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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**CHARACTERISTICS OF PERFORMATIVE AND  
CONSTATIVE CONSTRUCTIONS IN GERMANIC  
LANGUAGES**

Speciality: 5708.01 – Germanic languages

Field of science: Philology

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## GENERAL CHARACTERISTICS

**Urgency of the theme and the degree of research.** The anthropocentric approach to language makes it necessary to use the achievements of various fields of science for a comprehensive study of the performativity in the speech activity of a person, including the discursive activity of social exchange of knowledge. To achieve this goal, it is important to develop a new theoretical platform, and only then can a serious turnaround be made in solving the mentioned problems. According to L. Wittgenstein, who presented the speech act as "language games"<sup>1</sup>, during communication, people express expressive acts through language: *"speech acts describe the landscape of the surrounding world... give information about the event, create conditions for different aspects of events, offer, thanks, curses, greets, praises, etc."*<sup>2</sup>

In anthropocentrism, the increase of interest in the promotion of the "human factor" in communicative-social interaction has led researchers to realize that it is not efficient enough to be satisfied with the description of language structures involved in social interaction, as well as to solve specific issues in communication conditions forced to admit the importance of comprehensive study of the interactive space of the life scenarios of the speaking subject who uses those constructions as communicative and discursive manifestations. systematization of knowledge about the functional-constructive and discursive features of performative and constative constructions in the space of social-communicative interaction and the existing views on the structural and pragmatic aspects of those units in the communicative process from a new theoretical perspective approach can be evaluated as the **urgency** of the research work. The relevance of the research is also due to the discovery of the issues of compatibility of the means of expression of performative and constative constructions in different languages,

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<sup>1</sup>. Wittgenstein, L. Tractatus Logico-Philosophicus. The German Text of Ludwig Wittgenstein's Logisch-philosophische Abhandlung /L. Wittgenstein. – London: Routledge and Kegan Paul (original text published 1921), – 1961. – p.106.

<sup>2</sup> Ibid, – p.23.

characteristic features of those constructions and pragmatic variability in the plan of functional synonymy conditioned.

The study of performativity as a pragmalinguistic category, a socio-cultural phenomenon has always attracted the attention of linguists, and its study was carried out by J.Austin, J.Sörl, E.Benveniste, C.Lyonz, D.Vanderveken, A.Vejbitskaya, A.Grice, J.Leach, A.V.Bondarko, N.D.Paducheva, G.G.Pochepsov, Y.S.Stepanov, T.A. van Dijk, S.Kubryakova, N.I.Formanovskaya, K.M.Abdullayev, F.Y.Veysalli, A.Y.Mammadov and others. however, the fact that the signs of performativity as a discursive phenomenon are still the subject of debate, the definition of new criteria in the anthropocentric paradigm for clarifying the differences between performative and constative utterances, the relevant expression of performativity in different languages revealing the characteristics, etc. issues have not been sufficiently explored.

**The object and subject of the research.** The object of the research work is various speech acts, text and discourse fragments selected from the English language.

The subject of the study is the communication methods realized in the performative and constative constructions of the speech act, the concepts, verbs, expressions, phrases reflected in them, as well as the results obtained from the study of the structural and semantic features of the language material in Germanic languages systematization.

**Aims and objectives of the research work.** The main goal of the research work is to study the informative, semantic, structural features of performative, constative, as well as locative, illocutionary, perlocutionary aspects of speech in Germanic languages. for this purpose, the following **tasks** were performed in the research work:

- to examine the theoretical sources of the emergence of the theory of speech act;

- to analyze the issues of interaction of language and philosophy in the act of speaking;

- to consider the speech act as a three-level structure consisting of locution, illocution and perlocution phases related to the three

main functions of the language - expression, representation and appellative, and the phases of the speech act are the subject of the speech "I", the Listener (addressee) "You" and the speech act determine mutual relations;- to analyze the semantic and structural features of performative constructions in Germanic languages;

- to analyze the semantic-structural structure of constative constructions in Germanic languages;

- to determine the importance of word order and intonation in performative and constative constructions in German languages.

**Research methods.** Socio-contextual and functional analysis, semantic and pragmatic interpretation, mathematical-statistical calculation and oscillographic analysis methods were used in the research work.

**The main provisions for defense:**

- performative and constative constructions are simple and complex structural constructions used to realize the effect of interaction on interlocutors in the communication process;

- performative and constative constructions are complex communicative units formed within the conditions of the interactive system of social semiosis, which reflect the ability to organize, discover and model information about the world in a specific cultural context;

- performative and constative constructions can be discrete and categorized and are realized in special language knowledge preserved as whole cognitive structures in the mental space of language carriers in the modeling of the world;

- the fact that these types of structures have a monolithic constructive-content design is their relevant sign. These constructions are not able to create a single whole of the performative complex in isolation, and they can demonstrate such quality only in a situation of close connection with each other. the pragmatic effect of this type of constructions is achieved by the system of complex relationships between the performative-constative features of their lexical-grammatical units and the semantics of additional constructive elements;

– the unity of word order and prosodic features lays the foundation for the expression of the semantics of performative constructions.

**Scientific novelty of the research work.** In the light of the speech act theory, the investigation of the structural-semantic aspects of performative and constative division, as well as the experimental-phonetic analysis of performative and constative constructions can be considered a scientific innovation of the work. giving the communicative-pragmatic classification of performative and constative sentences and analyzing their informativeness can also be evaluated as a **scientific novelty** of the work.

**Theoretical and practical significance of the research.** The study of the structural and semantic aspects of the performative and constative constructions of the speech act theory in the dissertation is important for research related to other fields of linguistics.

The results of the research can be used in lectures on performative and constative constructions in philological faculties of universities, in practical courses, as well as in the preparation of teaching materials.

**Approbation and application.** The main theses and propositions of the research conducted on the subject of the dissertation were published in scientific journals, magazines and collections, the claimant's reports were heard at International and Republican scientific conferences and theses were published.

**Name of the organization where the dissertation is performed.** The work was performed at the "General Philology" department of Baku Eurasian University.

**The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation.** The dissertation consists of an introduction, three chapters, a conclusion, a list of used literature. Introduction consists of 7 pages, 13222 signs; Chapter I consists of 34 pages, 62479 signs; Chapter II consists of 40 pages, 70931 signs; Chapter III consists of 65 pages and 93862 signs; conclusion consists of 3 pages with 4836 signs. The total volume of the dissertation is 245330 characters, excluding the list of used literature

## BASIC CONTENTS OF THE RESEARCH WORK

In the **introductory** part of the dissertation, the relevance of the topic is justified, the degree of development is presented, the object and subject of the research, goals and tasks, methods, the main provisions defended, the scientific innovation, theoretical and practical significance, approval and structure of the research information is provided.

Chapter I of the study entitled **“Speech Act Theory in Modern Linguistics”** consists of two paragraphs. In the first paragraph of this Chapter, **“Emergence of Speech Act Theory”** is analyzed according to specific sources. J.Austin wrote about the speech act that *“... utterances are also actions. promises, threats, complaints, etc. the meaning of what they say cannot be understood without referring to any action they perform and without relying on the communicative contexts in which these acts take place”*.<sup>3</sup> So, sayings have rich shades of meaning. the use of a word or expression needed in any context can demonstrate the type of speech act.

