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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**POETICS OF MORPHOLOGICAL ELEMENTS IN
ARTISTIC TEXT**

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Applicant: **Aliaga Sadri Safaraliyev**

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The work was performed at the Department of Azerbaijani Language of Ganja State University.

Scientific supervisor: Professor, Doctor of Philological Sciences
Mubariz Imran Yusifov

Official opponents: Professor, Doctor of Philological Sciences
Qizilgul Agali Abdullayeva

Associate Professor, Doctor of Philosophy in Philology
Gunel Amirkhan Huseynova

Doctor of Philosophy in Philology
Vusala Nofal Jafarzadeh

Dissertation council – FD 1.06 of the Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Institute of Linguistics named after Nasimi, Azerbaijan National Academy of Sciences.

Chairman of the Dissertation council:

Professor, Doctor of Philological Sciences

Nadir Balaoglan Mammadli

Scientific secretary of the Dissertation council:

Associate Professor, Doctor of Philosophy in Philology

Sevinj Yusif Mammadova

Chairman of the scientific seminar:

Professor, Doctor of Philological Sciences

Maharram Avaz Mammadov

INTRODUCTION

The actuality and the usage rate of the research work. In contemporary Azerbaijani linguistics, a pronounced tendency is observed to move beyond formal, schematic, and normative grammatical traditions and to adopt new methodological foundations. This shift is of particular importance in the modern information era, as it facilitates the investigation of structural-semantic problems of language from the perspective of intentionality. Azerbaijani linguistics, having formed in the nineteenth century within the framework of Enlightenment traditions, was initially applied mainly in the context of pedagogical grammar. In the twentieth century, however, it was structured in accordance with the grammatical models of the Russian language. These structural paradigms gradually became the traditional methodological basis in both teaching and research practices.

In accordance with this methodology, the schematic aspects of language were studied more extensively than its semantic-intentional manifestations, and the results were primarily applied to written language. However, the intentional nature of language cannot be confined solely to written discourse and its conventions. Written language, in essence, is a static, closed system, characterized by a relatively fixed and, to some extent, agnostic informational nature. It operates on the principle of structural sequencing within the speech act and is regulated by obligatory norms. Therefore, structural variability in written language is generally not considered appropriate, ensuring the preservation of its conservative features.

Nevertheless, language is not merely a means of expressing conservative norms; it also possesses a dynamic capacity for the intensive transmission of information. In modern global linguistics, increasing attention is being paid to this domain in connection with the intensification of information. That is, the dynamic character of language is gaining greater prominence in research. This stems from

the fact that synchronous communication is conveyed more through spoken language than through written language. In spoken discourse, there are broader possibilities for the use of intensifying devices, rhetorical strategies, and emotional expression.

Thus, in the modern information age, alongside the study of the schematic structure of language, it appears both natural and natural (law-governed) that interest is increasing in the investigation of rules and mechanisms that ensure informational activity. In contemporary linguistics, the study and analysis of problems related to intentionality are primarily based on the cognitive research methods applied in American linguistics and on speech act theory used in European scholarship. These two approaches do not exclude one another; on the contrary, they complement each other both in content and methodology. In both directions, the primary focus of research is the analysis of the content plane of thought and the means of its expression.

Within this methodological framework, the idea of constructing generative grammar occupies a central place. The intensive, actual, and figurative forms of expressing thought are, in fact, only relatively new; such forms exist in all languages. However, the methods of their investigation are being reconstructed on the basis of new technologies characteristic of the modern information environment. In the Azerbaijani language, the means of intentional expression find their parallel realization in oral folk literature, in the language of fairy tales and epics—especially in “The Book of Dede Korkut”—as well as in classical literary works.

The expressive means of language are essentially shaped in connection with eloquent, rhetorical, and emotional speech. Without even turning to the rhetorical traditions of ancient Indian, Greek, and Arabic linguistics, if we refer directly to the figurative language used in Azerbaijani oral speech, including that found in “The Book of Dede Korkut” we can clearly imagine the vast scope of intentionality traditions in our native language. In Azerbaijani linguistics, a number

of noteworthy studies have been conducted on the intensification, actuality, figurativeness, and artistic dimension of speech information, meeting modern scholarly standards. Among these, one may cite Abdulazal Demirchizade¹, Musa Adilov², the work “Stylistics of the Azerbaijani Literary Language”³, Gazanfar Kazimov⁴, Kamil Aliyev⁵, Nadir Mammadli⁶, Kamal Abdullayev⁷, Kamil Valiyev⁸, and others.

The results of studies conducted in Azerbaijani linguistics on artistic (aesthetic) information lay the foundation for a transition from formal grammar to intentional grammar. The deepening and systematization of research in this direction contribute to the development of a grammar of the Azerbaijani language grounded in figurative, rhetorical, poetic, and semasiological principles. The relevance of the present research topic is directly associated with the investigation of issues of intentionality within the boundaries of morphological elements in the Azerbaijani language.

In Azerbaijani linguistics, the poetic properties of language elements have been addressed, to varying degrees, particularly in

¹ Dəmirçizadə, Ə. Azərbaycan dilinin üslubiyatı / Ə.Dəmirçizadə. – Bakı: Azərtədrisnəşriyyat, –1962. – 271 s.), –1962. – 271 s.),

² Adilov, M. Azərbaycan dilində sintaktik təkrarlar / M.Adilov. – Bakı: Elm, – 1974. – 227 s. Azərbaycan bədii dilinin üslubiyatı (Oçerklər) / red. M.Şirəliyev, Z.Budaqova. – Bakı: Elm, – 1970. – 356 s

³ Azərbaycan bədii dilinin üslubiyatı (Oçerklər) / red. M.Şirəliyev, Z.Budaqova. – Bakı: Elm, – 1970. – 356 s.

⁴ Kazimov, Q. Bədii ədəbiyyatda komizm üsulları / Q.Kazimov. – Bakı: Maarif, – 1987. – 228 s.),

⁵ Əliyev, K. Üslubiyat və üslublar sistemi / K.Əliyev. – Bakı: ADU, – 1985. – 81 s.

⁶ Məmmədli N.B. “Azərbaycan dili və nitq mədəniyyəti” – Bakı: Elm və təhsil, – 2022, – s.532.

