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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**COGNITIVE-SEMANTIC ANALYSES OF LOVE CONCEPT
IN SHAKESPEARE'S SONNETS**

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Field of science: Philology

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GENERAL CHARACTERISTICS OF THE WORK

Urgency of the theme and the degree of research. In modern linguistics, interest in learning the language as a cognitive ability is becoming more and more evident, which is reflected in the two aspects of human cognition – the study of language functioning in the processes of conceptualization and categorization. In linguistic research, paradigm shifts occur in the direction of the interaction of language and thinking, the classification of cognitive linguistic categorical understanding as an independent field of linguistics is formed, and the leading positions of human perception and understanding of information are established.

One of the main features of modern linguistics is the study of concepts as parts of knowledge that are used in the act of thinking and speaking in general. Beginning in the late twentieth century, concepts in linguistics have been considered as units of meaning that cannot be broken down into smaller parts in the cognitive processing of information. Studying concepts is still considered to be the focus of attention. There are some concepts that can be found to give a particular meaning or expression. However, this process is sometimes difficult and sometimes quite complex. One of the concepts that underlies human thinking is the concept of “love”. The concept of love has been explored by different authors, and its essence and approach to love has always attracted the attention of linguists¹.

Love is considered one of the components of the spiritual culture. The concept of “love” is the main research object of many philosophical and ethical studies. The concept of “love” at any time can preserve objectivity and subjectivity in the English literary concept.

The works of the foreign linguists such as E.S.Kubryakova, I.A.Sternin, N.F.Alifirenko, G.V.Kolshansky, S.G.Vorgachev, V.I.Karasik, M.V.Nikitin, J.P.Lakoff² and others’ have been referred to in the research.

¹ Арапова, О.А. Концепт “дружба”: системный и функционально-когнитивный анализ: / Автореф. дис. канд.филол. наук/ – Уфа, 2004. – с.15.

² Kubryakova, E.S. Parts of speech from a cognitive point of view / E.S. Kubryakova. – Moscow: Progress, – 1977. – p.90-92; Sternin, I.A. Lexical meaning of a word in

The works of the Azerbaijan scientists such as A.A.Akhundov, M.I.Adilov, A.A.Rajabli, A.M.Gurbanov, A.S.Babayev, F.Y.Veysalli, A.H.Hajiyeva, F.F.Jahangirov, N.Ch.Valiyeva³ and some others' have been referred to in the dissertation as well.

Modern English is the leading language. It is of particular importance to study and study the aspects of this language, especially the English language, which has complex and complex pronunciation features, graphic and reading rules. The problems of general, typological linguistics, Germanic philology, especially English and German languages, dissertations and monographs based on materials of these languages, lexicographic work and research on systemic and structural, allomorphic and isomorphic features of these languages have been relevant since the beginning of the 20th century. In this regard, along with other aspects of the English language, its conceptual aspect, both

speech / I.A. Sternin. – Voronezh: Publishing House of the Voronezh State. un-ta, – 1985. – 171 p.; Alefirenko, N.F. Poetic energy of the word. Synergetics of language, consciousness and culture / N.F. Alefirenko. – Moscow: Academia, – 2002. – 194 p.; Kolshansky, G.V. An objective picture of the world in cognition and language / G.V.Kolshansky. – Moscow: Nauka, – 1990, 103 p.; Vorkachev, S.G. Comparative ethnosemantics of teleonomic concepts: love and happiness (Russian–English parallels): monograph / S.G.Vorkachev. – Volgograd: Change, – 2003. – 151 s.; Karasik, V.I. Basic characteristics of linguocultural concepts / V.I.Karasik, G.G.Slyshkin // Anthology of concepts. Under the editorship of V.I. Karasik, I.A. Sternin. – Moscow: Gnosis, – 2007. – p.12–13; Nikitina, E.P. Creative individuality of S.T. Aksakov in the historical-functional and comparative-typological coverage: /Avtoref. diss. cand. philol. Sciences / – Magnitogorsk, 2007. – 25 p.; Лакофф Г.П. Гипотеза инвариантности: основан ли абстрактный разум на образах-схемах? // Когнитивная лингвистика, – 1990. №1, – с. 39-74

³ Axundov, A.A. Ümumi dilçilik / A.A.Axundov. – Bakı: Şərq-Qərb, – 2006. – 277 s.; Adilov, M.I. Azərbaycan dilində sintaktik təkrarlar / M.I.Adilov. – Bakı: Elm, – 1974. – 230 s.; Rəcəbli, Ə.Ə. Dilçilik tarixi. I cild /Ə.Ə.Rəcəbli. – Bakı: Nurlan, – 2007. – 528 s.; Qurbanov, A.M. Ümumi dilçilik: [2 cildə] / A.M.Qurbanov. – Bakı: Nurlan, – c. I. – 2004. – 748 s.; Babayev, A.M. Dilçiliyə giriş / A.M.Babayev. – Bakı: Maarif, – 1992. – 376 s.; Veysəlli, F.Y. German dilçiliyinə giriş / F.Y.Veysəlli. – Bakı: Mütərcim, – 2003. – 438 s.; Hacıyeva, Ə.H. İngilis və Azərbaycan dillərində somatik frazeologiyanın əsasları / Ə.H.Hacıyeva. – Bakı: Nurlan, 2008. – 276 s.; Cahangirov, F.F. Dil və Mədəniyyət / F.F.Cahangirov. – Bakı: Elm və Təhsil, – 2014. – 308 s.; Vəliyeva, N.Ç. Dil tipologiyasının aktual problemləri / N.Ç.Vəliyeva. Актуальные проблемы языковой типологии. – Bakı: Elm və Təhsil, – 2011. – 512 s.

theoretically and practically, is at the center of attention of Germans, and some research has been carried out in this area.

When people are born, they are born with concepts in their brains. Concepts can reflect the environment and all the changes that occur there, and that is why the ever-changing human knowledge is unique⁴. Mastering the language is an important factor in the development of concepts. Concepts are those parts of knowledge that are mainly observed, activated and used in reflection and conversation. It is not possible to analyze the concepts, divide the information into cognitive parts without their help, and therefore they are considered as units of meaning that cannot be broken down into small parts in the negotiation process. Concepts are considered to be the product of the soul, and this is why it is observed that the concepts are sent to the addressee through fiction, especially poems and sonnet.