According to H.P.Grice, *“the act of communicating can be understood as the means by which a large number of intentions and beliefs are conveyed by the participants in the conversation.”*<sup>4</sup> According to F.Y.Veysalli, *“language functions as a means of communication because language units are realized, codified and accepted by people. In communication, the listener plays a leading role as well as the speaker.”*<sup>5</sup>

Although performative utterances coincide with narrative sentences in structure, they differ from the latter in that they are equal to the execution of an action. Although performative utterances coincide with narrative sentences in structure, they differ from the latter in that they are equal to the execution of an action. C.L.Austin, who brought the concept of performativity to the linguistic level,

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<sup>3</sup> Austin, J.L. How to do things with words / J.L.Austin, J.O.Urmson (ed.). – Oxford: Oxford University Press, – 1962. – p.125.

<sup>4</sup> Grice, H.P. Studies in the Way of Words / H.P.Grice. – Cambridge, MA: Harward University Press, – 1989. – p.260.

<sup>5</sup> Veysalli, F.Y. Dil / F.Y.Veysalli. – Bakı: Təhsil NPM, – 2007. – s.96.

wrote that *"I suggest a performative sentence or a performative sentence, or for the sake of brevity, the name "performative". the name, of course, comes from the regular verb "perform" which can be combined with the noun "action". The name shows that the creation of the speech is the performance of the action, of course, in this case, it is not just a conversation.*"<sup>6</sup>

The concept of performativity was included in linguistics to mark the "word-action" tandem, contrary to the concept of "words-statements, words-images" and can be divided into performatives and constatives regardless of their content. According to J.L.Austin, *"due to their pragmatic nature, constative utterances express only information about any fact or event and differ from performative ones by the formal indicators of the phenomenon of performativity."*<sup>7</sup>

The function of constative statements is to describe or record, because such statements describe or confirm existing situations, facts, and can be false or true. Performative utterances serve to perform the action. performative utterances require an action that may or may not occur after them, i.e., succeed or fail.

The second paragraph of Chapter I is called ***"Problems of language and philosophy in the theory of the speech act (about the concept of the speech act of C.L.Austin and J. Searle)"***. According to C.Syörl, who differentiates between the philosophy of language and linguistics, *"the main goal during the investigation of speech acts is the study of the philosophy of language."*<sup>8</sup> J.J.Kats wrote that *"the characteristic task of the philosophy of language is to study those relations, to develop a system of assumptions about the cognitive structure of concepts based on a certain basis about the language structure."*<sup>9</sup> He categorically separated the philosophy of language from the philosophy of linguistics: *"philosophy of language is a field of theoretical knowledge whose main interest lies in the*

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<sup>6</sup> Austin, J.L. How to do things with words / J.L.Austin, J.O.Urmson (ed.). – Oxford: Oxford University Press, – 1962. – p. 25.

<sup>7</sup> Austin, J.L. How to do things with words / J.L.Austin, J.O.Urmson (ed.). – Oxford: Oxford University Press, – 1962. – p.42

<sup>8</sup> Ibid, – p. 4.

<sup>9</sup> Katz, J.J. Philosophy of Language. Frankfurt / J.J.Katz. – Frankfurt Publishing House, – 1971. – p.13.



*examination of the methodology and practice of the theory of descriptive linguistics.*"<sup>10</sup> According to F.Y.Veysalli, *"if the philosophy of language should study the essence, system and structural features of language on a philosophical basis, the philosophy of linguistics should determine the place of this science among other sciences."*<sup>11</sup>

The act of speaking is a purposeful activity and takes place in accordance with the norms and rules of speech-behavior accepted in society. The speaker (addressee) and the listener (addressee) participate in the act of speaking. J.Austin explained the speech act as follows: *"The theory of the speech act was formed within the philosophy of language, and its purpose was to explain the ways in which we use language. however, over time, speech act theory has begun to develop, and recently it has been used in computational models as well."*<sup>12</sup>

The internal structure of the speech act is divided into locution, illocution and perlocution levels. each level is characterized as an "act" and they are closely related to the realization of the semantic functions of language. The locative act implies the utterance of a statement, that is, talking about something. in the process of speaking, a person also performs certain actions with non-linguistic purpose: asks, answers, convinces, warns. C.L.Austin valued the performance of a specific action by the speaker as an illocutionary act: *"I explained the performance of the action in a new (second) aspect as the performance of an "illocutive act", i.e., the performance of any action in the course of a conversation, contrary to the speech itself, and the language. I shall call the teaching of its functions discussed here the teaching of 'illocutionary power'."*<sup>13</sup> J. Austin calls the third type of acts perlocutionary, which represents the result of speech: *"... we are able to perform perlocutionary acts:*

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<sup>10</sup> Katz, J.J. Philosophy of Language. Frankfurt / J.J.Katz. – Frankfurt Publishing House, – 1971. – p.13

<sup>11</sup> Veysəlli, F.Y. Diskurs təhlilinə giriş /F.Y.Veysəlli. – Bakı: Təhsil NPM, – 2010. – s.113.

<sup>12</sup> Austin, J.L. How to do things with words / J.L.Austin, J.O.Urmson (ed.). – Oxford: Oxford University Press, – 1962. – p. 97.

<sup>13</sup> Ibid, – p.85.

to achieve something through speech, to convince, threaten, surprise or deceive, etc."<sup>14</sup>. According to the author, "*the difference between the locutionary act and the perlocutionary act is that it is conventional, that is, it follows certain rules that ensure the success of the illocutionary act to the speaker*".<sup>15</sup>

Locative acts observed in the act of speaking are realized with utterances having a phonetic, lexical-grammatical and semantic structure. The meaning of the speech is considered the main characteristic characteristic of the locative act. According to J.Austin, "*the act of pronouncing words is related to specific meaning and referential qualities*".<sup>16</sup> The locative act reflects the act of speaking by indicating the execution of the utterance. For example /Don't go into the water// (Do not enter the water).

This sentence expresses a warning as a locutionary act and has phonetic, syntactic and semantic features. you have been warned not to go into the water (which now becomes an illocutionary act), and if you obey this warning, then I have succeeded in keeping you from going into the water, which triggers the perlocutionary act. As we can see, the explanation of all three acts is related to each other.

The foundation of this trichotomy was laid by J.Austin, and later his student J.Searle continued it as a development of the "*speech act theory*".<sup>17</sup> The speaker achieves "illocutionary acts" by using locutionary acts, that is, "*the speaker realizes what is expressed in the locutionary act through the illocutionary act*".<sup>18</sup> J.Austin used this term in contrast to the locative act to distinguish between "performatives" and "constatives"<sup>19</sup>.

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<sup>14</sup> Austin, J.L. How to do things with words / J.L.Austin, J.O.Urmson (ed.). – Oxford: Oxford University Press, – 1962. – p.91.

<sup>15</sup> Ibid, – p.88.

<sup>16</sup> Austin, J.L. Performative Utterances. Corrected transcript of an unscripted radio talk delivered in the Third Programme of the BBC / Austin J.L. Philosophical Papers. – Oxford: Clarendon, – 1961. – p. 29.

