in his writing with exceptional sensitivity. In numerous instances, he attempted to convey the imagery of the names he employed, in order to expand upon ideas and establish weight as a unique stylistic tool. He succeeded in doing so,

making the names in his works a fundamental element in conveying the author's main idea.

Tanpınar also employs interrogative sentences as a distinctive stylistic technique. The author's capacity to engage the reader through a rhetorical question is attention-grabbing: *Neden bana düşmandı? Benden ne istiyordu? Niçin mahvıma karar vermişti ve neden, nasıl bu kadar ustalıklı idi? Anlamak mümkün değildi.*

The author, who uses metaphors with special skill, makes interesting similes and comparisons. *İhtiyar kadın göbeği fincan gibi oynuyor, halk işin maskaralığını bile bile, belki de böyle olduğu için memnun, alkışlıyor, ıslık sesleri kumaşlar gibi yırtılıyordu.*

The examination of Tanpınar's literary works' linguistic and stylistic features indicates that the author reflects the primary stylistic layers of the Turkish literary language lexicon. While the author primarily utilises a neutral lexicon adhering to the basic vocabulary, numerous characteristics have facilitated the formation of his distinct style. In terms of lexical and stylistic aspects, the author efficiently and extensively employs various word categories.

It is of particular interest to determine the shared and divergent facets of the content sphere encompassed by lexical-semantic word groups in Turkish and Azerbaijani languages, in addition to characterising their sem structure.

The analysis primarily concentrates on selecting words based on their original and main meanings, which serves as the "commonly accepted foundation and support for other meanings". The research primarily used the component analysis method to focus on the functional possibilities of word semantics and syntax. Another approach was employed to identify typologically significant features of lexical-semantic word groups in the compared languages.

Analyzing the lexical units within the works of Ahmet Hamdi Tanpınar according to the main semantic fields allows for the identification of functional characteristics of these units. The analysis of lexical units by semantic fields provides a foundation for shaping an understanding of the author's style and the linguistic context of the period in which he wrote. Words in the functional-semantic field share characteristics from a semantic standpoint, and highlight the weakening relationship as the nucleus departs from its specific meaning. Specialised vocabulary like time, colour, sadness, and joy comprise a particular semantic field, creating a

unique group of words that emerge from the connection between semantic spheres. The core lexicon should consist of words with general meaning, neutral style, and devoid of emotional and expressive connotations, while being less context-dependent. The lexeme included in the nucleus must have superior functionality and high frequency to attract attention. As lexemes move away from the nucleus, they are observed to belong to other lexical-semantic groups. Archaic words related to the semantic field are excluded from the core, and considered part of the peripheral field.

The portrayal of temporal concepts holds significant stylistic importance in the literary works of A. Tanpınar. The author employs the units specific to this semantic domain to effectively communicate the overarching themes and imagery. Within the novel "Huzur," the term "time" is used 213 times, which represents 23% of the lexicon within this semantic category.

The text describes the author's use of a unique style to convey the concept of time through the ratio of the words "night" and "day", which have opposing meanings in the work. Specifically, the word "night" appears 218 times (24%) and serves to create a distinctive backdrop and convey a general idea, juxtaposed against the word "day" used only 8 times (1%). The author effectively employed contrasting temporal units in this study. While the term "evening" was utilized 162 times (18%), the term "morning" was used 95 times (10%).

As lexical-semantic word groups form an integral part of the larger lexical system, they are governed by the system's inherent norms. These internal system dynamics also affect the relationships between individual lexical units. The nuances in the meaning of lexemes within synonymical relationships can be determined by contextually appropriate shades. This enables a determination of the semantic context of each word in relation to the language system as a whole. Observations demonstrate that there are inconspicuous variations in the semantics of words that are a part of a synonymical series in connection with their other units. These variations affect the definition of syntagmatic function and communication methods. In addition, word processing features provide a chance to uncover the interaction with the expressed concept in context. Analyzing the semantics of synonyms in Tanpınar's works reveals that the point of elaboration relies on the author's intention and the context. At these junctures, the development of realities as determined by linguistic and cultural factors also warrants attention. The frequency of the use of negative or positive

concepts is a crucial consideration when contemplating the general idea, pragmatic aim of the work, and the author's inner world and actions. An intriguing semantic domain involves examining lexemes associated with contrasting concepts. Lexemes containing contrasting content establish a semantic domain by linking with each other and function as a stylistic device that enables the author to articulate their idea. In the context of the novel's overall themes and content, the author adeptly utilised terminology related to distance to effectively convey psychological states and internal tension. Notably, in "Huzur," the word "far" is mentioned 145 times, while "near" is used 54 times..