The cognitive-semantic study of the concept of “love” in the W.Shakespeare sonnet is of particular importance in terms of practical begging.

W.Shakespeare’s sonnet was first analyzed in 1609 in T.Thorp’s work, Shakespeare’s Sonnet has never been published⁵. Only in 1640 a new edition of the sonnet was published by J.Benson, a close friend of U.Shakespeare.

With philosophical depth, dramatization of emotions, music and lyrics, W.Shakespeare’s sonnets have long held a high place in the history of world literature. The sonnets reflect the inner riches of the people of the Renaissance, the tragedy and rise of human existence, as well as their thoughts about life and creativity.

The cognitive-pragmatic analysis of W.Shakespeare sonnet is one that is not sufficiently explored. The transmission of emotion and excitement in different languages, and the interpretation of different concepts, depending on the situation, is currently being investigated in many studies. According to modern anthropocentric theory

⁴ Abdullayev, Ə.Ə. Kognitiv dilçiliyin əsasları / Ə.Ə.Abdullayev. – Bakı: Sabah, – 2006. – s. 190.

⁵ Казаровецкий, В.А. Возможен ли перевод сонетов Шекспира? // Литературная учеба, – 2009. №1, – с.111.

lexical-semantic and pragmatic-cognitive analysis of human emotions and excitement is indispensable⁶.

“The English language” can be called as a pioneer in W.Shakespeare’s poetry. W.Shakespeare was able to make the sonnet shape more moving and unusual than the classic Italian sonnet. He often changes the course of events in his writings and directs the reader to read more carefully. At the same time, what is happening and what has already been mentioned will increase the reader’s interest in the sonnet.

W.Shakespeare’s sonnet is dedicated to a person who speaks, understands and feels in accordance with contemporary paradigm.

The object and subject of the research. The object of the study is the concept of "love" in the sonnets of William Shakespeare. The subject of the study is the summarization and systematization of the results obtained from the semantic-cognitive analysis of the concept of "love" in the sonnets of William Shakespeare.

Aims and objectives of the research. The main purpose of the research is to identify and invert the pragmatic, cognitive and discursive features of emotionally and emotionally charged concepts in the W.Shakespeare sonnet. The main objectives of the research are:

- to study the causes of cognitive linguistics;
- to learn the history of the concept of love;
- to identify the emotional and linguistic aspects of the concept of love;
- to study and analyze the concepts of “love” in English-language dictionaries;
- to explore the concept of “love” in English phrases;
- to analyze the lexical-semantic basis of the “love” metaphor;
- to study the role of sonnet in W.Shakespeare’s works and their innovations;
- conduct cognitive-pragmatic, lexical-semantic analysis of sonnet;
- semantic-syntactic analysis of W.Shakespeare sonnet;

⁶ Veysəlli, F.Y. Koqnitiv dilçilik: əsas anlayışları və prespektivləri. /F.Y.Veysəlli. – Bakı: Mütərcim, – 2015. – s. 116.

– to make a comparative analysis of the concepts of love in the texts of W.Shakespeare's sonnet based on lexical sources.

The research methods. Descriptive, analysis and synthesis methods were used in the study. The methods of induction, deduction, historical description and systematic analysis and hermeneutics were also used in the study.

The main provisions for defense. In the dissertation, illustrative materials were used by W.Shakespeare's sonnet, various dictionary materials, and live speaker materials.

The main provisions of the dissertation defense are:

– the emotional and emotional features of W.Shakespeare's sonnet allow us to describe the emotional and linguistic aspects of sonnet texts,

– lexical and syntactic structures involved in sonnet formation can be distinguished,

– conceptual artistic aspects of the concept of "love" in English are defined,

– the concept of love acts in all languages as an expression of emotion and emotion;

– the lingo-pragmatic properties of sonnet texts allow for the integration and traceability of both linguistic-communicative and semantic-syntactic relationships;

– sonnets, as a text event, are governed by the language-system regularities of the unification of language units.

Scientific novelty of the research. The scientific innovation of the research is that the functions performed by the concept of love in the W.Shakespeare sonnet, the interrelationships between these functions, and similar and distinct features of the various sonnet expressions have been identified and invented.

Theoretical and practical significance of the research. Theoretical foundations of research work are important for research related to several areas of linguistics. The theoretical importance of the research consists of its contribution to the development of methods for studying the concepts of the inner world of a person, including the representation of the concept of "love" in language, based on literary texts.

The practical importance of the research is that its results can be used in scientific reports, practical courses, as well as in the preparation of educational materials in the philological faculties of universities. Developing the concept of "love" can be helpful in effectively solving the problems of teaching a foreign language, improving the teaching of English in the Azerbaijani audience, and enriching theoretical knowledge about the linguistic and cultural characteristics of concepts related to the inner world of a person.

Approbation and application. Dissertation work was carried out at the Department of English Lexicology and Methodology of Azerbaijan University of Languages. The results of the dissertation are widely covered in 11 scientific articles and conference thesis.

The main provisions of the research work can be applied to writing scientific research papers on cognitive linguistics. The use of the concept of "love" can help effectively address foreign language teaching issues, improve English language teaching in Azerbaijan, and enrich theoretical knowledge of the concept.

Name of the organization where the dissertation is performed. The dissertation was approved and performed at the Department of English Lexicology and Stylistics at the Philological Faculty of the Azerbaijan University of Languages.

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. Dissertation work consists of introduction, 3 chapters, conclusion and list of used literature. The introduction of the dissertation consists of 6 pages, 10998 characters, Chapter I consists of 32 pages, 59042 characters, Chapter II consists of 29 pages, 52271 characters, Chapter III 46 pages, 73649 characters, and the conclusion consists of 3 pages, 4730 characters. The total volume of the dissertation, excluding the list of used literature consists 200690 characters.

THE MAIN CONTENT OF THE RESEARCH WORK

The dissertation *introduces* the relevance of the topic, its scientific novelty, theoretical and practical significance, the purpose and objectives of the research, the object and the subject, the

language material and the methods used in research.

