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**ABSTRACT**

of the dissertation for the degree of  
Doctor of Philosophy

**SYNTACTICAL INTEGRITY IN MIR JALAL PASHAYEV'S  
FICTION**

Specialty: 5706.01 - Azerbaijani language

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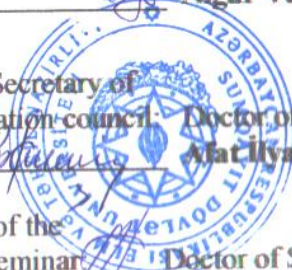
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## Introduction

**Relevance and development of the topic.** Sentences have been considered the largest unit of speech in world linguistics for a long time. The researches were conducted on the direction of information exchange in the speech process based on the semantic and structural features of the sentence. The concept of a text, which is a larger unit, was differentiated and its features began to be studied from the middle of the last century. In connection with the study of the text syntax, there is a need to explain the term "syntactic integrity". Syntactic integrity - a new field of syntax research, began to be studied in the early twentieth century. Success of European linguistics, especially the Prague School of Linguistics, led to a broader study of syntactic units in the middle of the century. The syntactic integrity is considered as a unit of speech with a large, unified semantics and distinctive structural features. The syntactic units in which the sentences are interconnected form a text that is a large unit itself. Scientific innovations in European linguistics related to this field of syntax have increased its interest in Turkology and actualized the issues of text and syntax.

Although the syntax of the text is a relatively new field in Azerbaijani linguistics, a number of studies have been conducted on syntactic units, and its theoretical foundations have been developed. However, there are still many gaps in this area, especially in the study of the syntax of a literary text. From this point of view, syntactic units are the special interest in Mir Jalal Pashayev's prose. As a scientist and educator, Mir Jalal Pashayev's beautiful, coherent speech also infected his artistic creativity. The dynamism of the language, the simplicity and vividness of the style of expression are characteristic of all his stories and novels. That is why, it's important to study a writer's prose not only from the point of view of literature, but also from the point of view of linguistics.

Mir Jalal Pashayev's works of art have been studied from some aspects. For example, E.Azizov<sup>1</sup>, B.Mammadzade<sup>2</sup>, Sh.Maharramova<sup>3</sup> studied the frequency of development of words and dialects in those works, H.Hüseynova studied the stylistic features of his prose<sup>4</sup>. The latter's two-volume study entitled "Linguopoetic features of Mir Jalal's works of art" deserves special mention. However, from a syntactic point of view, the author's works have not yet been the subject of special research.<sup>5</sup> However, the syntax of Mir Jalal Pashayev's prose, which is distinguished by a wide range of creativity, requires serious research. From this point of view, the issue of determining the semantic and structural features of syntactic units in his work is very relevant. In addition, Mir Jalal Pashayev's stories and novels have not been studied in terms of intertextual relations, text symbols, and have not been analyzed from a conceptual-linguistic point of view. All these are important factors that determine the relevance of the research topic.

**Object and subject of research.** The object of research is the prose of Mir Jalal Pashayev, a prominent representative of XX century Azerbaijani literature, and the subject is the structural and conceptual-linguistic features of syntactic units in his prose.

**Aims and objectives of the research.** The main purpose of the research is to determine the structural and cognitive-semantic features

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<sup>1</sup>Əzizov, E.İ. Mir Cəlalin bədii dilə münasibəti və onun üslubu haqqında // Yazıçı və zaman. Mir Cəlalin 100 illik-yubileyinə həsr-olunmuş elmi konfrans-materialları, – Bakı: Bakı Universiteti, – 2008. – s. 248-253.

<sup>2</sup> Məmmədzadə, B. Mir Cəlal-hekayələrində əcnəbi sözlərdən-istifadənin bədii-poetik səciyyəsi // Yazıçı və-zaman. Mir-Cəlalin 100 illik yubileyinə-həsr olunmuş elmi-konfrans materialları, – Bakı: Bakı-Universiteti, – 2008. – s. 266-270.