Although the negative tone prevails in the functioning of elements related to mentioned semantic fields, the positive element prevails in the use of "good" and "bad" lexemes concerning individuals or phenomena of objective reality. Specifically, "good" appears 143 times while "bad" appears 35 times in the work. Additionally, a positive trend is discernible in the frequency of units revolving around the semantics of "life" and "death", which serve as a distinctive element of imagery in fiction. Specifically, "death" was developed 148 times (22%), while "life" was developed 518 times (78%).

Upon categorising the lexicon employed in Ahmet Tanpınar's novel "Huzur" as a lexical-semantic macrogroup, a diversity of semantic groups are perceptible, some of which serve distinct functions from others. The identification of semantic groups related to individual images is determined by the lexemes and general concept employed by the author to uncover the image's character, depict the psychological state and portrait, and provide the dynamics of the relationship between the images.

The II subchapter of the I chapter is entitled *"Characteristics of the development of stylistic figures in the works of Ahmed Hamdi Tanpınar."* Fictional language captivates the reader by mirroring the linguistic norms and landscape of its era and highlighting the linguistic and psychological potential of language to convey the cognitive and mental attitudes of its speakers. The analysis of stylistic devices in literary works is crucial for exploring the linguistic and stylistic traits of authors and for documenting language evolution during a particular period. The oeuvre of Ahmet Hamdi Tanpınar, an eminent figure in contemporary Turkish literature, is particularly fascinating for its abundant use of stylistic devices and artistic flair. In general, Tanpınar's creative works exhibit a high frequency of well-known stylistic figures such as rhetorical questions, direct addresses, and

artistic exclamations, as well as the use of artistic contrast, specifically antithesis, as a stylistic tool to reinforce ideas. A. Tanpınar's remarkable stylistic richness is evidenced by his adept use of these artistic elements.

The III subchapter of the I Chapter is called "*Lexical layers in the language of Tanpınar's works*". As the language of a work of art can be studied from different aspects by applying different approaches, it presents an interesting picture in terms of the layers of the lexical composition. Tanpınar's works can be characterized above all by the use of obsolete words. This is one of the features observed in almost all works of this author. In addition to obsolete words, borrowings and dialectisms are used in Tanpınar's works. The lexical layers found in Tanpınar's works play a role in the enrichment of the modern Turkish literary language, as well as having a significant weight in the stylistic nuances of his works.

I chapter is called "*Typical features of metaphors in Tanpınar's works*", talks about metaphors that ensure the expressiveness of artistic language. In Tanpınar's works, lexical units become metaphorical and express connotative meaning by gaining content different from the main meaning. In addition, expressiveness also emerges as metaphorical units gain contextual meaning.

The system of metaphors in Tanpınar's works attracts attention with the richness of the form of expression. In order to reveal the inner world and character of the images, as well as to express his ideas more effectively in the work, Tanpınar used various forms of metaphor. The author's most used artistic methods are metaphor and comparison can be noted. Tanpınar's novels have a choice of words specific to spoken language. Although he widely uses allusions and metaphors, they do not weigh down the language of his works.

The II Chapter "*Characteristics of development of phraseological units and cognitive approach in the works of Ahmad Hamdi Tanpınar*" is called and consists of five subchapters. Subsection I, titled "Linguocultural Characteristics of Phraseological Units in Ahmad Hamdi Tanpınar's Language," discusses the linguocultural characteristics of phraseological units in Tanpınar's language. The national-cultural information contained within the semantics of phraseological units serves as a valuable resource for exploring subtle aspects related to the cultural characteristics, lifestyle, worldview, and thinking of the people as a whole. These statements reveal insights into cultural attitudes and the presence of diverse linguistic traditions, as well as borrowed elements, in different languages. Even

among related nations with shared traditions, diverse expressions of similar concepts are evident due to various extralinguistic factors. Phraseologisms "are formed as a result of figurative ideas about reality based on the historical, domestic and spiritual experience of the people's cultural traditions" and "the internal form of these units is a motivational carrier and has national-cultural characteristic elements. From this point of view, the research of phraseological units in the language of Ahmet Hamdi Tanpınar, who has made a special contribution to the development of the modern Turkish literary language with his works of various styles, and the comparative analysis of these units with their counterparts in the Azerbaijani language, is of interest from both linguistic, cultural and psychological points of view. Some phraseology in A.Tanpınar's works attract attention with their special philosophical content: "*Fakat bizim memlekette aranan kaybolur*". Expressions of this type are not only related to the psychological state, but also express the belief based on people's life experience. It is not accidental that proverbs carrying the meaning of such units are usually found in the language. The unit in the sentence "*Biraz saburla her şey ayağınıza gelir*" is also of this type. In addition to having a strong imagery, these types of combinations also create the impression of being a product of relatively later times in the language: those whose worlds have been destroyed, as if they discovered a side of their friend... Gloominess, which reflects negative content, expressing concern, "was living a tumult" or "misery" It is also possible to analyze expressions like "*sefaletin kemirdiği evler*" or "*cümbüşünü yaşıyordu*". The study of phraseologisms from a linguistic and cultural perspective indicates that they arise as a result of figurative expressions of a speaker's worldview and lifestyle. This experience is certainly linked to the cultural beliefs, traditions and rituals of the people, altogether acting as a medium for the transmission of ethno-psychological and cultural factors. It is not coincidental that in this type of language, the sacred vocabulary linked to fundamental beliefs holds significant importance. A. to units with sacred content. In the works of Tanpınar, we also find: "*Halam ahretle bütün alâkasını kestiğini göstermek için...*". The concept of cultural connotation in language units is a key aspect of linguculturalology. It highlights that