The first chapter of the research work called "**Linguistic foundations of the study of the concept of 'Love'**" consists of four paragraphs. The first paragraph is called "*On Cognitive Linguistics*" and provides extensive information about Cognitive Linguistics. It is noted that since the eighties of the last century, the term "cognitive linguistics" has been spreading intensively in the context of modern linguistic research. At the moment, cognitive studies based on the unity of psychology and linguistics are considered one of the broad and promising directions of today's linguistic research.

In the last 40 years, a new field of science – cognition, or more generally, cognitive science – began to develop. This event gave a special impetus to linguistics and mainly to semantics. Cognitive science studies the principles of how the human mind works, receives information from the outside with mental organs, processes, recognizes, compares with previous information, classifies and stores it in memory. He learns how to use a lot of information when thinking about how it is structured in our brain, that is, in our cognitive system. In this case, language plays an important role. The creation and understanding of something in language and the structure of the mental lexicon is the central object of psycholinguistics. On the other hand, it is called the expression of what is in our mind, in our head through language.

In cognitive studies, language is considered as a general cognitive mechanism, a cognitive tool – a system of signs that plays an important role in the representation and transformation of information. Research conducted within the framework of cognitive linguistics focused on the process of perception and development of information by the human brain, as well as the transmission of that information in the act of speaking.

Taking the person as the basis of the level of research, that is, the study of what happens in the human brain, is the main issue that interests modern linguistics. This also shows that the mental phenomena of a person are considered the research object of today's linguistics. Learning the basis of any language unit is impossible without paying attention to the mental role of a person. The

processes of receiving, storing, reusing and transmitting information in the human brain are considered to be related to cognition. These mentioned processes mainly take place in the mind of a person. In modern linguistics, cognitive-conceptual research involves, first of all, different language levels on which typological features and differences of major and minor languages that make up the linguistic landscape of the world are based. Phonetic-phonological, morphological and syntactic grammar and lexical-lexicographic and phraseological phenomena and their separate details form these language levels. In developed languages, the contents of the main language frameworks are clarified linguistically on the basis of systematic-cognitive understanding and categorized by their sub-levels. All this is done depending on different language levels. Currently, cognitive linguistics does the job of description, which is done differently with subcategories that combine abstract and concrete meanings about people's intelligence, as well as the experience of life and action.

In the second paragraph called "*Study of the concept of "love" in Modern Linguistics*" there is also a study of the concept of "love" in modern linguistics. This chapter also explores the concept of "love" in modern linguistics, and provides an overview of the views and opinions of individual scholars on the emotional and linguistic aspects of the concept of "love". The history of world linguistics is very old. It is now impossible to witness the paradigm shift that has taken place in the history of linguistics. Ancient Linguistics, Middle Ages Linguistics, Age of Grammar, Structural and Functional Linguistics, Transformational-Derivative Linguistics⁷. According to F.Veyselli, the current stage of linguistics can be called pragmatism, sociocultural and cognitive linguistics⁸.

With the current development of cognitive science and the growing era of anthropocentrism, the study of language processes, the formation, storage and transmission of information in the language is of particular relevance. Linguistics, psychology,

⁷ Veyselli, F.Y. Koqnitiv dilçilik: əsas anlayışları və prespektivləri. / F.Y.Veyselli. – Bakı: Mütərcim, – 2015. – s. 8

⁸ Ibid, – p.8.

semiotics, information theory, neurolinguistics, etc. the study of the fields, as well as the co-operation of philosophy and anthropology, contributed to the development of cognitive science.

In the nineteenth century J.Baudouin de Courtenay, F. de Saussure is associated with the activities of F. de Saussure J.Baudouin de Courtenay elaborated on the basics of taxonomy and F. de Saussure on structural linguistics. J.Baudouin de Courtenay saw the man at the center of language research, which led to the emergence of cognitive linguistics⁹. F. de Saussure put forward the symbolism of the language and laid the beginning of semiolinguistic orientation in linguistics¹⁰. Both linguists sought to study linguistics in relation to psychology and sought to identify a new paradigm of the object and subject of **linguistics**. These processes occur mainly in the consciousness.

The study of human emotions and love has long been the focus of attention in various fields of science. It is not surprising that the language of emotion, and especially the language of love, has been seriously investigated by various methods. Researching the concept of love in the texts of U.Shakespeare's sonnets and the main parameters of concepts expressing different emotions with different language means is currently considered one of the areas of interest.

Love is one of the most complex, meaningfully transmitted emotional areas of language phenomena and processes of interest to linguists. In the work of linguists studying adolescent linguistic imagination, love is applied in all possible approaches as an emotional domain: in historical and etymological approaches to dictionary meanings of words; in semantic-syntactic approaches; in the discursive approach, in comparative approaches that allow comparing love images with the help of many linguists based on different language structures, etc. Studies within the framework of the gender paradigm allow for a related understanding of the concept

⁹ Courtenay, J.B. de. Mikolaj Kruszewski, His Life and Scholarly Work. (W.Browne, trans.: A.Adamska-Salaciak and M.Smoczynska, eds). – Krakow: Uniwersytet Jagiellonski, – 1888. – p.12.

¹⁰ Saussure, de F. Course in General Linguistics. (C.Bally and A.Sechehay, eds; R.Harris, trans.). – London: Duckworth, – 1916, – p.16.

of love and to talk about gender differences in obedience. The synthesis of psychological and sexual approaches to the specificity of the perception of the concept of "love" allows us to present a generalized unifying prototype of respect and love. Within the framework of the sexual paradigm, we can explain the explanation or meaning of love as follows:

Love (feminine paradigm) is a deep, sincere, strong, ordinary feeling, which is realized in the form of sensitivity, understanding, respect, passion, love, exists with physical intimacy or desire, and limits the boundaries of time. It can bring happiness to every person.

Love (male paradigm) is a deep, sincere, strong feeling, explained by understanding, joy, trust, attractive sexual color and fuzzy time boundaries.