⁷ Abdullayev, K. Azərbaycan dili sintaksisinin nəzəri problemləri / K.Abdullayev. – Bakı: Maarif, – 1998. – 281 s.

⁸ Vəliyev, K. Linqvistik poetikaya giriş / K.Vəliyev. – Bakı: Azərbaycan Dövlət Universiteti, – 1989. – 104 s.

connection with speech culture and stylistic studies. In most of these investigations, a close interrelation can be observed between linguistic analysis and issues of artistic craftsmanship. In some cases, questions of poeticism are interpreted directly within the context of literary artistry. Furthermore, the theoretical problems of poeticism are also discussed in studies devoted to stylistic categories.

A number of studies on artistic poeticism have been carried out in Azerbaijani linguistics. Although Aristotle's work *Poetics* is generally regarded as a fundamental point of reference in such studies, the artistic information generated by the specific material of each individual language occupies a central role. Artistic information embodied in linguistic elements are characterized by mental (cognitive) properties. Consequently, the richness of artistic information in any given language is measured by its capacity for figurativeness and imagery.

Since the Azerbaijani language possesses rich traditions of emotionality and figurative expression, a strong poetic continuity can be observed in the literary works created in this language. Such issues occupy a central place, particularly in studies devoted to stylistic diversity and, more specifically, to artistic poeticism. In this field, the research conducted by Agamusa Akhundov, Tofiq Hacıyev, Kamal Abdullayev, Mohsun Nagisoylu, Kamil Valiyev, Turkan Efendiyeva, Hajar Hüseynova, Sanubar Abdullayeva, Aytan Beylarova, Rafiq Yusifoglu, and other scholars has played a crucial foundational role in the comprehensive analysis of artistic poeticism⁹. Although numerous studies exist in this field, no specific

⁹ Axundov, A. *Dil və üslub məsələləri* / A.Axundov. – Bakı: Gənclik, – 1970. – 103 s.; Hacıyev, T. *Yazıçı dili və ideya-bədii təhlil* / T.Hacıyev. – Bakı: Maarif, – 1979. – 130 s.; Abdullayev, K. “Kitabi-Dədə Qorqud” poetikasına giriş / K.Abdullayev. – Bakı: PS Poliqraf MMC, – 2017. – 320 s.; Nağısoylu, M. *Üslublar*: [Elektron resurs]. URL: Kayzen.az/blog/Azərbaycan_dili/15459/üslublar.html; Vəliyev, K. *Dastan poetikası* / K.Vəliyev. – Bakı: Yazıçı, – 1984. – 221 s.; Əfəndiyeva, T. *Azərbaycan bədii dilinin üslubiyyat problemləri* / T.Əfəndiyeva. – Bakı: Elm, – 2001. – 181 s.; Hüseynova, H. *Mir Cəlalın bədii*

research has been conducted on the poeticism of morphological elements. In the present work submitted for defense, for the first time, the poetic properties of grammatical means are examined from the perspective of intentionality within the context of morphological elements.

Object and subject of the research. The object of the research consists of selected examples drawn from Azerbaijani literary texts. Since poeticity in literary texts is expressed through both verse and prose, the samples have been selected from both poetic and prose works. Attention is also paid to the fact that just as specific linguistic elements participate in creating poeticism in prose, poeticity in verse is likewise generated through its own distinctive elements. In other words, verse texts do not consist exclusively of purely poetic units. The principal focus of the study is to characterize the morphological elements of poeticism in both verse and prose. The subject of the research is the structural composition of the linguistic-morphological elements of poeticism that form the foundation of artistic information, as well as their systemic relationships.

The aim and tasks of the research. The aim of the study is to identify the features of the actualization of artistic information through the participation of morphological elements. Based on the findings of existing studies, it can be stated that rhythm, rhetoric, and emotionality occupy a leading position in the actualization and intensification of artistic information. Each of these functions, in essence, serves the purpose of figurativeness. In studies devoted to artistic style, rhythm, rhetoric, and emotion are generally discussed

əsərlərinin dili və üslubu / H.Hüseynova. – Bakı: Elm, – 2008. – 504 s.; Abdullayeva, S. Azərbaycan nağıl və dastanlarının dili /S.Abdullyeva. – Bakı: Elm, – 1998. – 232 s.; Bəylərova, A. Bədii dildə üslubi fiqurlar / A.Bəylərova. – Bakı: Nurlan, – 2008. – 212 s.; Yusifoglu, R. Poetika haqqında düşüncələr: [Elektron resurs]. URL: Manera.az/edebiyat/2547-Poetika-haqda-dusunceler./html.

in a generalized manner, and their figurative character is interpreted on the basis of these foundations. However, although they collectively constitute components of figurativeness, there exist certain distinctions among the means of expression associated with each. The aim, therefore, is to identify the expressive means specific to rhythm, rhetoric, and emotion, and to reveal the functional characteristics of each.

To achieve this aim, the study addresses the following tasks:

- to determine rhythm and its morphological means of expression in literary texts;
- to analyze the rhythmic features of morphological elements in poetic language;
- to examine the role of rhythm in the poeticization of prose through morphological elements;
- to identify rhetoric and its morphological means of expression in literary texts;
- to analyze the rhetorical features of morphological elements in poetic language;
- to examine the role of rhetoric in the poeticization of prose through morphological elements;
- to determine emotion and its morphological means of expression in literary texts;
- to analyze the emotional features of morphological elements in poetic language;
- to examine the role of emotionality in the poeticization of prose through morphological elements.

The methods of the research. Depending on the nature of the analyzed material, the study primarily employs the descriptive method. However, taking into account that poetic traditions in language constitute a historical process, examples reflecting a diachronic perspective have also been incorporated where appropriate.

The main arguments of the dissertation to be defended.

The principal propositions advanced in the study are as follows:

- The language system serves not only to convey obligatory information but also to express figurative concepts endowed with semantic nuances.

- The investigation of the semantic-expressive function of language paves the way for the development of expressive-stylistic grammar in modern linguistics.

- Rhythmic sequencing, rhetoric (pathos), and emotionality play a crucial role in shaping the semantic functionality and expressive-stylistic environment of language.