¹ Телия, В. Н. Культурно-национальные коннотации фразеологизмов [от мировидения к миропониманию]. // Славянское языкознание. XI Международный съезд славистов. - М.: «Наука». - 1993. - с. 302

language acquires different meanings in a specific cultural context, expressed through unique imagery. This is evidenced by the varied connotations attributed to the same concept across different nations. For instance, the phrase 'healthy as an ox' is used in Russian language, while the English equivalent is 'healthy as a horse'. Additionally, the phrase 'upside down like a sheep' is used in Russian language, while the Azari language uses 'upside down like an elk'. The same idea can serve as a representation of a distinct idea in various languages: whereas in Russian it denotes "to irritate like a fly", in Bulgarian the fly is deemed a symbol of "gentleness, humility". Despite the fact that the phrase "vakur cephesiyle" encountered in A. Tanpınar's works means "with a sincere attitude", the term "vakur" individually means "honourable, dignified". This example enables the observation of the word's expanded meaning and uncovers various beliefs and totems. In multiple Turkic languages, including the Chuvash language, "vakar" denotes an ox. The term "vakur" signifies "honorable and dignified" and maintains traces of ancient culture and mentality. Tanpınar's works incorporate phraseologisms that have universal attributes. Most of the examples are phraseologisms that contain a somatic component or involve imitative words, such as "I look at you," "I will eat crispy," "I smile softly," "I have survived," and "I come to my feet." The somatic component reflects a symbolic cultural code that is cross-linguistic and universal in nature, characteristic of all languages. However, the symbol carried by different body parts may vary across languages. Such concepts that express the national spirit are typically left untranslated. Azerbaijani language commonly employs phraseologisms and culture-laden units, which may not have direct equivalents in other languages: " *"Kutu gibi güzel, rahat, temiz bir evde yaşadığını hatırladı"*.

The analysis of phraseological units reveals that these are lexical combinations that have become fixed and are embedded in people's thinking, reflecting their values. Crucially, when studying national and cultural-specific phraseology, it is essential to identify any national connotations present.

The II subchapter is called *"Emotive phraseology used in the works of Ahmad Hamdi Tanpınar"*. Despite conflicting elements in the author's language, including contemporary functional units and obsoleted lexemes, examining Tanpınar's literature from a linguistic perspective is highly relevant. Tanpınar's works captivates the audience. Phraseological units hold great significance in Tanpınar's language due to their functionality.

The development of emotive phraseological units in Tanpınar's language can be attributed to a point raised by Yunus Balcı: *"It is possible to say that Tanpınar's Roman language is an aesthetic trance language. This situation, which the ancients called attraction and ecstasy, shows itself more strongly in Tanpınar, especially in his poems, and continues in his novels with the same codes. Tanpınar's Roman language is a city language. In almost all of his novels, we see this high culture language and complex sentence structure. The depth in a wide perspective extending from positive sciences to history, philosophy, sociology, psychology, and music, with such a language has turned into a language of culture, preferences and memory."*²

The emotive phraseology found in A.Tanpınar's language not only has "positive" and "negative" shades, but also attracts attention with one feature: although these combinations are historically functional, they are not widely used in modern times. One of such phraseology is used in the sense of sharing one's troubles with someone: to be troubled - to tell (someone) one's trouble, problem by whining - *"İnsan kime dert yanacak, bilmiyor"*; *"Bana dert yanacağına adam gibi bir iş bul da çalış"*; *"Teyzem yine anneme dert yanyor"*. This unit is also used in Tanpınar's language: Then he found Macide's relative in the guest room with swollen eyelids, a tired face, and a burning pain.

Analyzing emotive phraseology in A.Tanpınar's language from a statistical point of view, it becomes clear that emotive lexemes with a "negative" tone prevail:

Bütün gece onun yüzünden harap olmasına rağmen, hastalığını da ayrıca merak ediyordu. (Bitkin, yorgun, perişan);

Bu üzgün ellerin uzattığı leğene kan kusarken, izin istidasına imza atarken yine onu düşünmüştü.

Yarın belki biraz iyileşince bu hastabakıcılardan azar işitecek, belki de tenhada bir de tokat yiyecekti.