<sup>17</sup> Searle, J. Foundations of illocutionary logic / J.Searle, D.Vanderveken. – Cambridge University Press, – 1985. – p. 87.

<sup>18</sup> Austin, J.L. How to do things with words / J.L.Austin, J.O.Urmson (ed.). – Oxford: Oxford University Press, – 1962. – p.27.

<sup>19</sup> Ibid, – p.23.

The perlocutionary act serves to purposefully influence the addressee and achieve some result. Unlike the illocutionary act, this act is not considered a conditioned or conventional act. Perlocutionary acts lead to the performance of illocutionary acts in the listener or reader. in this sense, according to J.Austin, perlocutionary acts are effects of illocutionary acts.<sup>20</sup> A perlocutionary act is a speech act that has psychological effects, such as persuading, persuading, enlightening, encouraging, or persuading someone to understand something. perlocutionary acts are contrasted with locutionary and illocutionary acts.<sup>21</sup>

In the example below, perlocution is defined as the result of locution rather than illocution. For example: /By the way, I have a CD of Alim Qasimov// ¿Would you like to borrow it? (By the way, I have Alim Gasimov's CD// ¿Would you like to borrow it temporarily?). A suggestion is observed in this saying. its intended (intended) perlocutionary effect is to make an impression on the listener or reader, or to express a friendly attitude, or to increase interest in the type of music being recorded..

J.Searle, presents the difference of speech acts with four structural conditions: *propositional content*, *preparation condition*<sup>22</sup>, *sincerity condition*<sup>23</sup>, *important (necessary, necessity) condition*<sup>24</sup>. According to the author, "*the essential condition ensures the fulfillment of the other three conditions, and thus the speech act is formed.*"<sup>25</sup>

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<sup>20</sup> Searle, J.R. Analytic Philosophy and Mental Phenomena. // – Cambridge: Cambridge University Press, Midwest Studies in Philosophy, – 1980. 5, – p.30; Fotion, N. Master Speech Acts // UK:Philosophical Quarterly, – 1971. 21 (84), – p.232.

<sup>21</sup> Ferguson, L.W. "In Pursuit of Performatives", in Symposium on J.L.Austin. / L.W.Ferguson. – London: Routledge, – 1969. – p. 412.

<sup>22</sup> Searle, J.R. Speech acts: An essay in the philosophy of language / J.R.Searle. – Cambridge: Cambridge University Press, –1976. – p. 61.

<sup>23</sup> Ibid, – p.75.

<sup>24</sup> Ibid, – p.88.

<sup>25</sup> Searle, J. Foundations of illocutionary logic/ J.Searle, D.Vanderveken. – Cambridge University Press, – 1985. – p. 2.

The position of E.V.Paducheva, who investigated the act of speaking, can be described as follows: "1) *make a sentence (reflecting true and false facts)*; 2) *to create the context appropriate to the sentence*".<sup>26</sup> for example: /I have done the washing up// (I have done the washing up) (true fact); /I have been to the Moon// (I have been to the moon) (false fact).

Pragmatic types of sentences differ based on the generality of the "effects of signs", that is, the generality of the addressee's reaction. K.M.Abdullayev writes: "... *the separation of two levels in the sentence structure naturally leads to the formation of two types of membership. One of these affiliations is syntactic affiliation (grammatical). the other membership is the logical-syntactic membership that takes into account the logical-psychological functional-communicative possibilities, in other words, actual membership.*"<sup>27</sup>

**"Structural features of performative constructions"** are studied in the first paragraph of **Chapter II** of the research work **"Structural-semantic features of performative constructions in Germanic languages"**. regardless of the fields of development of performatives, their constitutive feature consists of "phenomenal event (performance of something)", process and "creation of reality". According to J.Austin, *"performatives are reports, statements, descriptions, confirmations, forewarnings, etc. can express. for example, /This ship is big and wide// (This ship is big and wide). Performatives, which are grammatically indistinguishable from constatives, have two characteristics: they do not tell whether something is true or false, and the person who utters the performative utterance does something other than saying something."*<sup>28</sup> J.Austin offers three rules for telling whether performatives are in place: 1) the realization of the performative

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<sup>26</sup> Падучева, Е.В. Высказывание и его соотносительность с действительностью (Референциальные аспекты семантики местоимений) / Е.В.Падучева. – Москва: Наука, –1985. – с.29.

<sup>27</sup> Abdullayev, K.M. Azərbaycan dili sintaksisinin nəzəri problemləri / K.M.Abdullayev. – Bakı: Maarif, – 2016. – s. 91.

<sup>28</sup> Austin, J.L. How to do things with words / J.L.Austin, J.O. Urmson (ed.). – Oxford: Oxford University Press, – 1962. – 166 p.

must necessarily be present. there must be consent to execute performatives; 2) the conditions in which we intend to create the performative must be suitable;<sup>29</sup> 3) there may be cases where the performative is used incorrectly. Performatives may express certain feelings, beliefs, intentions, but these intentions may not be present. for example: /I make a lying promise// (I make a lying promise).

The cognitive level must be the same between the participants of the conversational acts. Otherwise, the necessary understanding cannot arise between them. G.Lakoff writes about the cognitive knowledge system of the receiver of information that *"the cognitive knowledge system is based on its physical, social and value types of experience and is understood through them."*<sup>30</sup> According to G.G.Pochepsov, *"the importance of cognitive knowledge among the executives"* is also noted by other scientists.<sup>31</sup> A.Y.Mammadov does not defend the traditional approach to metaphor and writes that *"this approach corresponds to a limited extent to the complete linguistic explanation of grammatical and semantic structures"*.<sup>32</sup>

Searle claims that the use of metaphors in the act of speaking does not create any ambiguity. For example: One of the guests observing how Sam is eating at the table says: /Sam is a pig// (Sam is a pig). He did not express anything ambiguous. /Pig/ (pig) /donuz/ is used in the literal meaning of the word "pig", /Sam/ (Sam) is used in the meaning of a human name. /Is/ is an auxiliary verb and /a/ is an indefinite article in English, and there is no ambiguity in their meaning. as a whole, the sentence /Sam is a pig// is grammatically correct and there is no ambiguity in meaning. The meaning of the sentence is said. However, this is not the case for those who listen to the sentence. There is a difference between what is said and what the

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<sup>29</sup> Austin, J. Philosophical Papers. (3rd edition; J.O.Urmson and G.J.Warnock, eds) / Austin J.L. – Oxford: Oxford University Press, – 1979. – p.66.

<sup>30</sup> Lakoff, G. The Invariance Hypothesis: Is Abstract Reason Based on Image-Schemes? // – Chicago: University of Chicago Press Cognitive, Linguistics, – 1990. 1, – p.39.

<sup>31</sup> Почепцов, Г.Г. Коммуникативные аспекты семантики. Монография / Г.Г.Почепцов. – Киев: Высшая школа, –1987. – с. 340.

<sup>32</sup> Мəммədov, A. Diskurs təhlilinin koqnitiv perspektivləri / A.Y.Məmmədov, M.Məmmədov. – Bakı: Çəşioğlu, – 2010. – s.47.

speaker wants to say. Of course, "Sam" is not a pig, nor does it look like a pig. The meaning of the speaker's use of this sentence is explained as follows: Sam eats quite a lot and greedily, like a wild animal, which gives the speaker a reason to compare him to a pig.