- While rhythm, rhetoric (pathos), and expressiveness collectively contribute to figurativeness, each is realized through its own specific functional means.

- Just as formal, normative grammars regulating obligatory rules are constructed on the basis of the communicative information system of language, the development of intentional-type grammars grounded in the expression of expressive information has become a requirement of the modern era.

The scientific novelty of the research. The scientific novelty of the study lies in advancing the idea that general morphological means, while constituting components of normative grammar, also serve artistic information characterized by the actualization of speech. The systematization of such research directions may be regarded as the foundation for establishing a poetic grammar of the Azerbaijani language as a new field within national linguistics.

The theoretical and practical significance of the research. The theoretical significance of the study lies in contributing to the development of new types of grammars that correspond to the demands of linguistic information in the modern era. The creation of such grammars does not negate traditional linguistic research; on the contrary, it presupposes the formation of a new methodology based on their analytical foundations.

The practical significance of the study consists in facilitating the acquisition and dissemination of the richness of oral language styles that enable the more vivid, comprehensive, engaging, and persuasive transmission of information in contemporary communication. In the enrichment of oral language style, poeticity based on rhythmicity, rhetoric (pathos), and emotionality plays a particularly significant role.

The approbation and the applying of the work. Articles prepared on the main content of the dissertation have been published in journals and collections that meet the requirements of the Higher Attestation Commission under the President of the Republic of Azerbaijan. The overall content of the work has been discussed at seminars held within the department, and presentations have been delivered at national and international scientific conferences related to the topic. The general content of the dissertation may also be applied in the teaching process of linguistic poetics.

The name of the organization where the dissertation has been accomplished. The dissertation was carried out at the Department of Azerbaijani Language of Ganja State University.

The volume of the structural sections of dissertation separately and the general volume with the sign. The dissertation consists of an introduction, three (3) chapters, a conclusion, and a list of references. The introduction comprises 6 pages, Chapter I – 48 pages, Chapter II – 44 pages, Chapter III – 31 pages, the conclusion – 4 pages, and the bibliography – 10 pages. In total, the dissertation contains 136 pages and 224,954 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.

1.1. Extralinguistic and Linguistic Sources of Linguistic Means; This subsection demonstrates that a number of research studies have been conducted in Azerbaijani philology concerning issues of linguistic poetics. The general impression emerging from these studies is that the poetics of literary texts has, until now, been analyzed both within literary studies and linguistics. From this it can be concluded that the issue of poeticism represents a research domain situated at the intersection of philology, literary studies, and linguistics.

However, when examining the material related to the research and analysis of poeticism, it becomes evident that poetics is not exclusively the object of linguistics and literary studies. It also involves elements of national mentality, ethnocultural studies, and intentionality. Accordingly, these aspects are also addressed in studies devoted to poeticism, where they are analyzed and interpreted¹⁰.

Poeticism is a field of philology that cannot be limited solely to poetic texts. It is manifested through rhythm, harmony, sequentiality, and rhetoric accompanied by emotional and psychocultural expression grounded in ethnocultural psychology. Therefore, clear manifestations of poeticism can be found not only in poetic texts but also in colloquial speech, oral discourse, prose, and verse.

The linguistic sources of poeticism consist of language resources themselves. Poeticism is expressed through phonetic, lexical, and grammatical means and is closely interconnected with such fields as stylistics, speech culture, and semasiology. Poetic

¹⁰ Dəmirçizadə, Ə. Azərbaycan dilinin üslubiyyatı / Ə.Dəmirçizadə. – Bakı: Azərtədrisnəşr, – 1962. – s. 118.

impressions are generally realized through the sequencing, parallelism, and repetition of linguistic elements.

1.2. The Poetics of Quantitative Suffixes; In the Azerbaijani language, means of expressing quantity are numerous. Quantity is expressed through phonetic, lexical, morphological, and syntactic means. Among morphological means, the suffix *-lar (-lər)* plays a significant role in expressing plurality. This is confirmed by the broad functional scope of this suffix.

The plural suffix *-lar (-lər)* appears not only in its primary function of indicating plurality but also in possessive forms, predicative constructions, tense markers, person agreement, and third-person plural verb forms. When the suffix *-lar (-lər)* is used in texts in combination with sequential (homogeneous), parallel, and repetitive components, it contributes to rhythm and harmony accompanied by pathos and rhetorical expressiveness. As a result, a vivid poetic imagery is created through its usage. The creation of poeticism through the plural suffix *-lar (-lər)* can be observed in the following examples: "*Paris nə Paris! Yər üzünün cənnəti desəm yənə xata elməmişəm. Nə küçələr, nə bazarlar, nə mehmanxanalar, nə teatrlar, nə kafesəntanlar*" ¹¹ *Tel-tel olsun qərənfillər, yasəmənələr; Yaşıl geysin göy dənizlər, göy çəmənələr*" ¹²

1.3. The Poetics of Possessive Suffixes; The grammatical function of possessive suffixes consists in expressing the relationship of possession between linguistic elements. This grammatical function is based on the nominative capacity inherent to possessive suffixes. At the same time, possessive suffixes, when used in literary texts within sequential, repetitive, and parallel constructions, contribute to the activation of rhetorical and emotionally charged expression. The use of possessive suffixes in text not only ensures stylistic diversity

¹¹ Haqverdiyev, Ə. Seçilmiş əsərləri / tərt. ed. K.Məmmədov. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1971. – S.549, – s.14

¹² Vurğun, S. Seçilmiş əsərləri: [5 cildə] / S.Vurğun. – Bakı: Elm, – c. 1. – 1985. – S.250, – s.64.

but also generates poeticity characterized by imagery, emotionality, and rhetorical expressiveness. This aspect is also acknowledged in the stylistic studies of Abdulazal Demirchizadeh in his work on stylistics, where the role of grammatical elements in creating artistic expressiveness is emphasized¹³. The poetic function of possessive suffixes can be observed in the following examples: “*Mənim də qapım çuval dolusu taxıl, evim təknə dolusu çörək görərdi*”¹⁴ “*Qaçaqların arasında bir başı əmmaməlisi vardı, çiyində tufəngi, belində xəncəri, altında atı*”¹⁵