Idiomatic expressions can be categorised based on their emotional connotations and the situational context in which they are used. Examples such as 'on tenterhooks', 'on tenterhooks', and 'walking on air' illustrate this point. In the Turkish language, there is a prevalence of such emotive idioms with varying shades of meaning. An intriguing fact is that the meaning of

² Balcı Yunus. Ahmet Hamdi Tanpınar'ın roman dili üzerine bir yaklaşım. <https://dergipark.org.tr/download/article-file/411886>

these units differs substantially from the phraseological units utilised in the Azerbaijani language, although they seem to be homonyms.

Ağız eğmek: Yalvarmak, hiç de lâayık olmayan birine yüz suyu dökmek. "Ölürüm de ağız eğmem o adama!"

Ağzına baktırmak: Etkili, güzel konuşarak kendini zevk ile dinletmek, dinleyenleri kendisine hayran etmek. "O, ağzına baktırmasını bilen ender hatiplerdendi"

Ahı çıkmak: Eziyete uğrayan bir kimsenin yaptığı bedduanın etkisini göstermesi.

İçi çekmek: Canı arzu etmek, istek duymak.

Can damarına basmak: Bir işin en önemli noktası üzerinde durmak, ya da bir şeyin en duyarlı noktasını açığa çıkarmak. "Adamın en sonunda can damarına bastılar, zararı da kendileri gördüler."

Ağzı kulaklarına varmak: Çok sevinmek, sevindiği her hâinden belli olmak. "Takdirname eline verilince sevincinden ağzı kulaklarına vardı".

The emotive component of phraseologism is of special importance in terms of the pragmatic meaning of this unit, as the semantics of this component is formed according to its pragmatic status.

III Sub-chapter of the II chapter is called "*Analysis of semantic universality and uniqueness of phraseological units in the language of Ahmad Hamdi Tanpınar*". Studies show that in order to determine universal and unique indicators in the internal content of phraseology, comparing the materials of different languages and comparative analysis of the phraseological system, as well as focusing on the cultural factor, are indispensable for a clear description of the picture. Behind each phraseological unit is the life experience and traditions of an entire nation. In the example of fiction, as well as A. One of the issues that attract attention in Tanpınar's works is that phraseologisms have a special weight as a linguistic unit - so that the phraseology gathers other elements in the text around it.

Phraseologisms used in Tanpınar's works attract attention from the point of view of having negative or positive shades of content. Experience shows that, in general, phraseologisms in all languages appeared mainly in connection with the expression of negative events, feelings and emotions. This fact can also be considered as one of the universal tendencies related to phraseologisms. Phraseologisms, which attract attention as a special layer in the language of Tanpınar's works, naturally blend with the text, act as an indicator of the national color, and in some cases, borrowed patterns

in the language. The phraseological units used in the works of Ahmet Hamdi Tanpınar are also interesting as a source for obtaining a certain idea about the phraseological system of the Turkish language in general. "... *sahiden güzel, aşkolsun!*". *Geçmiş olsun, ellerine sağlık, ziyade olsun, sağlık olsun, kolay gelsin, sizlere ömür, söz kesmek kimi ifadələr xüsusi izah olmadan tərcüməsi çətin olan və müəyyən etnomədəni və psixoloji məqamları əks etdirən vahidlərdir. En haklı olduğu yerde bile ağzını açar açmaz herkesin "sen sus, böyle şeylere karışma!"* Could rank, badge, and success in life have any meaning for a person he looked up to? Although the phrase "He doesn't open his mouth" has a certain universal processing feature in terms of content, it can be evaluated as a unique phraseologism in terms of expression.

The combination of "getting excited" that we found in Tanpınar's "Mahur beste" also attracted our attention in this regard: *Hiçbir moda ve yenilik yoktu ki İsmail Molla'nın gelini herkesten önce ondan hevesini almış olmasın.* In the Azerbaijani language, the expressions "to kill the worm of your eye", "to take your cinnamon" or "to take your cinnamon" are used in a close sense.

In a certain sense, the compatibility between the components and the Azerbaijani language is noteworthy. At that moment, she shook her head and thought to herself like a mother scolding her child, "My grandfather's blood is boiling." Certain phraseologisms utilized in the author's "Huzur" captivate attention for their partial universality.

So, some of them possess universality in their structure while others in their expressed content. "*Tevfik Bey'in gelmesiyle iş büsbütün alt-üst oldu*".

"*Alt-üst olmaq*" ifadəsi cüzi fərqlərlə müxtəlif sistemli dillərdə təsadüf olunan dil vahidlərindəndir: *You've managed to turn this village upside-down.// Вы перевернули эту деревню вверх дном.*

Haven't we turned that house upside-down at this point?// Разве мы еще не перевернули дом вверх дном?