In the second paragraph of Chapter II entitled "*Semantics of performative constructions*" the semantic features of performatives are analyzed. The speech that enters the communicative-pragmatic context becomes a minimal component of the speech act. Performative utterances are purposeful and intentional. The issue of distinguishing performatives from other utterances is a bit tricky. J. Austin also hesitated, distinguishing "performatives" from "constatives".<sup>33</sup> According to him, "*the main feature of performatives is that they are neither true nor false, that is, they cannot be evaluated in terms of truth*".<sup>34</sup> According to Searle performatives are true/false just like constatives. M.Black and B.Erler agree with J.Searle about the truth/falseness of performatives, but they show that "*performatives are evaluated in terms of truth, because they are directly a statement, but they can only indirectly express a promise, an apology*".<sup>35</sup> They claim that only some performative utterances can make a statement, and they have a reasonable approach to C.Searle's opinion. According to them, "*ordinary performatives do not need clear rationalization because they are ordinary communicative acts and the audience can understand what communicative intention is intended*".<sup>36</sup> The authors reject J.Searle's views that "*the performative power of performatives is included in its literary meaning*": "*J.Searle mistakenly confuses performative power with communicative execution. whereas, despite the fact that performatives are communicatively successful, they rely only on*

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<sup>33</sup> Austin, J. Philosophical Papers. (3rd edition; J.O.Urmson and G.J.Warnock, eds) / Austin J.L. – Oxford: Oxford University Press, – 1979. – p. 2.

<sup>34</sup> Austin, J.L. How to do things with words /J.L.Austin, J.O. Urmson (ed.). – Oxford: Oxford University Press, – 1962. – p.133.

<sup>35</sup> Erler, B. The speech act of forbidding and its realizations: A linguistic analysis / B.Erler. – Saarbrücken: VDM Verlag Dr. Müller, – 2010. – p.18; Black, M. Austin on Performatives. In Symposium on J.L.Austin /M.Black. – London:Routledge, – 1963. – p.122.

<sup>36</sup> Ibid, – p.19; – s.123.

being "statements", the performative power of performatives does not rely on this".<sup>37</sup> According to C.Horn, "performative utterances can be 'transformative', which can instantly change the personal or environmental status, or 'promising' utterances can describe the environment as it will be in the future."<sup>38</sup> According to C.Horn, "performative utterances can be 'transformative', which can instantly change the personal or environmental status, or 'promising' utterances can describe the environment as it will be in the future."<sup>39</sup> But J.Austin also said that constatives should be performative.<sup>40</sup> For example: /The door is open// (The window is open). This sentence can also be taken as a directive. By saying this sentence, the interviewer can convey to someone that he wants the door to be closed.

Unlike constatives, performatives are utterances that express action. Performatives are divided into two parts, explicit and implicit. Explicit performatives, as a rule, consist of a performative verb, which informs the other party about the action. for example: /I promise to buy a car// (I promise to buy a car).

J.Austin suggests distinguishing between performatives and performative speech: "/I slam the door//; /he slams the door//. (I slam the door); (He slams the door); /I salute you//; /he salutes// (I salute you); (He greets you). Instead of "I'm slamming the door" in sentence 1, if we write "I'm slamming?" it won't be known what it is about slamming, for example, a door, a window, a car door, a gate, etc."<sup>41</sup> In this example, the action matches the word. In the 2nd sentence, the sentence "I salute you" can replace the word "to salute

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<sup>37</sup> Erler, B. The speech act of forbidding and its realizations: A linguistic analysis / B.Erler. -Saarbrücken: VDM Verlag Dr. Müller, 2010, p.19; Black, M. Austin on Performatives. In Symposium on J.L.Austin / M.Black. – London: Routledge, – 1963. – p.123.

<sup>38</sup> Horn, J. "Linguistic Acts", in The Oxford Companion to Philosophy / J.Horn. – Oxford: Oxford University Press, –1995. – p. 30.

<sup>39</sup> Austin, J.L. How to do things with words / J.L.Austin, J.O. Urmson (ed.). – Oxford: Oxford University Press, – 1962. – p.2.

<sup>40</sup> Ibid, – p.2.

<sup>41</sup> Austin, J.L. How to do things with words / J.L.Austin, J.O. Urmson (ed.). – Oxford: Oxford University Press, – 1962. – p.116.

you" and that is why it is called pure performative speech. At this time, the word is used in an expression that corresponds to reality. In the given examples, the difference between the meaning of the word and the pure performative act is observed.

The third paragraph of Chapter II of the study is called "**Word order in performative constructions**". Word order is a complex and multifaceted language category. According to K.Abdullayev, "... *word order shows itself not only as a stylistically necessary means of the sentence, but also as a factor that serves more complete communicativeness and more complete informativeness*".<sup>42</sup> And O.I.Musayev "... *the degree of stability or freedom of the word order in a sentence depends very much on the grammatical and morphological structure of that language; The richer the morphological structure in the language, the freer the word order. on the contrary, the weaker and poorer the morphological structure is in the language, the more stable the word order characteristic of that language is.*"<sup>43</sup> According to the author, the stability and freedom of the word order in the language "*is closely related to the grammatical categories of the noun, especially the case category of the noun, the word order has to be stabilized in languages with weak or no case forms of the noun. ... it fulfills the function of the case category of the noun has to do, expresses the grammatical connection between words*".<sup>44</sup> F.Y.Veysalli distinguishes two types of word order: "*Word order can be expressed by S (subject)-P (predicate) or P-S. S-P is the normal word order, P-S or P-S-P is called inversion. The first one can be narrated, and the second one can be found in interrogative sentences*".<sup>45</sup>

In English, the order of words in a sentence is of special importance. In modern English, the word order is usually arranged in the following order: message + message + completeness + adverb.

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<sup>42</sup> Abdullayev, K.M. Azərbaycan dili sintaksisinin nəzəri problemləri /K.M.Abdullayev. – Bakı: Maarif, – 2016. – s.99.

<sup>43</sup> Musayev, O.İ. İngilis dilinin qrammatikası / O.İ.Musayev. – Bakı: Maarif, – 1996. – s.401.

<sup>44</sup> Ibid, – p.401.

<sup>45</sup> Veysəlli, F.Y. German dilçiliyinə giriş /F.Y.Veysəlli. – Bakı: Təhsil NPM, – 2003. – s.339.



For example: /He buys a present for his children in Ganja now// (He buys a present for his children in Ganja now).

G.Finney writes that *"word order in modern English serves to distinguish communicative types of sentences. The general function of the word order is to differentiate the actual membership of the sentence (theme and rhyme)."*<sup>46</sup> He also mentions 1) syntactic-semantic; 2) stylistic <sup>47</sup> functions of word order in English.

G.Gazdar notes that *"in some cases, when the place of the unmediated completeness is changed in the sentence, and the component determined by the definition in the phrase, the syntactic function of the sentence members and the components of the phrase, as well as the semantics of the sentence or phrase, change."*<sup>48</sup>

For example:

1. /The woman bit a man// (The woman bit a man).
2. /The man bit the woman// (The man bit the woman).
3. /A garden rose / (garden rose);
4. /A rose garden / (rose garden).