1.4. The Poetics of Case Suffixes; The poetic capacity of case suffixes, as in the case of plural and possessive suffixes, is closely associated with their functional use in parallel, sequential, and repetitive components. Each case suffix, in accordance with its grammatical function, creates a poetic effect through the intensification of meanings and concepts in literary texts. The stylistic colouring, rhetorical expressiveness, pathos, and poetic quality produced by the use of case suffixes in discourse are particularly appreciated in works devoted to speech culture¹⁶. It is also possible to observe that the use of case suffixes, grounded in emotionality and accompanied by pathos and rhetoric, generates poetic rhythm and harmony in the text, as can be seen in the following examples: “*Mən ölüm, Molla, bizim Xankişinin qanına*

¹³ Dəmirçizadə, Ə. Azərbaycan dilinin üslubiyyatı / Ə.Dəmirçizadə. – Bakı: Azərtədrisnəşr, – 1962. – 271 s.

¹⁴ Mir Cəlal. Seçilmiş əsərləri: [3 kitab] / tərt. ed. N.A.Paşayeva, T.M.Mütəllimov, – Bakı: Çarşıoğlu, – k. 2. – 2008. – S.308, – s.16. .

¹⁵ Rövşən, R. Nəfəs. Kitablار kitabı / R.Rövşən. – Bakı: Qanun, – 2006. – S.760, – s.226.

¹⁶ Hüseynzadə, M. Müasir Azərbaycan dili: [4 hissədə]: Morfologiya / M.Hüseynzadə. – Bakı: Şərq-Qərb, – h. 3. – 2007. – s.58; Xəlilov, B. Müasir Azərbaycan dilinin morfologiyası: [2 hissədə] / B.Xəlilov. – Bakı: Nurlan, – h. 1. – 2007. – c.216-226.

*bax; Evinə, mənzilinə, mülkünə, eyvanına bax!”¹⁷ “Tutdum yenə xoş həng ilə meyxanəm, meyxanəm”; “Saqi, amandır, durma ver peymanəni, peymanəni”.*¹⁸

1.5. The Poetics of Predicative Suffixes; The grammatical function of predicative suffixes, as indicated in morphological sources, consists of expressing events, judgments, and states related to nouns; however, there are no fundamental and essential distinctions between the suffixes referred to as predicative and personal suffixes. The poetic effect created by predicative suffixes is based on their grammatical function¹⁹. Thus, the repetitive, sequential, and continuous use of predicative suffixes in texts intensifies artistic information related to predication and generates poetic expressiveness. The visual confirmation of this can be observed in the following examples: “*Edəmən tək Füzuli, səri-kuyin yarın; Vətənimdir, vətənimdir, vətənimdir, vətənim*”²⁰ “*Eylə məstəm bilməzəm kim, mey nədir, mina nədir? Gül nədir, bülbül nədir, sünbül nədir, səhra nədir?*”²¹

2.1. The Poetics of the Negation Suffix; The morphological marker of negation, the suffix *-ma* (*-mə*), cannot function independently as an indicator of negation across all persons. The negation suffix is capable of expressing independent negation only in the second person singular of the imperative form and in certain verbal categories in the third person singular. In other persons, the negative function of the suffix is realized in combination with tense

¹⁷ Sabir, M.Ə. Hophopnamə: [2 cildə] / tərt. ed. M.Məmmədov. – Bakı: Şərq-Qərb, – c. 1. – 2004. – S.480, . –s.238

¹⁸ Nəbati, S.Ə. Seçilmiş əsərləri / S.Ə.Nəbati. – Bakı: Şərq-Qərb, – 2004. – S.216 , – s.36.

¹⁹ Azərbaycan dilinin qrammatikası: [2 hissədə] / – Bakı: Azərbaycan EA nəşri, – h. 1. – 1951. – s.188

²⁰ Füzuli, M. Əsərləri: [6 cildə] / tərt. ed. H.Araslı. – Bakı: Şərq-Qərb, – c. 1. – 2005. – 400 s.

²¹ Nəbati, S.Ə. Seçilmiş əsərləri / S.Ə.Nəbati. – Bakı: Şərq-Qərb, – 2004. – S.216 , – s.63.

and person markers. The grammatical meaning of the negation suffix consists in expressing opposition, contradiction, and negation in relation to an event or situation.

The poetic characteristics of the negation suffix are also linked to the intensification of its grammatical meaning. Its poetic effect is determined by its use in parallel, sequential, and repetitive structures. The use of the negation suffix contributes to the intensification of artistic information in discourse, thereby creating a poetic impression, as can be seen in the following examples: “*Küçədə tullan, ey oğul sənətin olmur olmasın; Sənətə, dərsə, məktəbə rəğbətənin olmur, olmasın*”²² “*Qaydanlar qayıtdılar. Qayıtmayanlar qayıtmadı, camaat da yavaş-yavaş başladı inanmağa ki, bu qayıtmayanlar deyəsən heç bir də qayıtmayacaqlar*”²³

2.2. Problems of Sequence and Functionality in the Tense and Person Categories of the Verb; This subsection demonstrates that until the 1950s, there was no unified opinion in linguistics regarding verbal tenses. At various times, prominent scholars such as Mahammadbey Afshar, Nariman Narimanov, Bekir Chobanzadeh, Farhad Agazadeh, Idris Hasanov, Salim Jafarov, and Abdulazal Demirchizadeh advanced differing views and interpretations regarding verbal tense categories. It is sufficient to note that in the “*Grammar of the Azerbaijani Language*” published in 1951, twelve tense forms of the verb were identified²⁴. However, in “*Modern Azerbaijani language*” published in 1954, the system of verbal tenses was reduced to three main tenses with five expression forms, thereby bringing the discussion on tense classification to a certain

²² Sabir, M.Ə. Hophopname: [2 cildə] / tərt. ed. M.Məmmədov. – Bakı: Şərq-Qərb, – c. 1. – 2004. – S.480, . –s.55

²³ Rövşən, R. Nəfəs. Kitablار kitabı / R.Rövşən. – Bakı: Qanun, – 2006. – S.760, – s.468

²⁴ Azərbaycan dilinin qrammatikası: [2 hissədə] / – Bakı: Azərbaycan EA nəşri, – h. 1. – 1951. – s.188

conclusion²⁵. Nevertheless, although subsequent studies have continued to address verbal tenses, it cannot be stated that all related problems have been fully resolved. Verbal tenses cannot independently form paradigmatic relations. However, tense suffixes in the third person singular can function independently. The paradigmatic relationship of tense markers is established through the participation of person suffixes. The ability of tense forms to express emotionality and to create poetic rhythm, harmony, pathos, and rhetorical expressiveness in literary texts is also made possible precisely through such paradigmatic relations involving person markers.