Motherly love (female paradigm) is deep, great, completely positive, real, forgiving, realized in the form of lovely, kind, sensitivity, compassion, understanding, trust and protection. Maternal love (masculine paradigm) is a lovely, compassionate, kind, understanding, protective, helpful, trusting, timeless, deep, positive and enduring feeling. Father's love (feminine paradigm) is a deep and personal feeling with a noticeable indecisive character, realized in the form of care, protection, care, understanding, sensitivity, love, responsibility, respect, compassion. Father's love (masculine paradigm) is both negative and positive. Is also a deeply personal feeling associated with positive emotions and manifests in the form of care, understanding, education, help, strength, care, respect, courtesy, trust, protection, pride, sensitivity and fear.

A woman's love for a man (female paradigm) is a deep, sincere feeling associated with sensitivity, passion, kindness, understanding, loyalty, respect, trust and a family relationship of a sexual nature. A woman's love for a man (male paradigm) is a positive, sexually oriented emotion, realized in the form of sex, trust, mutual understanding, loyalty, mutual love, and is mainly aimed at starting a family.

A man's love for a woman (feminine paradigm) – realized in the form of sex, understanding, care, respect and trust, and without time limits, romantically actively directed to the subject, impulsive,

sexually colored and irrational. A man's love for a woman (masculine paradigm) – sex, care, respect, trust, understanding, is a positive, sexually colored emotion with a short-lasting extension, a phase of subjugation and conquest.

Love for a daughter (feminine paradigm) is a deeply positive feeling based on respect and mutual understanding and in the form of help, sensitivity, obedience and gratitude.

Affective love (masculine paradigm) is a strong and positive emotion in the form of compassion, help and trust, and respect for father and mother.

Love for a son (female paradigm) is a strong interpersonal feeling associated with both positive and negative emotions, is indeterminate in nature and is realized in the form of respect, care, support and protection, gratitude to parents that begins in childhood.

The third paragraph is called *"Emotional-linguistic aspects of the concept of love"*. Here are ideas about the concept of love. At present, people are the main object of anthropological research. One of his most important manifestations is love and family relationships. Love is the foundation of human existence, the reality of material and spiritual harmony for man. In love man finds his "I". But in the present case, ideal love is considered to have lost its value and its ontological status. The human being is symbolically born, and the study of the fragmentation of the "human existence" in love is studied differently in linguistics and as a research object¹¹.

The study of human emotions and love has long been the focus of attention in various fields of science. It is not surprising that the language of emotion and, in particular, the language of love is thoroughly investigated in various ways. The study of the basic parameters of the concept of love in the texts of W.Shakespeare's words, the different language means of expressing different emotions, is also one of the areas of interest.

In many languages, the concept is related to the linguistic, cultural and philosophical aspects of communication between language and language. From this point of view, the language should

¹¹ Балли, Ш.В. Французская стилистика / Ш.В.Балли. Москва: Иностр. лит., – 1961. – с.124.

be interpreted as a semiotic cultural mechanism and a key method for the preservation of cultural knowledge, and should also be regarded as a specific area of knowledge for the formation of each socially oriented culture. Therefore, the term “concept” means a broader meaning than the expression “lexical meaning of a word”.

The concept is a collection of knowledge about the culture that contributes to the formation of the discourse and encourages people to communicate¹². The concepts are ideal and encoded as a universal subject code, which is based on consciousness, based on the personal experience of the person, the images of the individual. The images are concrete, but they can be abstracted and transformed from senses to images¹³.

Love can be viewed as a feeling that gives a person a spiritual boost. When the heart is filled with love, the person performs unusual, thoughtless acts, reveals such qualities as kindness, compassion, and compassion, and begins to see the beauty surrounding them. It is love that makes people want happiness and joy. The power of love empowers and promotes psychological and physiological health. If love is the cause of action, such behavior is harmless. The meaning of the word love is truth in the true sense of the word. When a person's heart is filled with love, he experiences inner peace, creativity, and happiness.

Love is the creator of five main qualities: humanity, personality, patriotism, godliness and loneliness. Loneliness comes from love. The word of love is the golden key that protects and preserves the loneliness (importance) of truth, goodness, the world, and anti-violence.

The love that a person gives will return to him. A person can only be happy by feeling love and sharing it with others. Joy and comfort are not related to any external being. It is a feeling that can be inside a person. It is necessary to share this sacred feeling and joy with everyone and everyone. This love – the basis of life – can only

¹² Veysəlli, F.Y. Koqnitiv dilçilik: əsas anlayışları və perspektivləri. /F.Y.Veysəlli. – Bakı: Mütərcim, – 2015. – s. 19

¹³ Cahangirov, F.F. Dil və Mədəniyyət / F.F.Cahangirov. – Bakı: Elm və Təhsil, – 2014. – s.29

be lived and happy in harmony with itself and those around it. Love is often associated with friendship. Friendship is an expression of an unbreakable love that transcends the egoistic desires and integrates it with kindness. His presence in relationships is not love. Love forgives, accepts and forgets mistakes. Love and place are endless. Just as love is always forgiving¹⁴.

The writers and poets of the Renaissance in the fate of humanity touched upon various spheres (political, military, economic, law) in their works. W.Shakespeare's sonnet differs with the realities of life. At the same time, the sonnets influencing ancient culture were very relevant. That is why love is often portrayed as ruler and executor during the Renaissance.

W.Shakespeare always uses socio-political lexicon in his sonnet: /slave/ "slave", /vassal/ "vassal, dependent", /servant/ "servant", /serving/ "servant", /homage/ "respect", /sovereign/ "monarch, priest", /lord/ (ruler), /owner/ "entrepreneur", /tyrant/ (oppressor), /reign/ "ruler", /crowned/ "throne-ruler", /majesty/ "Majesty", /excellence/ "excellence", /embassage/ "embassy" /kingdom/ "kingdom", /politic/ "politics", etc. In this way, we find the metaphor of love as a social and political relationship¹⁵. The given metaphors allow you to explore two or more specific metaphors. The first of these is the metaphor of love. In these metaphors, the main meaning or love is slavery. Love turns into his lover by obeying his lover. Another image is love and war (we will call it a metaphor for love – a traditional war of hierarchical character in relation to heroes) – lovers are presented as war participants. Here the lyric hero is often portrayed as a lover, and he endures the challenge of being "a captive of beauty". These metaphors are similarly mentioned as generals and Syrians. It is the special vocabulary that characterizes the love between the object and the lover, and the social and political footprints in the Shakespearean sonnet.