The comparison of the 1st sentence with the 2nd sentence, the 1st word combination with the 2nd word combination shows that the syntactic and semantic difference between those units is based only on the displacement of their members: in the 1st sentence, the noun /the woman/ comes before the news and It sounds like the word /a man/and since it is processed after the news, it acts as an unmediated completeness function. In the 2nd sentence, the reverse of this ranking is observed. The word /A man/ comes at the beginning of the sentence and is in subject, while the word /the woman/ is used after news and is an unmediated completeness. By shifting words, sentences express opposite meanings. About the role of word order in English in determining the types of sentences, H.Grice writes that

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<sup>46</sup> Finney, G. An Introduction to English Grammar /G.Finney. – Cambridge: Cambridge Press, – 1986. – p.164.

<sup>47</sup> Ibid, – p.125

<sup>48</sup> Gazdar, G. Pragmatics: Implicature, Presupposition, Logical Form / G.Gazdar. – New-York: Academic Press, – 1979. – p.94.

*"the general function of word order in English is to determine the types of actual organization of the sentence (rhema and theme)".<sup>49</sup>*

N.Gerald shows 3 functions of word order in English: *"1) grammatical function – certain syntactic relations: subject-object relations, subject-predicate relations, attributive relations, etc. expresses; 2) lexical information and lexical news function; 3) expressive-stylistic function".<sup>50</sup>*

The word order of performative constructions in modern English includes the following:

1) performatives distinguish between predicate and unmediated completeness in word order. nominative and object cases are distinguished only in some of the personal pronouns, but this rule does not apply to the pronouns "it", "you". The word order determines whether the word used in the nominative case in a sentence with a performative verb is a predicate or an unmediated completeness. for example: /I permitted my daughter to enter the room// (I allowed my daughter to enter the room);

2) with the help of the order of words, it is possible to distinguish unmediated completeness and mediated completeness. if there is one mediated and one unmediated completeness in the sentence, usually the mediated completeness is used before the unmediated completeness. If the indirect complement is used before the mediated complement, then the preposition /to/ is definitely used in front of it. for example: /She gave me the note book// (He gave me the computer); /I gave the note book to her// (I gave the computer to her);

3) word order is of great importance in differentiating the defined word. since the case category in English is weak, then adjoining and closing relations are widely used, because those syntactic relations fulfill the syntactic relation between the subject and the target word only with the help of word order without special elements. in this case, no suffix is added to the word defined by the

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<sup>49</sup> Grice, H.P. Studies in the Way of Words /H.P.Grice. – Cambridge, MA: Harvard University Press, – 1989. – p.94.

<sup>50</sup> Gerald, N. An Introduction to English Grammar / N.Gerald, S.Greenbaum. – London/ New York: Routledge, – 2009. – p.62.

definition. In English, a definite article can come both before and after the definite article. For example: /A dark and gloomy face/; /A face dark and gloomy/.

The first paragraph of Chapter III entitled “**Structural-semantic features of constative constructions in Germanic languages**” of the research work is dedicated to “*Differentiation of constative and performative constructions*”. According to C.L.Austin, “*performative action is the equivalent of speech and action.*”<sup>51</sup> Performative utterances are not just descriptions of any action, but the act itself that the speaker performs while uttering the utterance. For example, in Azerbaijani /I call my son Nasimi//; in German ¡Ich verspreche dir, dass ich morgen komme!; in English ¡I promise to go!

There are two traditions in the interpretation of performativity in modern linguistics: “*adherents of the first tradition insist on maintaining that dichotomy, taking into account the seriousness of the distinction between performative and constative sentences. for them, it is important not to combine the statement /I affirm .../ (S P is constative) with the statement /I swear that ...// (S P is performative), but to differentiate them*”.<sup>52</sup> The supporters of the second tradition, following J.Austin, reject the dichotomy and try to dissolve it in the teaching of the general speech act. “*Here, the category of performative use equal to the execution of the action indicated by the expression is mentioned. for supporters of this approach, it is important for them to encounter statements of the SP type, which combine /I affirm .../ (SP is P – constative) with /I swear that ...// (SP is performative)*”.<sup>53</sup> According to J.Austin, “*the criterion of authenticity cannot be applied to performative utterances, that is,*

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<sup>51</sup> Остин, Дж.Л. Слово как действие // – Москва: Прогресс, Новое в зарубежной лингвистике. Вып. 17: Теория речевых актов, – 1986. – с.22.

<sup>52</sup> Серль, Дж. Р., Вандервекен Д. Основные понятия исчисления речевых актов // – Москва: Высшая школа, Новое в зарубежной лингвистике, – 1986. Вып. XVIII. – с.243.

<sup>53</sup> Серль, Дж.Р. Классификация иллокутивных актов / Дж. Р.Серль // Зарубежная лингвистика II. Пер. с англ. / Общ.ред. В.А.Звегинцева, Б.А.Успенского, Б.Ю.Городецкого. – Москва: Прогресс, –1999. – с. 229.

*these utterances can be neither true nor false"* <sup>54</sup> and *"performative utterances have their own purpose - they are used for the execution of an action"*.<sup>55</sup> Therefore, performative utterances cannot be filtered through the "true-false" dichotomy, but nevertheless, these types of utterances are essential for maintaining normal relationships between people.

Performative utterances are aimed at changing reality, therefore certain conventional conditions are required for its implementation. According to C.L. Austin, *"... a constative statement has the property of being true or false. on the contrary, a performative statement can be neither true nor false: it has its own purpose - it is used to perform an action"*.<sup>56</sup>

Performative and constative sentences overlap in syntactic structure because they are declarative sentences. but constative sentences are used to record facts and describe something, while performative sentences serve to perform a certain social action. For example, the sentence /I name this ship after Princess Elizabeth// is used when naming the ship. or: /I bequeath my house to my brother// and the sentence is used when bequeathing.

Performative utterances do not assert anything and therefore lack authenticity, as they express success/failure, their conformity to a certain socially legitimated, universally accepted procedure is essential. performative sentences do not have past and future tenses and cannot be negative. Performative sentences cannot include modal words that eliminate the "execution" of the action. For example: /May I congratulate you//. although the verbs used in performative sentences are ordinary action verbs, they cannot have an immediate time meaning in those sentences. In English, this meaning is given by continuous tense forms. for example: /I'm congratulating you// (I congratulate you); /I'm guaranteeing you...// (I guarantee you), /I'm apologizing// (I'm sorry). However, some of these verbs are considered as constatives in that form.

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<sup>54</sup> Остин, Дж.Л. Слово как действие /Остин Дж.Л. // – Москва: Прогресс, Новое в зарубежной лингвистике. Вып. 17: Теория речевых актов.– 1986. – с.22.

<sup>55</sup> Ibid, – p.23

<sup>56</sup> Ibid, – p.23.

The function of constative statements is true or false, and the function of performative statements is the success/failure of an action. In the first case, the words describe the situation, and in the second case, the words create it. constative utterances follow events and actions, while performative utterances follow the event or action itself.