Verbal tenses are also divided into two categories according to their grammatical function: nominative and modal tense meanings.

2.3. The Poetics of the Sequentiality of Nominative Tense and Person Suffixes of the Verb; The group of nominative verb tenses includes the definite past, indefinite past, present, definite future, and indefinite future forms. Each nominative tense is characterized by its own specific semantic features: the definite past expresses certainty of a completed event, the indefinite past expresses narrativity, the present tense expresses continuity, the definite future expresses concreteness, and the indefinite future expresses neutrality.

In the combination of tense forms with person suffixes, the resulting poetic effect is also characterized by the same person-related semantic nuances expressed through artistic information. The poetic features arising from the sequential arrangement of tense and person suffixes can be observed in the following examples:

a) with the sequence of definite past tense and person suffixes:
“Oğrun baxa-baxa ey çeşmi-nərgiz; Dərdə saldıñ mənı xəstəhal etdin; Həsərətindən öldüm, öldüm, dirildim; Nə bir yada saldıñ, nə

²⁵ Hüseynzadə, M. Müasir Azərbaycan dili / M.Hüseynzadə. – Bakı: ADU, – 1954. – 242 s.

sual etdin”²⁶ “*Kef məclisi başlandı. Aşıq Cünun ortaya girdi. Yedilər, içdilər, çaldılar, oynadılar*”²⁷

b) with the sequence of the narrative past tense and person suffixes: “*Bir gün Qamğan oğlu xan Bayındır yerindən durmuşdu. Şamı günlüyü yer üzünə dikdirmişdi. Ala seyvan göy yüzünə aşanmışdı*”²⁸ “*Yar hali-dilim zar bilibdir, bilirəm; Dili-zarımda nə kim var, bilibdir, bilirəm*”²⁹

c) with the sequence of the present tense and person suffixes: “*Neyləyim, axır bu yox olmuşların; Fikrini qan-qan görürəm, qorxuram; Qorxuram, qorxuram, qorxuram*”³⁰ “*Bulaqlar qayır-qayır qaynayır, ürəklər oyur-oyur oynayırdı*”³¹

ç) with the sequence of the definite future tense and person suffixes: “*İnşallah kəşf edəcəyəm, bu məsələni kəşf edəcəyəm, lap asan vəchlə kəşf edəcəyəm*”³² “*Bu ilin üzümü heç! Bu ilin üzümü getdi. Quşlar dənəcəyək, uşaqlar talayacaq, mürəbbəsi bişməyəcək, çaxırı çəkilməyəcək*”³³

d) with the sequence of the indefinite future tense and person suffixes: “*Bunlar bir-birlərini elə çox istəyirdilər ki, cüt gedərdilər, cüt gələrdilər, cüt də gəzərdilər*”³⁴ “*Olur rüxsarına gün ləlinə*

²⁶ Vaqif, M.P. Əsərləri / tərt. ed. H.Araslı. – Bakı: Şərq-Qərb, – 2004. – S.264. – s.90

²⁷ Koroğlu / – Bakı: Azərb. SSR EA, – 1959. – S. 508, – 24.

²⁸ Kitabı-Dədə Qorqud / – Bakı: Öndər, – 2004. – s.376, –s. 35.

²⁹ Füzuli, M. Əsərləri: [6 cildə] / tərt. ed. H.Araslı. – Bakı: Şərq-Qərb, – c. 1. – 2005. – S.400, – s.225.

³⁰ Sabir, M.Ə. Hophopnamə: [2 cildə] / tərt. ed. M.Məmmədov. – Bakı: Şərq-Qərb, – c. 1. – 2004. – S.480, – s.126.

³¹ Koroğlu / – Bakı: Azərb. SSR EA, – 1959. – S.508, – s.58.

³² Məmmədquluzadə, C. Hekayələr / C.Məmmədquluzadə. – Bakı: Əli və Nino; Qanun, – S.232, – 58.

³³ Rövşən, R. Nəfəs. Kitablار kitabı / R.Rövşən. – Bakı: Qanun, – 2006. – S.760, – s.578

³⁴ Azərbaycan nağılları: [5 cildə] / – Bakı: Şərq-Qərb, – c.1. – 2005. – S.360, – s.94.

gülbərgi-tər aşıq; Sənə əksik deyil, göydən *yağar*, yerdən *bitər* aşıq”³⁵.

2.4. The Poetics of the Sequentiality of Modal Grammatical Tense and Person Suffixes; The group of modal tenses includes the necessity, obligation, desiderative (wish), conditional, and imperative forms. The necessity, obligation, desiderative, and conditional modal forms denote a relative future tense, whereas the imperative form expresses a concrete present tense. In the creation of poetic effect within modal grammatical tenses, there exists a certain limitation compared to nominative tenses. This limitation is primarily related to the fact that necessity, obligation, desiderative, and conditional forms express a relative temporal meaning.

Since the imperative form conveys a concrete temporal meaning, the poetic expressiveness associated with this tense has a relatively higher degree of intensity compared to the others. Among the modal tenses expressing relative future time, the level of emotionality in the desiderative and conditional forms is more intensive than in the necessity and obligation forms. In necessity and obligation forms, the tendency toward repetition across grammatical persons is weaker; therefore, their poetic potential also demonstrates a relative limitation.