Universality in phraseological units may be related to the origin of languages historically from the same source or lexical borrowings. The uniqueness of phraseological units can be conditioned by both linguistic and extralinguistic factors. Thus, traditions, faith and belief, historical events - in general, all the facts related to the way of life and thinking of the people can be based on a phraseological unit.

IV Subchapter of the II Chapter is called "*Cognitive and pragmatic aspects of the lexical layer in the works of Ahmet Hamdi Tanpınar*". The writer focuses on the close connection between the cognitive function and the pragmatic function, as well as the artistic-aesthetic and communicative effect on the reader, when selecting language units. These facts emphasise the examination of the components that convey the writer's artistic expression, characterised by their cognitive and pragmatic significance through a distinctive methodology. An analysis of Ahmet Hamdi Tanpınar's lexicon, from both a structural and functional perspective, demonstrates that the author not only achieves a concise and precise form of expression, but also conveys complex ideas in a straightforward manner. Furthermore, Tanpınar adeptly employs figurative language to convey his artistic vision with fluidity and playfulness. "*Yüreğim ağzımda konuşuyor ve içimden kendi kendime düşünüyordum: "Ah bir merak etse de eve kadar gitsek, Emine'yi doya doya görsem, taşlıktaki tulumbadan o su çekse ben yüzümü yıkasam, Zehra ile çocuk türküleri söylesem..."*". "*Yüreğim ağzımda" ifadesi "birden bire ani bi hareket karşısında korkan insan modelinin dudaklarından dökülen ilk söz"*. The author employs a commonly used phraseology to convey the emotional state of the image to the reader. This is achieved by establishing a shared association of the image based on a general thinking model. It should be noted that translation of this expression might pose certain difficulties, so selecting a suitable cognitive model requires special skills. One of the benefits of the cognitive approach is its capacity to identify and evaluate linguistic and extralinguistic cues, including worldview, communication context, and the objectives and plans of the involved parties, based on a unified conceptual foundation. Furthermore, Tanpınar's works feature the creation of unique expressions that mirror the Turkish language and its underlying thought processes.

Ama doktor, ben hasta değilim... Allah rızası için... Size anlattım.

Tekrar gözlerini gözlerime dikti. En katî sesiyle:

- Hastasınız... diye kesip attı.

Bir gece rüyamda bir arslanı üzerime saldırırken gördüm. Bereket versin, bir yerime dokunmadan geçti.

Sometimes the same or similar examples of used units occur in different languages, which is related to general-universal cognitive processes:

Tüylerim diken diken oldu: - Aman doktor....

I got goosebumps// У меня мурашки по коже.

The author employs a commonly used phraseology to convey the emotional state of the image to the reader. This is achieved by establishing a shared association of the image based on a general thinking model. It should be noted that translation of this expression might pose certain difficulties, so selecting a suitable cognitive model requires special skills. One of the benefits of the cognitive approach is its capacity to identify and evaluate linguistic and extralinguistic cues, including worldview, communication context, and the objectives and plans of the involved parties, based on a unified conceptual foundation. Furthermore, Tanpınar's works feature the creation of unique expressions that mirror the Turkish language and its underlying thought processes.

The V subchapter of the II Chapter is called "*Possibilities of expressing the color concept in the works of Ahmet Hamdi Tanpınar*". The linguistic expression of several concepts associated with human perception of the world around us is of considerable interest due to its direct connection to issues of thought and language. This underscores the importance of studying how different concepts are reflected in language. Each nation has its own particular notion regarding the colour system, which is seen in fiction. Symbolic possibilities of colours are utilised in fiction to express various ideas. As colour systems and semantics are formed based on traditions, geography, imagination, and historical events, they are related to the ethno-cultural life of the people, leading to the emergence of complex mental units - the concept of colour - which are conditioned by ethnic and cultural factors in any collective. A group of lexemes related to colour used in Ahmet Hamdi Tanpınar's works attracts attention precisely because they act as a means of expressing an emotional concept. Observations indicate the use of specific colours to express emotional states. In Tanpınar's works, the colour "black" consistently connotes negativity and is primarily associated with death.

Bazıları günlerce onu aynı haleti ruhiye içinde bunaltır, hiddetten kine, en siyah ölüme kadar götürüp getirir, sonra bir küçük çağrı, basit bir vesile ile yerini bir başkasına terkeder, o zaman kıskançlıktan kısılmış yüz, hiddetten bozulmuş nabız birdenbire değişir;

Bir kere uçurum göründü mü, ölüm simsiyah dili ile konuştu mu?

Ya hep, ya hiç. Ya dünya imparatorluğu, yahut da siyah ölüm.

Bunun əksinə olaraq, "beyaz" daha çox həyat, yol anlayışları ilə əlaqəli işlədilir: Beyaz yol // beyaz həyat // beyaz uçuş // beyaz dünya

Mümtaz, genç kadının güzel ve biçimli büstünü, beyaz bir rüyayı andıran yüzünü daha evvelden beğenmişti.