The second paragraph of Chapter III is called "*Word order in constative constructions*". word order in constative constructions is observed more often in the picture category than in the grammatical categories that belong to verbs. According to U.Whitney, "*the systematic expression of various modalities in the language is called the image category of the verb.*"<sup>57</sup> According to the author, this means that "*when using constative constructions, the image category of the verb indicates the attitude of a certain action, event to the truth from the point of view of the speaker.*"<sup>58</sup>

When using the word order in constative constructions, the image category of the verb also plays the role of a functional-semantic center. J.Searle writes that "*lexical, lexical-semantic expression methods of various modalities remain in the "territory" of the picture category.*"<sup>59</sup> G.Finney writes that "*the image category consists of the set of grammatical meanings of concrete morphological signs in the system of word order in constative constructions and includes only the personal form of the verb as a grammatical category.*"<sup>60</sup> In his opinion, "*expressing word order in constative constructions with the wish form of the verb is considered a beautiful and valuable component of the English language.*"<sup>61</sup> According to B.Smith's note, "*in some cases, it is possible to observe*

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<sup>57</sup>Whitney, W. D. Language and the Study of Language / W.D.Whitney. – New York: Scribner AMS Press, –1971. – p.10.

<sup>58</sup> Ibid, – p.307.

<sup>59</sup> Searle, J.R. Indirect speech acts / J.R.Searle // Syntax and Semantics / Eds. P. Cole, J. Morgan. – New York: Academic Press, – 1975. – Vol. 3, – p.38.

<sup>60</sup> Finney, G. An Introduction to English Grammar / G.Finney. – Cambridge: Cambridge Press, – 1986. – p.37.

<sup>61</sup> Ibid, – p.68

*displacement in constative sentences*".<sup>62</sup> B.Smith defines them as follows::

1) in sentences with a request:

Dinner is served. ("I invite you to have it" a polite request)

2) instruction, order: /It was cold there// (It was cold there).

/I've run out of petrol//

"Illocutionary force" of speech includes a number of extralinguistic factors:

1) The speaker has dominion over the addressee.

2) Positive/negative semantic opposition.<sup>63</sup>

In the sentence /It was cold there// (It was cold there) the speaker has some degree of discomfort and the speaker wishes to eliminate it.

3) the use of sentences with "Illocutionary force" of requests and instructions/commands is regularly achieved through constructions using modal verbs. For example: /He must / should get rid of it// (request) (He must get rid of it).

The third paragraph of Chapter III deals with "***Experimental-phonetic analysis of performative and constative constructions***". Intonation is the main prosodic tool in clarifying the meaning of speech, expressing denotative and connotative meanings. L. R. Zinder writes about the relationship between intonation and the meaning of the speech act: "*the existence of a strong connection between the intonation and the meaning of the speech act makes it one of the important factors of communication.*"<sup>64</sup> According to F.Veysalli, "*intonation performs two functions within a sentence: extra-sentential and intra-sentential*".<sup>65</sup> While the extra-phrase function of intonation is aimed at the communicative structure of the sentence (transitive, continuous, question), the intra-phrase function is aimed at the internal organization of the sentence. According to

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<sup>62</sup> Smith, B. *Materials Towards a History of Speech Act Theory* / – Amsterdam: Amsterdam Academy, – 1988. – p.125.

<sup>63</sup> Ibid, – p.128.

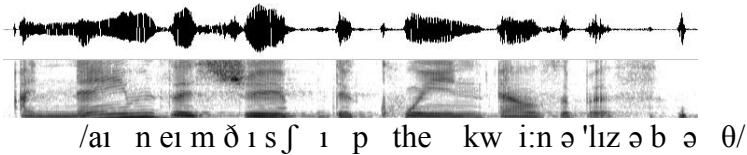
<sup>64</sup> Зиндер, Л.Р. *Общая фонетика* / Л.Р.Зиндер. – Москва: Высшая школа, – 1979. –с.268.

<sup>65</sup> Veysalli, F.Y. *Dilçiliyin əsasları* / F.Y.Veysalli. – Bakı: Mütərcim, – 2013. – s.301.

F.Y.Veysalli, "intonation plays a very important role in the accurate and correct expression of an idea and conveying it to the listener. From a functional point of view, intonation means a question in the form of a whole thought, a relatively finished statement or its incompleteness".<sup>66</sup>

Now let's move on to the interpretation of the results of the acoustic parameters of the language material involved in the experiment.

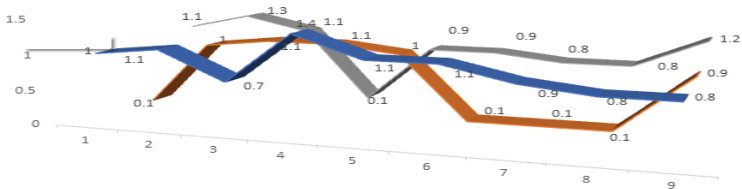
/I name this ship the Queen Elizabeth// In this oscillographically analyzed example, the performative verb /to name/ is used.



### Model 3.3.1.

#### /aɪ n eɪ m ð ɪ s ʃ ɪ p the kw i: n ə 'lɪ z ə b ə θ// ossilloqramı and spectrogram of the sentence

The oscillogram of the sentence shows that the information center is in the words /neim/ and /ʃɪp/, they have more prominent acoustic indicators. Indicators on acoustic parameters appear more clearly in these words. the maximum indicator of melodicty belongs to the vowel in the word /ʃɪp/ (see graph 3.3.1).



### Graphic 3.3.1.

#### Acoustic indicators of the sentence /aɪ n eɪ m ð ɪ s ʃ ɪ p the kw i: n ə 'lɪ z ə b ə θ//

<sup>66</sup> Veysalli, F.Y. Dilçiliyin əsasları / F.Y.Veysalli. – Bakı: Mütərcim, – 2013. – s.301.

A total of 2,782 m/s was spent on the sentence /aɪ neɪm ðɪs ʃɪp the kwi:n ə'lızəbəθ/. average time is 126 m/sec. The average tone frequency is 175 hs, the frequency of the last vowel is 205 hs. If the average intensity of each vowel in a sentence is 79 db, the average relative value of the final vowel is 74 db. if there is a decrease in the tone and intensity parameters in the sentence, an increase in the length parameter is obvious. This means that there is a relevant feature length parameter in performative sentences (see table 3.3.3).

**Table 3.3.3.**

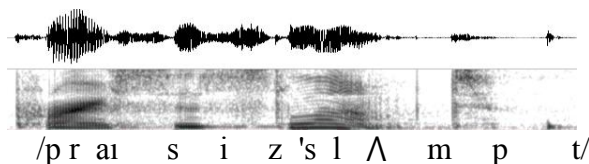
**Average relative values of vowels in the sentence /aɪ neɪm ðɪs ʃɪp the kwi:n ə'lızəbəθ//**

vowels the average rate	aɪ	eɪ	ɪ	ɪ	i:	ə	ɪ	ə	ə
T	1.0	1.1	0.7	1.4	1.1	1.1	0.9	0.8	0.8
F	0.1	1	1.1	1.1	1	0.1	0.1	0.1	0.9
i	1.1	1.3	1.1	0.1	0.9	0.9	0.8	0.8	1.2

The most time consumption was recorded on the stressed vowel /i/ in the word /ʃɪp/.therefore, apart from the accentual nature of the vowel, the word in which that vowel is used carries a sentence accent, that is, since the word carries more information than other words in the sentence, it should be pronounced strongly due to the acoustic parameters, including the accent, in the intonation contour of the sentence.