The creation of rhythm, harmony, pathos, and emotional expressiveness through the use of modal grammatical tenses can be observed in the following examples:

a) in the necessity form: “*Bu yerlərin üç yolu var, üçü də balam getməli; Biri eniş, biri yoxuş, biri düz; Eniş sənin, yoxuş mənim, düz mənim; Bilirəm, gəlməlisən, gəlməli; Ayda bir yol haftadə bir yol gəlməlisən, gəlməli*”³⁶

³⁵ Füzuli, M. Əsərləri: [6 cildə] / tərt. ed. H.Araslı. – Bakı: Şərq-Qərb, – c. 2. 2005. – 336 s.

b) in the form of necessity: “*Xəbəyə getsəm də buradan Çənlibelə azı bir həftəlik yoldu. Mən gedəsi, xəbər verəsi, Koroğlu gələsi, yaqın ki, onları öldürərlər*”³⁷

c) in the imperative form “*Gərək dəvə eləyəm, qoşun qıram, qan tökəm, paşə öldürəm, səni elə aparam*”

ç) in the conditional form “*Mən nə onun qılıncından qorxuram, nə şəspərindən, nə də dəlilərindən. Qorxsam, qorxsam bəlkə o nəradən qorxam*”

Chapter III “The Poetics of Auxiliary Parts of Speech Elements”; The third chapter of the dissertation is entitled “*The Poetics of Auxiliary Parts of Speech Elements.*” The main provisions of this chapter are elaborated in the following subsections:

3.1. Grammatical and Textual Functionality of Auxiliary Parts of Speech; This subsection discusses not only the grammatical features of auxiliary parts of speech but also their textual functionality. It is noted that despite the existence of numerous studies on the morphological structure of the Azerbaijani language, no unanimous scholarly opinion has yet been formed regarding the status of auxiliary parts of speech³⁸. Auxiliary parts of speech are sometimes also considered in an expanded framework that includes imperative words, onomatopoeic words, child-directed words, and rhythmic words. However, this subsection focuses on the poetic features created through traditionally classified groups, namely postpositions, conjunctions, particles, modal words, and interjections³⁹.

As indicated in the relevant literature, postpositions and conjunctions primarily serve to establish grammatical connections between linguistic units. In this regard, they perform a function

³⁷ Koroğlu / tərt. ed. İ. Abbaslı, B. Abdulla. – Bakı: Lider, – 2005. – 552 s.

³⁸ Hüseynzadə, M. Müasir Azərbaycan dili: [4 hissədə]: Morfologiya / Hüseynzadə, M. – Bakı: Şərq-Qərb, – h. 3. – 2007. – s.245, – 246, – 275;

³⁹ İsmayıloğlu, C. Köməkçi nitq hissələri: [Elektron resurs]. URL:

www.cahid.info/arehives/1317.

similar to affixes. Particles, modal words, and interjections, on the other hand, contribute to the strengthening of meaning within the sentence, express the speaker's attitude toward the thought, and activate emotional expression.

The grammatical nature of auxiliary parts of speech is realized through direct relational functions in postpositions and conjunctions, and through semantic and emotional mechanisms in particles, modal words, and interjections. The poetic features of auxiliary parts of speech are based precisely on their functional potential within the framework of grammatical-nominative and grammatical-semantic relations.

3.2. The Poetics of Conjunctions; Conjunctions primarily connect linguistic units according to a grammatical-nominative function. At the same time, their connective role is realized in accordance with the expression of internal semantic relations. Thus, conjunctions link linguistic components on the basis of disjunction, negation, coordination, inclusion, clarification, and similar relations.

In this sense, conjunctions as auxiliary parts of speech do not merely establish formal grammatical connections but also operate within the broader semantic context of the sentence. Their use in parallel, sequential, and repetitive structures contributes to poetic expressiveness, where the intensification of syntactic-semantic relations plays a central role.

The poetic effects created through conjunctions can be observed in the following examples: "*Gah yazır, gah oxuyur, gah danışır; Gündə bir hərzə kitabnan tanışır*"⁴⁰, "*Nə şərabiyyə, nə bəngi; Nə müğənniyəm, nə cəngi; Nə xəyalıyım, nə rəngi; Hələ ləng,*

⁴⁰ Sabir, M.Ə. Hophopnamə: [2 cildə] / tərt. ed. M.Məmmədov. – Bakı: Şərq-Qərb, – c. 1. – 2004. – S.480,- s. 228

läng, längəm”⁴¹, “Allaha şükür, *həmi* pulun var, *həmi* dövlətin var, *həmi* cavansan”⁴²

3.3. The Poetics of Postpositions; Postpositions, like conjunctions, connect linguistic components within the context of their internal general semantic meaning. The grammatical nature of postpositions also forms a unity with the overall sentence-level semantics. The poetic quality of postpositions is characterized by the transformation of these semantic relations into artistic information: “*Dəlilər, xanımlar Koroğlunun elə Qırata sıçramasını gördülər. Qırat yel kimi əsdi, quş kimi uçdu*”⁴³; “*Həsən kişi ha gözlədi, kəhər atdan məktub gəlmədi. Sonra Əfrayılın qara kağızı gəldi. Sonra İsmayılın qara kağızı gəldi. Sonra İsrəfilin qara kağızı gəldi*”⁴⁴. *Söylə görüm, bir mənə; Cib doludurmu pul ilən?; Gəl sənə mən qız verim; Nə işin vardır dul ilən*”⁴⁵.

3.3. The Poetics of Postpositions; As one of the auxiliary parts of speech, postpositions also possess their own specific grammatical function and the ability to generate poetic expressiveness. Like conjunctions, postpositions serve to establish grammatical relations between sentence constituents. Although postpositions are generally not used as an inseparable component of the word they govern, in some of them a tendency toward affixation can be observed. However, unlike affixes, postpositions are not employed in a strictly sequential morphological order within word structure.

3.4. The Poetics of Particles; Particles connect sentence components through meanings of intensification, interrogation, imperative mood, and other related semantic categories. The use of particles in sequential, repetitive, and parallel structures creates

⁴¹ Nəbati, S.Ə. Seçilmiş əsərləri / S.Ə.Nəbati. – Bakı: Şərq-Qərb, – 2004. – S.216, - s.171.