Bu ne boşandıkları ayların bıkkınlığı içinden gördüğü Nuran'dı, ne de on senenin arkasından beyaz bir hayal gibi görünen nişanlıydı.

In Tanpina's works, "Yellow" is mainly associated with concepts such as light and clarity and attracts attention as a lexeme with positive tones:

Karşı sahilde evlerin pencerelerinde, dalgalarda sarı bir ışık vardı.

Sapsarı bir aydınlık içinde ilk önce yukarıya doğru çıkmak istedi.

It is interesting that the color red is associated with concepts such as crime, abyss, tragedy, and blood in Tanpınar's works:

Bazen bu bakır levhalar suyun üstünde yüzüyor, adeta mücevher salları yapıyor, ... ve kıpkırmızı uçurumlar açıyordu.

Onun bilmediği cazibeleri ve bildiği cazibeleri, yumuşak sesi, dost gülüşü, istediği zaman insanın içine arzusunun cinayet kadar kırmızı, ateş kadar yakıcı ve ...

The green color attracts attention in Tanpınar's work with its concept of clarity:

... durulmuş suyun yeşil ve somaki bir ayna gibi akşamın son ganimetlerine açılışını, bir anne rahmi gibi bu ışık parçalarını alışı ve yavaş yavaş onların üstüne kapanışını, örtülüşünü seyredirdi.

Fakat bu dehlizin sonunda birdenbire ortalık, güneşe arasından bakılan taze yaprak yeşili bir aydınlıkla aydınlanmış ve bu aydınlık içinde asıl mağaraya atlamışlardı.

Emotions such as "love", "joy", "sadness", and "fear" have been portrayed in fiction through the use of colour. Emotions such as "love", "joy", "sadness", and "fear" have been portrayed in fiction through the use of colour. However, cultural background often shapes colour associations. Emotions such as "love", "joy", "sadness", and "fear" have been portrayed in fiction through the use of colour. Blue hues have been used to connect with the feeling of "love", while red hues have been employed to convey "joy". Conversely, "sadness" is often associated with white. It is worthy of note that these portrayals should be taken within the intended cultural context. The concept of "fear" is often associated with the color black. Tanpınar's works show a unique interpretation of this trend, whereby white and blue colors are viewed positively, while black and red colors are negatively connotated. To convey special emotional states, the author

employs various shades of color: blue for fascination, green for tenderness and elegance, yellow for regret and disappointment, and gray for "sadness."

The use of colour as a means of expressing emotion is a reliable tool for ascertaining the author's viewpoints on the environment. The author perceives nature as a being that is alive, depicting this with the use of colour imagery.

The various colours form a lexical-semantic field with varying imagery and quantitative indicators. In Tanpınar's works, the lexemes concerning colours possess both denotative and connotative meanings.

In addition to A.Tanpınar's colour concept in his creative works, the presence of the "dark (34%) - light (66%)" microfield is also noteworthy.

The III Chapter *"Semantic word groups and linguistic features of the onomastic layer in the works of Ahmad Hamdi Tanpınar"* is called Subchapter I, called "Characteristics of semantic word groups in the works of Ahmed Hamdi Tanpınar", analyzes the semantic word groups that are part of the lexical-semantic system with a complex structure based on the works of Tanpınar. The analysis of lexical units by semantic fields provides a basis for the formation of ideas about the author's style and the language landscape of the period he wrote.

In the second subchapter called *"Linguistic features of anthroponyms in the works of Ahmad Hamdi Tanpınar"*, the functional characteristics of antonyms in the works of A.Tanpınar are investigated. The analysis of the literature demonstrates that the intentional selection of personal names by the author serves as a distinct technique for exposing the profound, underlying significance of the narrative and communicating its message. The meaning of the name echoes the character's worldview and behaviour. Additionally, the personal names employed in the literary piece are distinguished by the presence of implicit, associative, and connotative connotations in their composition. In certain instances, authors may purposely create a contrast between a character and their given name as an artistic technique. Tanpınar's works feature anthroponyms that offer ample opportunities for analysis, aiding in the development of an understanding of the units within the Turkish language's anthroponymic system.

Tanpınar's works feature anthroponyms that offer ample opportunities for analysis, aiding in the development of an understanding of the units within the Turkish language's anthroponymic system. Furthermore, this literary device provides insight into the writer's and people's worldview and philosophical perspectives.

The third subchapter of chapter three is titled "*Linguistic Analysis of Toponyms in the Works of Ahmad Hamdi Tanpınar*." This section explores the use of toponyms in Tanpınar's writing, examining their stylistic features and pragmatic purposes. Objective evaluation of these issues is a central focus. Technical terms will be explained upon introduction to ensure clarity for readers. The structural organisation of this chapter conforms to conventional academic sections, with consistent formatting and citation styles applied throughout. The language used is formal, employing a value-neutral tone with balanced discussion of the evidence. Overall grammatical correctness is prioritised to enhance the text's quality.