<sup>3</sup> Məhərrəmova, Ş. Mir Cəlalin bədii əsərlərində işlənmiş rus və avropa mənşəli alınma sözlərin üslubi xüsusiyyətləri // Yazıçı və zaman. Mir Cəlalin 100 illik yubileyinə-həsr olunmuş elmi-konfrans materialları, – Bakı: Bakı Universiteti, – 2008. – s. 293-295.

<sup>4</sup> Hüseynova, H.E. Bədii əsərlərin üslubi sintaksisi (Mir Cəlalin bədii əsərləri əsasında) / E.H.Hüseynova. – Bakı: ADPU nəşriyyatı, – 2016. – 232 s.

<sup>5</sup> Hüseynova, H.E. Mir Cəlalin bədii əsərlərinin linqvopoetik xüsusiyyətləri / E.H.Hüseynova. – Bakı: ADPU nəşriyyatı, – c. 1. – 2018. – 430 s.

Hüseynova, H.E. Mir Cəlalin bədii əsərlərinin linqvopoetik xüsusiyyətləri / E.H.Hüseynova. – Bakı: ADPU nəşriyyatı, – c. 2. – 2018. – 384 s.

of complex syntactic units in the prose of Mir Jalal Pashayev. To achieve this goal, the following tasks are studied:

- Enlighten of the history of research of Mir Jalal Pashayev's fiction;
- Identification of actual means of membership at the level of sentence and syntactic whole in the prose of Mir Jalal Pashayev;
- Defining the types of structural-semantic connections in the prose of Mir Jalal Pashayev;
- determination of criteria for delimitation of syntactic integrity in fiction samples;
- reveal the structural features of syntactic units;
- Interpretation of text symbols in the author's prose;
- Revealing cognitive resources in the writer's fiction;
- Explanation of the main concepts in the novel "Bir gencin manifesti" (The Manifest of a Young Man).

**Research methods.** Descriptive-analytical, component analysis, structural-semantic and semantic-cognitive methods were applied in the dissertation.

**Basic theses for defense:**

The following provisions are included in the defense:

1. A complex syntactic integrity act as an independent syntactic unit differs in that it has complex structural-semantic and functional features - a system of multifaceted relations, completeness, a common theme.
2. Mir Jalal's preference for deep semantic connections in the coordination of the components of the syntactic whole in his works is due to his unique style.
3. The repetitions widely used by the author as a means of communication between the components of the syntactic whole serve to focus the reader's attention on the basic information.
4. In determining the boundaries of the syntactic whole, the writer preferred content as a key factor.
5. In Mir Jalal's stories, intertextual relations are provided with references.

6. The titles in the author's works of art were chosen on the basis of creating a general idea of the general content and parts of the work.

7. Text symbols such as headings and epigraphs belong to the author's image, key symbols, the beginning and end of the text, and the relevance of text symbols such as personal names depend on who they are in the author's or image's speech.

8. Author creates the conceptosphere of the Azerbaijani language with both national and universal concepts in the novel "Bir gencin manifesti" ("Manifest of a young man").

**The scientific novelty of the research:** The scientific novelty of the research is due to the fact that for the first time in Azerbaijani linguistics complex syntactic whole as a special syntactic unit is studied in a complex way on the basis of one author's fiction, the role of individual author's features reflecting the peculiarities of language personality in, text characters, special text-generating features are characterized.

**Theoretical and practical significance of the research.** In addition to the theoretical provisions and results of the research can be used in a similar analysis of the works of writers and poets, the study of individual authorship, author's style and a number of other issues related to pragmatics in the construction of the literary text. The dissertation is important in practice because its materials can be used in the preparation of lectures, relevant courses, textbooks on linguistic analysis of literary texts and complex syntactic units in the philological faculties of universities.

**Approbation and implementation.** 8 articles (1 abroad), were published in various journals on the main points of the research, and 3 were presented at international conferences.