⁴² Hacıbəyli, Ü. Seçilmiş əsərləri:s.291-292

⁴³ Koroğlu / tərt. ed. İ.Abbaslı, B.Abdulla. – Bakı: Lider, – 2005. –S. 552,- s.123

⁴⁴ Rövşən, R. Nəfəs. Kitablار kitabı.- s.463

⁴⁵ Hacıbəyli, Ü. Seçilmiş əsərləri:- s.253.

rhythm, harmony, pathos, and rhetorical expressiveness. As a result, artistic information becomes activated and intensified, leading to the emergence of poetic expressiveness: “*Səni gördüm bənd oldum; Elə bənd oldum, elə bənd oldum; Elə bənd oldum, dilbər!*”⁴⁶. “*Bu kaftar nə danışdı? Kosaoğlular nə fikir edirdilər? İndi Tükəzban xala ona nə cavab versin?*”⁴⁷.

3.4. The Poetics of Particles; The grammatical function of particles consists in connecting all components of the sentence through meanings of intensification, specification, clarification, interrogation, imperative mood, and other semantic nuances. The repeated use of particles within sentence components results in stylistic diversity that characterizes their poetic quality.

3.5. The Poetics of Modal Words; Modal words connect the structure of the sentence by expressing the speaker’s attitude toward the thought. The poetic nature of modal words is also realized through their semantic relations based on reality, enumeration, regret, assumption, doubt, and similar categories. The clear manifestation of this can be observed in the following examples: “*Gərək gizlin qala, heç kəs gərək bu işdən xəbərdar olmaya*”⁴⁸. “[*Müsyö Jordan*]. *Mən gedirəm, dayana bilmənam. Heyf sənə, Parij, heyf sənə Tülyeri, heyf sənə gözəl paytaxt*”⁴⁹. Modal words also connect sentence constituents through shades of attitude toward reality, thereby carrying both logical and grammatical features.

3.6. The Poetics of Interjections; Interjections connect sentence components through internal feelings and emotional excitement. Their repetitive use activates emotions and produces

⁴⁶ Yənə orada , -s.303.

⁴⁷ Şıxlı, İ. Seçilmiş əsərləri: [2 cildə] / tərt. ed. E.Şıxlı. – Bakı: Şərq-Qərb, – c. 1. – 2005. – S.408,- s.100.

⁴⁸ Məmməduluzadə, C. Əsərləri: [4 cildə] / tərt. ed. İ.Həbibbəyli, – Bakı: Öndər, – c. 1. – 2004. – S. 664 ,-s.59.

⁴⁹ Axundzadə, M.F. Əsərləri: [3 cildə] / M.Axundzadə. – Bakı: Şərq-Qərb, – c. 1. – 2005. – 296 s. , -s.66

rhythm, harmony, pathos, and rhetorical expressiveness. This, in turn, generates poetic intensity, as can be seen in the following examples: “*Ax dədəm vay! Bu kimdir? Vay aman! Allah sən saxla!*”⁵⁰; “[Tariverdi]. *Ey vay, ayı! Ay Namaz! Ay Zalxa! Ay Pərzad! Evim yixildi. Ay haray, ay aman!*”⁵¹. Interjections’ specific shades of feeling, excitement, and other emotional nuances extend to all sentence constituents and turn them into a logical-grammatical means of connection.

The scientific conclusions obtained in the “**Conclusion**” section of the dissertation are summarized as follows:

1. Linguistic means, in addition to linguistic elements themselves, also encompass emotional nuances and diversity that generate poetic expressiveness. The activation of poeticism in literary texts is not limited to the foregrounding of inner emotional states. The intensification of information and the activation of pathos in literary examples are not confined to poetic language alone; they also extend to prose, including improvisational speech, everyday spoken language, and formal oral communication. Poetic information increases the readability of literary texts and ensures the imagery, memorability, and expressive impact of speech.

2. The realization of poetic information primarily depends on linguistic means, since all types of information in language are expressed through linguistic elements. However, linguistic elements at the level of nomination are not necessarily accompanied by emotional effects. Extralinguistic factors play a crucial role in the activation of artistic information. The transmission of artistic information is not limited to the intensification of concepts but also serves figurative and expressive purposes.

3. Poetic information, through its intensification, fluency, rhythm, and harmony, creates a form of rhetoric that gradually diminishes the boundary between poetic and prose

⁵⁰ Yenə orada, - s. 82

⁵¹ Yenə orada, - 85

language, bringing them closer together. The strong poetic features observed in ancient written monuments and classical examples of the Turkic peoples, including the Azerbaijani people, demonstrate the rich tradition of emotionally expressed subtlety in the intellectual culture of this nation.

4. Since issues of poetic information attract considerable scholarly attention, they have been studied from both literary and linguistic perspectives. In literary studies, poeticism is mainly analyzed through rhythmic structure, harmony, rhetoric, and pathos. Linguistic poetics, in turn, explains poeticism through the participation of linguistic elements. It is a fact that artistic and poetic information, like all other types of information, is expressed through phonetic, lexical, and grammatical means. The transformation of linguistic elements into a means of poetic information is closely related to their use in literary texts and speech.

5. As a component of linguistic poetics, morphological poetics focuses on morphological elements. In linguistic research, the artistic-informational properties of morphological elements have been discussed within stylistic frameworks. However, a comprehensive analysis of grammatical elements in revealing the poetic information environment and in creating a broad interpretative perspective plays an important role in the study of the intentional nature of language. Intentionality reflects not only nomination in language but also additional, figurative extralinguistic means.

6. The poetic features of morphological means are characterized by the fact that each grammatical category element, including auxiliary parts of speech that establish grammatical relations, creates its own artistic information. In this sense, the plural suffix *-lar* (*-lär*) has broad potential for creating poetic expressiveness. Unlike other grammatical suffixes, the plural suffix *-lar* (*-lär*) also appears in other grammatical paradigms (for example, possessive, predicative, tense, person, and verb mood forms). The poetic nature of the plural suffix includes the characterization of the

grandeur, dignity, moral qualities, as well as shortcomings of characters, among other features.

7. Possessive suffixes perform a grammatical function in expressing the notion of possession. This constitutes the nominal nature of possessive suffixes. At the same time, possessive suffixes are frequently used in parallel and sequential components with repetition. When used within stylistic figures, possessive suffixes express rhetorical effect, pathos, as well as rhythm and sequentiality. In literary texts, improvisation, speech, and even formal oral discourse, the quantity of parallel, sequential, and repetitive linguistic elements corresponds to the intensity of poetic information.