¹⁴ Точилкина, Т.Г. Концепт «Знакомство» как элемент картины мира в русскоязычном и англоязычном лингвокультурном пространстве: /дисс. канд. филол. наук / – Челябинск, 2007. – с.77.

¹⁵ Crystal, D. The English Language. – UK: Penguin Books, – 1988. – p.90.

Chapter II of the study is called "**Lexico-semantic study of the concept of 'love' in English dictionaries**" and consists of three paragraphs. This chapter explores the concepts of "love" in English-language dictionaries, as well as a summary of modern scientific-theoretical literature on the concept of "love" in English phrases, exploring the lexical-semantic basis of the metaphor of love.

The first paragraph is entitled "***The concept of 'love' in English dictionaries***". It is well-known that philosophers, sociologists, and other scholars try to present the interpretation of love and the characteristics of this feeling, and to distinguish between many emotions and feelings in the human being. Linguistic research of the concept of love has attracted the attention of linguists in recent years. First of all, the reason for this is the change in the scientific paradigm. The feeling of love is a complex and controversial phenomenon with different forms of expression in the language and with a specific structure. The love that people experience has a certain developmental scenario and is made up of certain components. These components coincide with some aspects of language skills of different ethnic groups. However, this structure is culturally specific for every ethnic group, collective or individual language carrier. The concept of love is individual, social, national, and universal. These meanings include ethno cultural concepts of "good", "truth", "beauty", "evil", "false".

To investigate the differences between the meanings of love as a psychological and romantic phenomenon and the meanings of language development, we can continue our research to analyze the language realities of love.

Let's give you a brief overview of the 4 key words that express this feeling. Only idiotic, peripheral, speech, stereotype, etc. It is possible to identify the most important aspects of love by believing that it is true (that is, when we talk about the verbal consistency of words).

The linguists' growing interest in human emotions is wide. He wants the person in the real world to know everything around him, his existence, the truth, and his relationships with others. The end of this information is reflected in the individual's mind, represented by

his feelings and emotions. On the one hand, love is a reflection of reality. On the other hand, emotions and emotions are always an integral part of a person's language¹⁶.

The ability of a person to cope with their emotional states is described as an extra-clinging phenomenon. Expresses emotionally through *"linguistic reflex sensitivity that is, emotionally evaluating an object, feelings, mood, and human experience in language or speech"*. The semantic interpretation of emotional vocabulary is particularly difficult, because the process of expressing people's emotions and feelings is quite difficult, and it is not the same for different languages.

The concept of verbal communication through lexemes, phrases and judgments, language descriptions and language imagination are the subject of cognitive linguistics. The concepts are first implemented with the help of lexemes. As a result, there is a global picture of the language¹⁷.

The second paragraph is called "The concept of 'love' in English phraseological units". The vocabulary of each language is enriched with regular vocabulary. Like words, stable compounds that have a common meaning also play an important role in enriching and increasing the vocabulary of any language. Such expressions are more of a national character. Each language has its own national expressions. As phrased by E.R.Arakhava, *"phrases are folk physiology of the language, its original means, and the richness of the mind. These include the wisdom and knowledge of the people, the joy and sorrow, the love and the hatred, the laughter and tears, the hard work and laziness, the struggle and so on"*¹⁸.

¹⁶ Колшанский, Г.В. Соотношение объективных и субъективных факторов в языке / Г.В. Колшанский. – Москва: Наука, – 1975. – с.17.

¹⁷ Cahangirov, F.F. Dil və Mədəniyyət / F.F.Cahangirov. – Bakı: Elm və Təhsil, – 2014. – s.30.

¹⁸ Арахав, Е.Т. Концепт "любовь" в русском языке на материале русских романсов в сопоставлении с японским романсом: / Автореф. дисс. канд. филол. наук/ – СПб., 2005. – с.17.

“Phraseology” is a Greek word and originates from the combination of /phrases/ (expression), /logos/ (theory)¹⁹. Phraseology includes the proper development, origin and formation of fixed word combinations, features, richness of form and content, ability to use, semantic and grammatical structure, interrelation with verbal and free combinations, and so on²⁰.

English phraseology has arisen in various socio-historical conditions and for a variety of other reasons. While the phraseological units are etymologically classified, it is noteworthy that they occur. Phraseologisms are usually national. The English Phraseological Fund includes local and acquired phraseology, the first of which²¹.

Phraseological combinations are figurative linguistic units that reflect the life experience, historical past, customs and traditions, mentality, wisdom, responsiveness and ability to survive difficult situations. From time to time, the genealogical units passed down from generation to generation are polished, refined, and meaningful, while retaining their communicative richness. Such a historical treasure of the language is in great need of research²².

There are a great number of phrases in modern English, the main function of which is to enhance the aesthetic aspect of the language. Many phraseological units have arisen about tradition, reality, and historical facts, but some of the English phraseological fund has been formed, in one way or another, by fiction and literary works. This suggests that most of the phrases in English are phrases derived from English literature.

When you look at your phrases in Love lexeme, it is clear that this word is also used in a number of phrases: /*baby of love*/ “*child of love*”; /*puppy love*/ “*baby love*”; /*cupboard love*/ “*passionate love*” and so on.

¹⁹ Bayramov, H.A. Azərbaycan dili frazeologiyasının əsasları / H.A.Bayramov. – Bakı: Maarif, – 1978. – s.101.

²⁰ Ibid, – p.127

²¹ Paskova, NA Zhenshina / NA Pascova // Anthology Concept. Edited by VI Karaceika, IA Sternina. – Moscow: Gnozis, 2007. – c.346.

²² Axundov, A.A. Ümumi dilçilik / A.A.Axundov. – Bakı: Şərq-Qərb, – 2006. – s.32..

It is possible to see that in a number of phraseological compositions that form the Lexeme of Love, there are also compounds that do not conform to the concept of “love”²³:

<i>Idiom</i>	<i>Meaning</i>	<i>Translation in Azerbaijani language</i>
play for love	To play for pleasure rather than for money or for other stakes;	Zövq üçün oynamaq, yaxud maraqdan oynamaq, pulla oynamaq;
love all	The game that has no result: (0:0)	hesab, heç bir tərəfdən açılmayan hesab (0:0)
not for love or money	Not under any conditions	təmənnasız; heç bir xeyir güdmədən; rüşvət almadan və s.
for the love of God	To do something for the sake of God; to help someone only for the sake of God	Allah naminə!; Allah xatirinə!