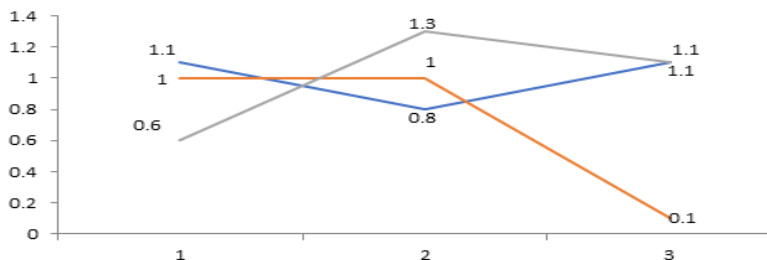
In the constative sentence included in the experiment "Prices slumped// [praɪsɪz 'slʌmpɪt] (Prices fell) the total sound duration is equal to 337 m/s. The average pronunciation speed in a sentence is 112 m/s. in this sentence, the pronunciation time of the diphthong /aɪ/ is 125 m/s, the vowel /i/ is 87 m/s, and the vowel /ʌ/ is 127 m/s. At the end of the sentence, the pace of pronunciation slows down considerably, which reflects the fact that it is pronounced with intonation of exhaustion.





### Model 3.3.10.

### Oscillogram and spectrogram of the sentence /praiz 'slɒmp t/



### Graphic 3.3.10.

### Acoustic parameters of the sentence /praiz 'slɒmp t/

The average frequency of the main tone in the sentence [praiz 'slɒmp t] is 179 Hz. The maximum melodiousness was recorded at 243 Hz in the diphthong /ai/ in the first syllable. At the end of the sentence, the melodiousness weakens to 195 Hz. The melodic indicators of the sentence and the general intonation outline reflect the fact that the intonation of exhaustion is realized in it. The average dynamic index of the sentence is 82 dB. The maximum dynamics in this parameter also belongs to the /ai/ diphthong in the first syllable - 84 dB. At the end of a one-syllable sentence, the intensity parameter is accompanied by gradually decreasing values (see table 3.3.25, 3.3.26).

**Table 3.3.25.**

### Acoustic parameters of the sentence [praiz 'slɒmp t]

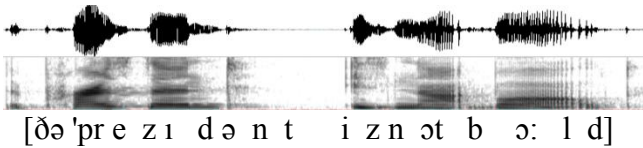
	vowels	/ai/	/i/	/ʌ/
absolute rates				
T		125	87	127
F		243	163	195
I		84	82	80

**Table 3.3.26.**

**Relative mean rates of the sentence [praɪzɪz 'slʌmpɪt]**

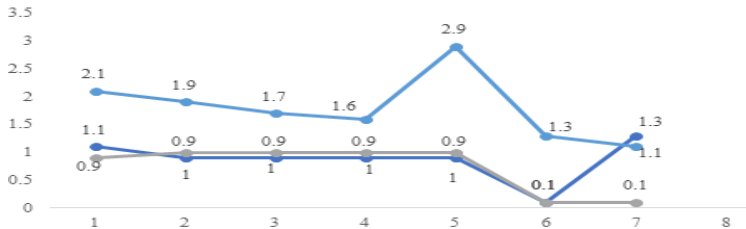
vowels orta nisbi qiymətlər	/aɪ/	/i/	/ʌ/
T	1.1	0.8	1.1
F	0.6	1.3	1.1
İ	1.0	1.0	0.1

The constative sentence in English /The president is not bald// [ðə 'prezɪdɪnt ɪz nɒt bɔ:lɪd] (The president is not bald) is pronounced as a monosyllable. depending on the situation, the intonation contour at the end of this sentence, which can be considered as a constative construction, is descending (see oscillogram 3.3.11).



**Model 3.3.11.**

**Oscillogram and spectrogram of the sentence [ðə 'prezɪdɪnt ɪz nɒt bɔ:lɪd]**



**Graphic 3.3.11.**

**Acoustic parameters of the sentence [ðə 'prezɪdɪnt ɪz nɒt bɔ:lɪd]**

The oscillographically analyzed sentence [ðə 'prezɪdɪnt ɪz nɒt bɔ:lɪd] has an average pronunciation time of 734 m/s. average pronunciation speed of vowels in a sentence is 104 m/sec. At the end of the sentence, the pronunciation tempo is accompanied by delays

(see table 3.3.27, 3.3.28). The maximum tone frequency in the sentence falls at the beginning of the syntagm - 235 hs. The average tone frequency in the sentence is 200 hs. minimum melodicty is the last syllable 127 hs (see table 3.3.27, 3.3.28).

**Table 3.3.27.**

**Absolute values of the sentence [ðə 'prezɪdənt ɪz nɒt bɔ:ld]**

vowels \ absolute values	/ə /	/e/	/ɪ/	/ə/	/ɪ/	/ɔ/	/ɔ:/
T	117	93	98	93	95	100	138
F	206	235	194	186	195	150	127
I	72	83	82	81	84	80	79

The maximum dynamics is at the beginning of the sentence in the second syllable – 83 db. The minimum dynamics indicator falls on the last syllable – 79 db. The interval difference between the maximum and minimum intensity of the sentence is 4 db. acoustic parameters reflect the realization of exhaustion intonation in the sentence (see table 3.3.27, 3.3.28).

**Table 3.3.28.**

**Relative mean values of the sentence [ðə 'prezɪdənt ɪz nɒt bɔ:ld]**

vowels \ the average rate	/ə/	/e/	/ɪ/	/ə/	/ɪ/	/ɔ/	/ɔ:/
T	1.1	0.9	0.9	0.9	0.9	0.1	1.3
F	2.1	1.9	1.7	1.6	2.9	1.3	1.1
I	0.9	1.0	1.0	1.0	1.0	0.1	0.1

/I wish you a happy life// [aɪ wɪʃ ju: ə'hæpi laɪf] (I wish you a happy life) in a one-syllable sentence, the intonation of exhaustion is realized. in the oscillogram, the intonation contour at the end of the sentence appears to be descending (see: oscillogram 3.3.12). The total pronunciation duration of the sentence is 901 m/s, and the average pronunciation tempo is 128 m/s. temporal indicators show that the intonation of exhaustion is realized in the sentence (see table 3.3.29, 3.3.30). In this type of one-syllable sentences, it is normal for the intensity to decrease. The peak of the dynamic structure of the sentence falls on the second syllable. from the linguistic point of view, the weakening of the intensity at the end of the terminal

syntagm is determined by the communicative purpose of that sentence. Considering this factor, F.Y.Veysalli writes that *"the maximum decrease in intensity in the dynamic structure falls on the last syllable. the weakening of intensity at the end of the terminal syntagm does not depend on these or other conditions, and can be interpreted as a phonological sign of terminal intonation"*<sup>67</sup>.