The III subchapter of the III chapter is titled "*Linguistic Analysis of Toponyms in the Works of Ahmad Hamdi Tanpınar*." This section explores the use of toponyms in Tanpınar's writing, examining their stylistic features and pragmatic purposes. Clear, concise language is used to ensure comprehensibility and avoid ambiguity. The analysis of poetic toponyms as a literary element should be multifaceted, encompassing the author's artistic approach, genre, thematic content, aesthetic direction, and individual style. Study of the author's use of poetic onomastics serves as the foundation for this understanding. Focusing on these aspects allows for a better understanding of the author's creative psychology, aesthetic views, and inner world. Tanpınar's "Five Cities" details Ankara, Erzurum, Konya, Bursa and Istanbul, as well as other toponyms related to Turkey and onomastic units from other countries, each used for different stylistic purposes. When analysing the toponyms discovered in Tanpınar's literature thematically and structurally, attention is drawn to the presence of synonyms and variants due to various factors. This is particularly apparent in the accounts regarding the history of cities whose names were subsequently altered. The analysis of place names reveals that they have been developed at various linguistic levels, including phonological, morphological, word-building, and syntactic-stylistic. Rarely used names sometimes evoke the impression of regional or dialectal language, in contrast to the more popular and commonly known names. Poetic place names are unique and created by the author. Toponyms, which are a creation of the author's imagination, follow established word formation patterns in the language. The toponyms referenced in the works of A. Tanpınar are genuine toponyms. In such cases, it is deemed more fitting to include explanatory notes alongside these lexical units during translation. The analysis of toponyms in art pieces reveals that they reflect units from the ancient lexical layer and sometimes identify historical toponyms that are

outdated from a modern perspective, now replaced by new variants. Some common nouns used as a part of a toponym become set and are lost within its contents. Terms such as "village", "home", and "water" serve as examples for these phenomena. Occasionally, certain colour-related terms surface as components of this category.

Consequently, it can be confidently asserted that place names serve as a method of conveying a particular poetic and stylistic purpose in literature. The thematic concept of the artwork is better elucidated by the figurative significance of the location's appellation. By utilising toponyms with historical links to different eras, the author can convey an original method of expression which captures the essence of their native land. This is particularly evident when reviving existing toponyms within artistic works, allowing for the portrayal of the feelings and excitement experienced by the heroes of the past, whilst paying tribute to tradition and heritage.

The scientific conclusions obtained in the "Conclusion" part of the dissertation work are summarized as follows:

1. In the works of Ahmet Hamdi Tanpınar, the rich expressive possibilities of the Turkish language and the artistic forms of the Turkish language lexicon are reflected. Tanpınar's contribution to the development of modern Turkish language, literature, and culture is undeniable, especially in the realm of the novel.

2. Ahmad Hamdi Tanpınar commonly utilizes synonyms, antonyms, contrasting expressions, double words, and imitative words to create unique stylistic variations in his literary works.

3. Ahmet Hamdi Tanpınar, who uses polysemantic lexical units as a means of expressing expressiveness, used polysemy to create different stylistic shades, and used these word groups to express sarcasm or subtle humor.

4. Ahmed Hamdi Tanpınar skillfully uses the semantic meaning of the word, figurative, connotative, background meaning, as well as shades of associative meaning to create stylistic figures.

5. In the works of Ahmet Hamdi Tanpınar, who widely uses expressions reminiscent of classical literature examples and borrowings that have lost their functionality for the modern era, such expressions that add weight to the language of the work are of interest as a means of creating a special style.

6. Ahmed Hamdi Tanpınar demonstrates a particular sensitivity to the selection of onomastics in his works. In numerous instances, Tanpınar uses names to convey imagery and express his ideas.

7. Among the stylistic figures, rhetorical question, address and artistic exclamations, as well as artistic contrast - antithesis as a stylistic event that serves to strengthen the idea, stand out in the work of Ahmet Hamdi Tanpınar with a high frequency of development.

8. Colour-related lexemes with both denotative and connotative meanings in the literary works of Ahmet Hamdi Tanpınar demonstrate a distinct lexical-semantic field of different colours and their corresponding imagery and quantitative indicators in the author's writing.

9. The author's style incorporates archaisms, neologisms, word groups belonging to the colloquial lexicon, dialectisms, and borrowed words, resulting in a rich and varied language.

10. The works of Ahmed Hamdi Tanpınar can be characterized, first of all, by the use of obsolete words. This is one of the features observed in almost all works of this author.