In the English proverbs, the concept of ‘love’ is used in several ways. 1) Love acts as a subject that is, doing something; 2) love is expressed as a living being; 3) love lives, he tries to hide, what he sacrifices, and what he always wins. For example,

/Love lives in coma// (Love lives in coma as in palaces).

/Love will creep where it may not go// (Love has no boundaries, it can do anything)²⁴.

If we associate the meanings of the vocabulary units of the phraseological phrases with the dictionaries of both languages, it is possible to find some similarity between them. Here we also see the role of similar historical conditions and spiritual closeness. That is why it is not so difficult to translate both semantic and formative phrases into different languages. The translation expresses what the

²³ Орлова, О.Г. Россия / О.Г.Орлова // Антология концептов. Под ред В.И.Карасика, И.А.Стернина. – Москва: Гнозис, – 2007. – с. 446-458

²⁴ Теля, В.Н. Коннотативный аспект семантики номинативных единиц / В.Н.Теля. – Москва: Прогресс, – 1986. – с.124.

writer wants to say, and the artistic emotionality of the work is preserved. When translating phrases, the vocabulary should be used correctly, with careful attention to language and style²⁵.

The third paragraph is called *“The lexical-semantic basis of the metaphor of love”*. Metaphor refers to the etymologically transferring of a certain quality and attribute from one object to another, and is perceived as gaining additional meaning. The purpose of the metaphor is to create expressiveness in the spoken language, emotion, and artistic expression. Aristotle described the metaphor as a semiological phenomenon and described its occurrence as the existence of similarities between different objects and events and the naming of non-naming objects. Ancient Roman scholar Quintilian demonstrated the role of metaphor as an artistic medium²⁶.

According to V.N Telia, the idea that the metaphor is based on similarity is wrong, and that the common trait connecting two objects does not indicate their similarity. For example, animals and humans move, breathe, and be nourished. However, the fact that all these are characteristic of both animals and humans cannot be attributed to their similarity²⁷.

The subject and style of lexical expression refers to the field of study of predominantly metaphorical styles and is the subject of semasiology, a section of lexicology that explores the meaning as it is necessary to form words and word combinations that are used figuratively²⁸.

Rhetorically framed speech is one of the important features of artistic discourse. Speech decoration mainly means that the artistic speech is polished by many different rhetorical means. Speech decoration and rhetorical figures. Rhetorical figures are meant by

²⁵ Телия, В.Н. Коннотативный аспект семантики номинативных единиц / В.Н.Телия. – Москва: Прогресс, – 1986. – с.117.

²⁶ Ковтунова, И.И. Поэтический синтаксис /И.И.Ковтунова. – Москва: Высшая школа, – 1986. – с.43.

²⁷ Телия, В.Н. Коннотативный аспект семантики номинативных единиц / В.Н.Телия. – Москва: Прогресс, – 1986. – с.98.

²⁸ Карасик, В.И. Введение в когнитивную лингвистику /З.Д.Попова, И.А.Стернин, В.И.Карасик и др. – Кемерово: Комплекс “Графика”, – 2004. – с.59.

means of enhancing the expressiveness of an idea, and they are decorative.

The purpose of the speech installation is to attract the addressee. If the artistic discourse is attractive, the listener listens and believes in it. It is well-known that these language tools play an important role in the literary discourse not only in rhetorical systems, but also in cognitive structure.

Rhetorical metaphors are divided into two parts:
1) Quantitative metaphors. 2) Quality metaphors²⁹:

Metaphor and metonymy are known as quality metaphors. The use of original metaphors is related to the general literacy and nature of the addressee in the conversation. An addressee with a perfect literary and poetic nature can create new metaphors, that is, affective metaphors, and thus make his speech interesting. Poets who are the main users of literary discourse have strong metaphorical thinking. Metonymy is based on the principle of naming names and, as a consequence, substitutes either the whole or the whole part. This type of name has a deep psychological, intellectual basis. For example, in the case of metalepsis, a type of metonymy, there is a division of the original notion; If someone associates the fall with the harvest, but uses the mower instead of the year (for example, a single crop earlier), then it creates a complex nameplate-metalepsis. (For comparison: I am growing ten holidays from you)³⁰.

The *third chapter* of the dissertation is entitled “**Lingo-pragmatic Features of the Concept of Love in William Shakespeare’s Sonnet**” and consists of three paragraphs. In the first paragraph called “*The creation of the sonnet as a poetic form. U.Shakespeare’s Sonnets*”, especially U.Shakespeare’s sonnets, is involved in the research. In this chapter, the emergence of sonnet as a poetic form, in particular the W.Shakespeare sonnet, has been involved in research. The pragmatic-communicative aspects of the

²⁹ Карасик, В.И. Введение в когнитивную лингвистику /З.Д.Попова, И.А.Стернин, В.И.Карасик и др. – Кемерово: Комплекс “Графика”, – 2004. – с. 45

³⁰ Аскольдов, С.А. Концепт и слово /С.А.Аскольдов. //Русская словесность. От теории словесности к структуре текста. Антология. – Москва: Академия, – 1997. – с. 267-279..

W.Shakespeare sonnet, the linguistic-communicative features of the sonnet texts, the semantic-syntactic aspect of the W.Shakespeare sonnet, and the pragmatic-conceptual features of the W. Shakespeare sonnet are also explored in this chapter. In addition, the emotional aspects of the W.Shakespeare sonnet and the comparative analysis of the concept of “*love*” in the W.Shakespeare sonnet are also widely investigated.

Since the sonnet is a product of the author’s future speech activity, it refers to the level of communication, not the language. His structural and semantic analysis also requires the study of sonnet studies to examine the state of speech. This in turn makes it necessary to consider lexical units at the conversational level.

The point is that word language units, like sign language, are not individually representing the truth.