8. Case suffixes, unlike possessive ones, do not form a general paradigm through a fixed syntagmatic sequence. Case suffixes serve to express specific grammatical nominations by establishing nominal and verbal relations between words. Each inflected case, in turn, becomes a means of expressing various emotional nuances through pathos, rhetoric, eloquence, and expressiveness. In the creation of poeticism, the repeated use of case suffixes in parallel, sequential, and repetitive structures is considered an essential condition. Through rhetoric and pathos, emotional feelings are intensified, while harmony and sequentiality create, in a sense, internal textual rhythm and rhyme.

9. Predicative suffixes, too, when used repetitively in parallel and sequential components, generate rhythm, harmony, and rhymicality. In this way, pathos, rhetorical expressiveness, and animation emerge at the level of the sentence and the emotional foundation of the text. The poetic nature of predicative suffixes is not separated from their nominative function and inherent grammatical meaning; rather, all emotional diversity characterized by poeticity serves to activate the expressive potential of predication.

10. As in nominal categories, grammatical elements belonging to the verbal category also serve to activate emotional effects through repetition in parallel and sequential structures. Just as

the plural suffix *-lar* (*-lār*) within nominal categories cannot independently form a grammatical paradigm, so too negation and tense suffixes within verbal categories do not form independent paradigms. However, their repetitive use in parallel and sequential constructions, as well as in homogeneous sentence members, creates emotional diversity, which plays a crucial role in the emergence of poetic expressiveness.

11. The negation suffix is positioned first in word structure according to grammatical sequence. Its repeated use in both text and speech activates the notions of negation, opposition, and contrast. The emotional effect of these notions intensifies poetic information accompanied by pathos and rhetorical expressiveness.

12. Tense suffixes, like the negation element, do not possess an internal paradigm due to the absence of a specific syntagmatic connection. According to grammatical order, tense suffixes are attached after the negation suffix when negation is expressed. In cases where negation is not required, tense suffixes are attached directly to the word stem. The poetic information arising from the combined use of tense and negation suffixes intensifies emotions related to temporal negation. When tense suffixes are used independently, temporal information is activated and expressed.

13. Person suffixes are attached to the verbal stem after negation and tense suffixes, thereby forming paradigmatic relations based on negation, tense, and person. The sequential use of grammatical suffixes in the verb expresses notions related to negation, time, and person. Their repetitive use in parallel, sequential, and homogeneous structures leads to the activation of information and emotional expressiveness.

14. As in nominative verb tenses, modal tense forms such as obligation, necessity, desire, condition, and imperative are also used repetitively in parallel, sequential, and homogeneous components, thereby intensifying the corresponding modal meanings. As a result, artistic and poetic information within modal

tense categories is activated, making the text more expressive and memorable.

15. Auxiliary parts of speech also play an important role in the morphological structure of language. Postpositions and conjunctions connect linguistic units as auxiliary elements to affixes, while particles, modal words, and interjections connect sentence elements on the basis of specific semantic features (intensification, clarification, negation, regret, limitation, question, command; attitude toward reality, and feelings, emotions), thereby contributing to emotional expressiveness. Alongside grammaticality, auxiliary parts of speech also reflect vivid examples of artistic informativeness characterized by repetition in parallel, sequential, and homogeneous structures.

The main content of the research is reflected in the following published thesis articles:

1. Extra-linguistic and Linguistic Sources of Linguistic Means // – Vienna: The European Journal of Humanities and Social Sciences, – 2020. № 3, – p. 142-146.

2. Poetics of the Quantitative Suffix in the Azerbaijani Language // The Seventh International Youth Conference “Perspectives of Science and education”, – New-York: – 10 May, – 2020, – p. 58-61.

3. İnkarlıq şəkilçisinin poetikası // – Bakı: Filologiya məsələləri, – 2020. № 5, – s.138-145.

4. Bağlayıcı və qoşmaların poetikası // – Gəncə: Gəncə Dövlət Universiteti, Elmi xəbərlər. Fundamental, humanitar və təbiət elmləri seriyası, – 2020. № 1, – s. 359-365.

5. Feilin zaman və şəxs kateqoriyalarında ardıcılıq və funksionallıq problemləri // – Naxçıvan: “Naxçıvan” Universiteti, Elmi əsərlər (iqtisadiyyat, filologiya, tarix, coğrafiya, pedaqogika və psixologiya, riyaziyyat), – 2021. № 4 (23), – s. 114-120.

6. Feilin nominativ və modal zamanlarının poetikası // -- Gəncə: Gəncə Dövlət Universiteti, Elmi xəbərlər. Fundamental, humanitar və təbiət elmləri seriyası, – 2021. № 1, – s. 301-307.

7. Bədii mətnlərdə qoşmaların poetik xüsusiyyətləri // “Türk dillərinin və ədəbiyyatının tədqiqi və tədrisinin aktual problemləri”. Birinci Türkoloji Qurultayın 95 illik yubileyinə həsr edilmiş beynəlxalq elmi konfransın materialları, – Sumqayıt Dövlət Universiteti və Hacettepe Universiteti, – Sumqayıt: – 20-21 may, -- 2021, – s. 212-214

8. Mənsubiyyət şəkilçilərinin poetikası // Gənc tədqiqatçıların V respublika elmi-praktik konfransının materialları, – Azərbaycan Universiteti, – Bakı: – 15 aprel, – 2022, – s. 258-260

9. Hal şəkilçilərinin poetikası // – Bakı: Dil və ədəbiyyat (BDU), – 2022. № 1 (118), – s. 431-434.

10. Bədii mətndə nidaların poetikası // – Bakı: Filologiya məsələləri, – 2023. № 1, – s.253-259

11. Bədii mətndə ədatların və modal sözlərin poetikası // -- Naxçıvan: Axtarışlar (ədəbiyyatşünaslıq, folklorşünaslıq, dilçilik və sənətşünaslıq), – 2023. № 1, c. 17, – s.97-102

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Address: Baku, AZ 1143, The avenue H.Javid 115, V floor, ANAS, The Institute of Linguistics named after Nasimi.

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