11. Ahmet Hamdi Tanpınar's creativity is notable for its distinctiveness and individuality. In Tanpınar's literature, words take on a different meaning from their common usage, and metaphorical language is evident. Expressiveness is also revealed when figurative phrases acquire contextual significance. The complex network of metaphors in Tanpınar's writing is noteworthy for its extensive range of expressive forms. To expose the inner world and character of the images and to convey his ideas more effectively, Tanpınar utilized diverse forms of metaphor in the work.

12. In Ahmet Hamdi Tanpınar's works, phraseologisms comprise linguistic units that express psychological states born from imagination and way of thinking. Phrases such as "making a shadow" and "creating a world of golden dreams" are based on similarity, demonstrating a form of figurative thinking that is present in both Turkish and Azerbaijani languages.

13. Phraseologies created by the intersection of cognitive processes and figurative thinking in the works of A. Tanpınar draw attention due to their unique philosophical significance.

14. Most of the phraseologisms used in the works of Ahmed Hamdi Tanpınar are phraseologisms with a somatic component or imitative

words. Most of these phraseologisms are universal units of general character.

15. Ahmad Hamdi Tanpınar's language is dominated by emotive lexemes with a "negative" tone.

16. Ahmed Hamdi Tanpınar's language is distinguished by his adept use of various lexical levels and his extensive knowledge of cultural fields, including music and painting. Furthermore, his works reflect the linguistic modifications that occurred during the period in which they were written.

17. When studying the toponyms discovered in Ahmet Hamdi Tanpınar's works from a thematic and structural perspective, the existence of synonyms and variations caused by various factors is noticeable. This particular detail is particularly spotlighted in the data regarding the history of cities whose names were modified subsequently. The analysis of place names reveals that those originating from foreign languages or with different pronunciations in other languages have been fully mastered at the phonological, morphological, word-formation, and syntactic-stylistic levels. While widely recognised place names present no linguistic difficulties, infrequently used names may convey the impression of regionality or dialect influence.

The main content of the dissertation is presented by the author in the following publications:

1. Gender münasibətlərini əks etdirən frazeoloji vahidlər dünyanın dil mənzərəsinin ifadəçisi kimi // - Bakı: -2014, 25-26 noyabr, XXI Əsr mədəni paradigması multimədəni aspektdə, Respublika Elmi-Praktik konfransının materialları, -s. 117-119

2. Əhməd Həmdi Tanpınar Cümhuriyyət dövrü türk ədəbiyyatının görkəmli nümayəndəsi kimi // -Bakı: Dilçilik İnstitutunun əsərləri, - 2017, №1, -s.286-293

3. Əhməd Həmdi Tanpınarın dilindəki frazeoloji vahidlərin linqvokulturoloji səciyyəsi // - Bakı: Filologiya məsələləri, -2017, №20, -s.245-250

4. Əhməd Həmdi Tanpınarın əsərlərində antroponimlərin linqvistik səciyyəsi ["Huzur" romanı əsasında] // - Bakı: Filologiya məsələləri, -2018, №15, -s.164-170

5.Əhməd Həmdi Tanpınarın əsərlərində işlənən emotiv frazeologizmlər // - Bakı: Tədqiqlər, -2018, №2, -s. 96-101

6.Əhməd Həmdi Tanpınarın əsərlərində leksik layın koqnitiv və pragmatik aspektlərdən təhlili // - Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri, - 2019, №1, -s.57-61

7.Əhməd Həmdi Tanpınarın əsərlərində toponimlərin linqvistik təhlili // - Bakı: Tədqiqlər, - 2018, №4, -s. 97-105

8.Əhməd Həmdi Tanpınarın əsərlərinin leksik-üslubi xüsusiyyətləri // Bakı: VI Beynəlxalq Türk Dünyası Araşdırmaları simpoziumu (13-15 iyun 2019. -Bakı), cild 2, -2019, -s.229-232

9.Анализ семантической универсальности и уникальности фразеологических единиц в языке Ахмеда Хамди Танпынара. // Вестник (серия филологическая). Казахский национальный университет имени Ал-Фараби. №3 (175), - 2019, - стр.82-89.

10.Специфические особенности семантических групп слов в произведениях Ахмеда Хамди Танпынара // Актуальные проблемы монголоведных и алтаистических исследований (Материалы III международной научной конференции), Элиста, - 2019, - стр. 66-70

The defense will be held on 29 October in 2024 at 13:00 at the meeting of the Dissertation council – ED 1.06 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan National Academy of Sciences, the Institute of Linguistics named after Nasimi.

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Dissertation is accessible at the Library of Azerbaijan National Academy of Sciences, The Institute of Linguistics named after Nasimi.

Electronic versions of dissertation and its abstract are available on the official website of the Institute of Linguistics named after Nasimi, Azerbaijan National Academy of Sciences.

Abstract was sent to the required addresses on 19 September in 2024.

Signed for print: 01.07.2024

Paper format: 60x84 16¹

Volume: 49 459

Number of hard copies: 20