In performative utterances, thematic groups carry phrase emphasis. for example, in /I name this ship the Queen Elizabeth//, the performative verb /to name/ (to name) carries a phrase accent, and therefore maximum dynamics and melodiousness are reflected in its acoustic parameters (see oscillogram 3.3.1; 3.3.2 ; 3.3.3). at the end of this type of utterances, the peak of dynamism in the sentences is located in the performative word (thematic group), and towards the end, the intensity is accompanied by sharp declines.

Analysis of the acoustic parameters of constative utterances usually reflects the fact that intonation of exhaustion is realized in them. while in performative utterances the peak of dynamism is recorded in the acoustic indicators of the thematic group, in constative utterances such centers draw attention to the variability from utterance to utterance, i.e. lack of localization. Another difference in the intonation structure of constative and performative utterances is the gradual lowering of the intonation contour in the former. The third difference in the analyzed utterances is the wide range between the minimum and maximum indicators of dynamics and melodiousness of performative utterances compared to constative utterances.

The experimental-phonetic analysis of the theoretical sources related to the topic, including the language material, gives us a reason to come to the following **conclusions**:

1) performativity is one of the main concepts that require clarification in modern linguistics. despite the fact that many studies have been devoted to its investigation from linguistic and philosophical aspects, many issues related to the essence of this phenomenon have not yet been fully studied. these issues include

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<sup>67</sup> Veysalli, F.Y. Seçilmiş əsərləri // F.Y.Veysalli.– Bakı: Mütərcim, cild 2. – 2014. – s.90

studying performativity from the discursive aspect, revealing the constitutive features of the phenomenon of performativity, determining the speech genres that actualize performativity, determining the immanent features of performativity and constative constructions, etc;

2) theoretical sources show that the concept of performative utterances originated within the theory of speech acts of J.Austin. in the early analytical philosophy of language, all statements were divided into two parts: constative (meaningful) and non-constative (meaningless), and the constativeness of statements was viewed as a condition of its being true and false. the concept of performative utterances in linguistics began with L.Wittgenstein's rejection of the idea of complete compatibility of language and the world, more precisely, with the development of his approach to language as a game in the works of J.Austin;

3) the differences between performative utterances and constative utterances show themselves in several points: a) if the function of the constative sentence is to be true or false, the function of the performative utterance is to make the action successful/unsuccessful, that is, if the word describes the situation (description) in the first case in the second case, it creates that situation; b) if the constative utterance follows the event and action, performative sentences represent the event and action itself; c) if performative utterances express subjective intentionality in the social world, for example /I vote for Ali//, constative utterances are subjective it is the result of transformation of intentionality into collective intentionality, for example /Ali was chosen by the voice of the majority//; c) interactive, where the use of performative utterances in social communication is more important than the content of the relationship between communicators conveyed by performative utterances it is determined by the necessity and importance of creating a new reality (communicative metareality) in the exchange process; d) performative utterances are self-referential, that is, performative utterances mark the action itself that occurs during their execution. in this sense, the performative use of speech is analogous to the autonomous use of the sign, that is, the self-

signification of the sign; e) performative utterances are equivalent to action (equiactuality), they cannot be checked by the true/false criterion, they are self-referential, that is, they can be named by themselves it is equitemporal, i.e. the action marked by the performative verb coincides with the moment of speaking, it is unique – the non-repetition of performative utterances;

4) although it has continuity as a performative speech act, as a social act that programs the future, it is a point action. The communicative-pragmatic essence of performativity is expressed in the orientation of the speaker's specific intention to the addressee of the performative utterance, the equivalent of the action. performativity refers to the action directed at the addressee. The main function of the performative is to coordinate the communicative activity of the addressee and the addressee in the communication process;

5) analysis of the characteristics of performative and constative constructions; 1) performative division of the speech act theory; 2) shows that it develops according to the constative distribution. if performative utterances mean instruction, command, warning, apology, constative utterances are considered to be constructions based on existing and real facts in the surrounding world, as well as related to various feelings and emotions of people expressing wishes, requests, curses;

6) performatives, which indicate the execution of an action, do not inform about something or express an opinion, and thus they differ from constative sentences. Structural forms of performative utterances are not limited to first-person sentences. although constative utterances mostly have a simple structure, sometimes more complex constative structures can be observed. Complex constative structures can include subordinate complex sentences, mostly complete branch sentences;

7) at the end of performative utterances, the peak of dynamism is located in the performative word (thematic group), towards the end intensity and melodicty are characterized by sharply decreasing values. regardless of the semantics of performative utterances, the presence of dips in the intonation contour of the

rhetic group acts as a relevant sign. In constative utterances, exhaustion intonation is realized, there is no specific place of the peak of melodiousness and dynamics, that is, localization is not recorded. In the constative utterances, the intonation contour gradually decreases, and the difference in the range between the minimum and maximum indicators in the dynamic and melodic indicators is less compared to the performative utterances.

*The main provisions of the thesis are reflected in the following publications:*

- 1 Şahbazlı, T.A. Fərqli dillərdə konstativ konstruksiyaların semantik xüsusiyyətləri // – Bakı: AMEA, M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2017. №18, – s.169-173;
- 2 Şahbazlı, T.A. Danışq aktı nəzəriyyəsinin yaranması // Azərbaycanda Xarici Dillər, – 2018. №1, – s.108-113;
- 3 Şahbazlı, T.A. German dillərində performativ konstruksiyaların semantikasi // – Bakı: Azərbaycan Respublikası Nazirlər Kabineti yanında Terminologiya Komissiyası, “Terminologiya məsələləri”, – 2018. №1, – s.198-204;
- 4 Şahbazlı, T.A. Performativ konstruksiyaların semantik xüsusiyyətləri // – Bakı Qızlar Universiteti, Elmi Əsərlər, – 2018. №2(34), – s.62-66;
- 5 Şahbazlı, T.A. Performativ və qeyri-performativ cümlələrdə söz sırasının fərqləndirilməsi // – Bakı: AMEA, M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2018. №11, – s.39-43;
- 6 Shahbazli, T.A. On Performative and Constative Constructions // – United Kingdom: Advances in Social Sciences Research Journal, – 2018. №8(5), – p.379-383;
- 7 Şahbazlı, T.A. Danışq aktının fərqləndirilməsində intonasiyanın rolu // – Bakı Qızlar Universiteti, Elmi Əsərlər, – 2018. №3(35), – s.28-31;
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- 10 Şahbazlı, T.A. Performativ və konstativ konstruksiyaların dixotomiyası // Gənc tədqiqatçıların II respublika elmi-praktik konfransının materialları adlı konfrans. – Bakı: Azərbaycan Universiteti, – 15 mart, – 2019, –s.390-391;
- 11 Şahbazlı, T.A. German dillərində performativ və konstativ konstruksiyaların struktur və semantik xüsusiyyətləri // Azərbaycanda Xarici Dillər, – 2019. №1, – s.114-117
- 12 Shahbazli, T.A. Speech Acts and The Context // Современная наука: Актуальные вопросы, достижения и инновации. XIV Международная научно-практическая конференция. – Пенза: – 20 июня, 2020, – p.201-203.







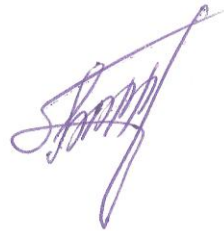
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