The sign of the language makes the transition of living beings to abstract ideas based on two factors:

1. Correlation of sign with the objects of reality,
2. Confirmation of this compatibility with one or more lexical types: a) Specification, b) association, c) synthesis, d) Coordinate the units included in their structure³¹.

Specific vocabulary shows a sense of disintegration in the minds of the spoken creature and what is happening in the intellectual stage. The concretizing lexicon indicates the sense of confusion in the mind of the speaking being and what is happening in the gli stage. Due to these thoughts, he needs to enrich his vocabulary as a result of not being compatible with the object, and he is enriched by creating new words. As a result, the clarification process is underway. Associative vocabulary is a type of lexicon that directly or indirectly combines lexical units that relate to an object³². Even though the object is not named, the associative type of the lexicon is related to the system in which the object can be located, directly or indirectly.

³¹ Veysəlli, F.Y. Dilçilik ensiklopediyası: [2 cildə] /F.Y.Veysəlli. – Bakı: Mütərcim, – c. I. – 2006. – s.80.

³² Ibid, – p.83.

The second paragraph is called ***"The emotional aspect of U.Shakespeare's sonnets"***. Synthesizing vocabulary is one of the important types of lexicon. This is expressed either by logic or by modal words when it comes to assessing one's emotional relationship, or in lack of information³³. U.Shakespeare wrote his sonnets around 3 topics that are always related to him and always make the human mind think: time, love and creativity. But U. Shakespeare's sonnets brought innovations to English literature. The beauty and admiration of the poet's series of sonnets is that here the truth of life and love is mixed with human emotions through the language of poetry. Behind each verse, the poet himself, the word informs the intention of the reader, makes him think and worry. This is the wonder and charm of the sonnet.

In various genres of literature, artistic means of expression are used a lot. Each poet and writer, when using the words and word combinations taken from the vernacular in their raw state, clarifies for himself which means of expression has a stronger effect and uses them. For example, let's pay attention to the word eye – (eye). If it is called a human eye or a bird's eye, /eye/ is used here in its true sense. For example:

He grasped the main idea.

Pity melted her heart – (Grief melted her heart).

The verbs grasp – "grasp" and /melt/ are used figuratively, not literally.

The third paragraph called ***"Comparative analysis of the concept of "love" in U.Shakespeare's sonnets."*** From the point of view of communicative syntax, U.Shakespeare's sonnets create a communicative relationship between writers and readers, primarily for language learning, and allows communicative links with characters and sonic texts in each parameter narrative. These are:

1) Two or more feedback factors arise when the communication act is updated in terms of the sonnet language in speech act theory. There are also representative presentations, including exceptional cases. In these cases, the beginnings of the sonnet are

³³ Veysəlli, F.Y. Dilçilik ensiklopediyası: [2 cildə] /F.Y.Veysəlli. – Bakı: Mütərcim, – c. I. – 2006. – s.89.

presented as representative, direct and indirect, and the end is expressive, direct and representative;

2) semantic-syntactic analysis situations, these exponential semantic compositions that embody the feeling of love, the perspective – the image of the image, directed to the sense of self-love, allows the emotions to be numbered;

3) Analysis of cognitive paradigmatic sonnets by script-analysis can prove that dynamism in texts is a lexical-semantic, morphological, and cognitive-semantic study of language research margins³⁴.

According to V.V.Vorobyeva, the scope of each and every movement is social, not internal³⁵. Each person's inner world and thoughts have their own social audience. The ability to speak in front of you is very important. Every word can convey one thing to another. The word is a bridge between me and someone else. If it relates to me on one side, it depends on the other.

Therefore, text analysis is not perceived as an essential part of the communication element and is not completed without attention as the receiving element. S.A.Pitina writes that, according to V.P.Rudnev, the text is a sign of the objects of physical reality, other than the subject transferring knowledge from one consciousness to another³⁶. According to the listener, the speaker creates a methodical space that implements the actual process of the production, and mainly defines the content and structure of the textual work.

The study of text and word creativity on pragmatic grounds always refers to the field of reference and the abstract information receiver. For example, if any personal correspondence is specific to a particular subject but is made up of a large number of specific academic readers, but at the same time, the reading of literary literature is intended for a large audience. Nevertheless, the creator

³⁴ Солохина, А.С. Свобода /А.С.Солохина // Антология концептов. Под ред В.И.Карасика, И.А.Стернина. – Москва: Гнозис, – 2007. – с.165-182.

³⁵ Воробьев, В.В. Лингвокультурология. Теория и методы / В.В.Воробьев. – Москва: Прогресс, – 1997. – с.128.

³⁶ Питина, С.А. Концепты мифологического мышления как составляющая концептосферы национальной картины мира /С.А.Питина. – Челябинск: Челяб. гос.университет, – 2002. – с.16..

of word creativity always addresses it. In other words, that person is addressed as an information receiver³⁷.

In analyzing sonnet texts in the context of related syntax, the level of communication between the writer and the reader is focused on the opposite of the dialogue between the protagonist and the object of love³⁸.

Literary means are a very important part of the literary language, and their use is very important. Expression tools represent the artistic strength of the work, helping to convey the story to the reader more readily. Delights the story, the conversation, and enhances its artistic power. In linguistics these are called figurines, and in literary criticism they are called “means of artistic expression and expression”³⁹.

Each of Shakespeare’s sonnet deals with only one subject. Before Shakespeare’s time, sonnet poetry was very rich in lyrics, where all the existing themes were found in the words of the poets.

Shakespeare wrote his sonnet on three topics that have always been related to him and always make him think about human imitation: time, love and creativity. However, Shakespeare’s sonnet opened new pages in English literature. The beauty and fascination of the poet’s sonnet series is that the life of love in the language of poetry is embedded in human emotions. Behind every Egyptian poet, the poet expresses his thoughts, concerns, and concerns the reader’s heart. The Sonnet’s grandeur and grandeur are the same.

Our research on the cognitive and semantic analysis of the concept of love in the William Shakespeare sonnet gives the following conclusions.

1. The content of W.Shakespeare’s sonnet covers three topics that speak of the author’s life and inspire human thinking: time, love,

³⁷ Концепт и культура: Материалы III Международной научной конференции, посвященной памяти доктора филологических наук профессора Н.В.Феоктистовой (Кемерово, 27-28 марта 2008 г.) /ГОУ ВПО «КемГУ». – Кемерово: Изд-во «Кузбассвузиздат», – 2008, – с.90.

³⁸ Kittay, E., Lehrer A. Semantic field and the structure of metaphor //Studies in Language, – 1981, 5, – pp. 31-63.

³⁹ Veysəlli, F.Y. Dilçilik ensiklopediyası: [2 cildə] /F.Y.Veysəlli. – Bakı: Mütərcim, – c. I. – 2006. – s.135.

and creativity. The poet reflects on his son's longing for all kinds of love for his son, woman or man, and encourages his readers to think about the secret and obvious concepts of "love" that he has passed on. W.Shakespeare's sonnet was able to capture human feelings without leaving context.

2. The concept of "love" in the W.Shakespeare sonnet holds the features of objectivity. The concept of "love" discussed in the Sonnets is distinguished from the others by its dominant reality and the diversity of aspects of the diachronic and synchronic perception. The concept of "love", first analyzed in the W.S.Shakespeare sonnet, was expressed through dominant metaphors.

3. The cognitive-semantic analysis is carried out as a result of the description and assimilation of the acquired knowledge and scientific information. In this sense, thoughts in the W.Shakespeare sonnet are categorized based on the concept of "love", and its expressions and meanings are defined on the basis of perception.

4. The metaphor of "love" in the W.Shakespeare sonnets has been shown to be an effective cognitive tool for changing stereotypes, reflecting linguistic perceptions such as love or hate in the context of "love" with specific discursive options. Sonnet analysis shows that the perceptions of abstract thinking and, consequently, categorization processes are based on cognitive bias in linguistics.

5. We see that the metaphor of love for the use of socio-political lexicon in the W.Shakespeare sonnet reflects the social and political relations: the lover - the slave (the vassal), the slave - the beloved. In the W.Shakespeare sonnets, the metaphor of "love" has been portrayed as a means of expressing the weakness, subjugation, and grandeur of the lyrical hero.

6. The study of English dictionaries shows that the concept of love is based on six lexical units: love 'love', like 'likes', romantic feeling 'romantic feeling', pleasure 'pleasure', attraction 'attraction' and desire 'desire'. Lexical units like, 'interest' interest, admiration 'admiration', attention 'attention', satisfaction 'satisfaction', worship 'worship' are based on this lexical field.

7. The I (I) person substitute, working on the main theme for the experimenter (male and female), performs a communicative function in relation to the protagonist of the narrative. Sonnet texts present carriers of love as performers of two semantic roles: experimenters and perspectives. These, in turn, are defined as Experiment 1 and Perspective 1 on the basis of a semantic model.

8. The analysis of romantic and evaluative components of U.Shakespeare's sonnet, and the expression of emotion at the level of expressions, allows one to observe the importance of the writer's choice of romantic color units, references, passages, as well as metaphorical comparisons and metaphors. The romance of the sonnet is illustrated by, for example, the use of rhetorical questions and the necessary and submissive mental state.

The main provisions of the dissertation are reflected in the following articles and abstracts of the authors:

1. İngilis dilçiliyində sintaktik sinonimlik məsələsinin qoyuluşuna dair // – Bakı: ADU, Elmi xəbərlər, – 2014. №3, – s.113-117.
2. Şekspir sonetlərində “məhəbbət” və “gözəllik” konseptlərinə dair bəzi qeydlər // – Bakı: ADU, Dil və ədəbiyyat, – 2015. №6, – s.74-77.
3. Şekspir yaradıcılığında metaforların rolu // “Xarici dillərin tədrisinin aktual problemləri”, – Bakı: ADU, – 5-6 may, – 2016, – s.459-461.
4. Sonet mətninin linqvo-kommunikativ təhlili // ADU, Rusiya EA Sibir Bölməsinin Filologiya İnstitutu, “Koqnitiv və tətbiqi dilçiliyin aktual problemləri” adlı beynəlxalq konfransın tezisləri, – Bakı: – 20-21 oktyabr, – 2016, – s.184-185.
5. Şekspir sonetlərinin semantik təhlili // Doktorantların və gənc tədqiqatçıların XXI Respublika Elmi konfransının materialları, – Bakı: – 20-24 oktyabr, – 2017, – s.137-139.
6. Тема безусловной любви в сонете // – Bakı: Azərbaycan Milli Elmlər Akademiyası M.Füzuli adına Əlyazmalar İnstitutu, Filologiya Məsələləri, – 2017. №13, – s.351-358.
7. “Məhəbbət” metaforunun leksik-semantik əsası // – Bakı: ADU-nun Elmi Xəbərləri, – 2017. №3, – s.86-92.

8. “Məhəbbət” anlayışının linqvistik təhlili // – Bakı: BSU, Humanitar Elmlərin Öyrənilməsinin Aktual Problemləri, – 2017. №3, – s.40-43.
9. Şekspir sonetlərində emosionallığın linqvistik aspekti // – Bakı: ADU, Dil və ədəbiyyat, – 2017. №3, – s.102-107.
10. Pragmatic-Semantic analysis of Shakespeare’s sonnets // – Bakı: BSU, Tağıyev oxuları, – 2017. №2, – s.128-133.
11. “Love” concept in Shakespeare sonnets // – Austria, Vienna: European Journal of Literature and Linguistics, – 2017. №3, – p.12-17.
12. Şekspir sonetlərində “məhəbbət” anlayışının təhlili // – Gəncə: Gəncə Dövlət Universiteti, Elmi Xəbərlər, – 2017. №3, – s.177-181.
13. Məhəbbət anlayışını bildirən frazeoloji birləşmələrə dair // – Bakı: Dil və Ədəbiyyat, Beynəlxalq Elmi-Nəzəri Jurnal, – 2017. №3, – s.98-100.
14. Koqnitiv linqvistikanın metodu və təhlili // – Bakı: Bakı Slavyan Universiteti, Elmi Əsərlər, – 2018. №1, – s.20-24.
15. The Investigation of the notion of “Love” in the English phraseological units // – РФ: – 21-22 октября, – 2019, – с.41-45.

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