**The name of organization where the dissertation has been performed.** The dissertation work was completed at the Department of Azerbaijani Linguistics of Baku State University.

**The volume of the dissertation's structural sections separately and general volume.** The dissertation containing 138 pages consists of an introduction 4 pages (6536), three chapters that form the basis of the research- Chapter I - 36 pages (65795), Chapter

II - 36 pages (67324), Chapter III – 33 pages (61691), the results of which summarise the principal finding of the research - 2 pages (2280) and a bibliography (25 pages). The total volume of the dissertation is 203686.

## DISSERTATION CONTENT

In the **Introductory** part of the dissertation the relevance and development of the topic are substantiated, object and subject of research, aims and objectives of the research, research methods, basic theses for defense, the scientific novelty of the research, theoretical and practical significance of the research, approbation and implementation, the name of organization where the dissertation has been performed, the volume of the structural sections of dissertation separately and general volume are provided.

The first chapter of the dissertation is named "**Mir Jalal Pashayev's prose as an object of linguistic research.**" The first paragraph of this chapter named "**Mir Jalal Pashayev's fiction in linguistic research**" lights on the study of Mir Jalal's work from a linguistic point of view. It should be noted that the rich creativity of the writer has been studied only lexically. It is mainly due to the ability of Mir Jalal, who is considered a "man of words", to deeply understand the imagery created by the word in different meanings and moments, to use it skillfully. Mir Jalal made people laugh and made them think. Y.İsmayılov, who studied his work from the linguistic point of view, in his research comprehensively revealed the richness and scale of the writer's artistic talent, individual features, his ability to use lyrics in his satirical works, lyricism and lyrical humor.<sup>6</sup>

It stands in the center as it is known, the lexical system of language which is the object of research of lexicology. The main purpose of lexicology is to study the essence, origin of words, stylistic features of words formed by grouping.

The richness of the lexicon of M.Pashayev's works of art is due to the fact that it gives a wide place to the vernacular. The writer

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<sup>6</sup> İsmayılov, Y. Mir Cəlalin yaradıcılığı / Y.İsmayılov – Bakı: Elm, – 1975. – s.25.

filtered every word he brought to the prose. He was well aware that in order to create a typical image, it is necessary to use elements of folklore, idioms, archaisms, and to enrich the speech of the image with such elements.

E. Azizov notes that *"Mir Jalal's views on the issue of literary language, stipulates that every writer must have an original style and stylistics, and people can easily understand the writing."*<sup>7</sup>

Another phenomenon observed in Mir Jalal's prose is the development of dialectics there. Dialectisms are words used in a limited range. The inclusion of dialectics in fiction depends on the author's individual creativity.

Dialectisms are mainly used in the speech of the image and aim is to bring the work to life. They should not be overused.

The lexicon developed in the works of M.C. Pashayev, and he also includes onomastic units.

In linguistics, stylistic onomastics considers the use of onomastic means as important as the lexicon of the vernacular.<sup>8</sup> This opinion is substantiated as follows: "The question of the poetics of onomastic units is necessary to look at the deeper layers of this system, to identify and reveal its stylistic aspects. The stylistic possibilities of onomounits are realized in the literary text only when they express a certain emotional concept.

H. Huseynova compares naming an image with naming a child, shows their similarities and differences<sup>9</sup>. The similarity is that both of them are "significant events". An image is born from artistic work as a person is born. Just as a person is not complete without a name, it is important to give him a name in order for the image to be complete. The difference can be explained as follows. Every parent wants to give their child a well-sounding, beautiful name. The author of the work of

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<sup>7</sup> Əzizov, E. Mir Cəlalin bədii dilə münasibəti və onun üslubu haqqında // Yazıçı və zaman. Mir Cəlalin 100 illik-yubileyinə həsr-olunmuş elmi konfrans-materialları, – Bakı: Bakı Universiteti, – 2008. – s. 249.

<sup>8</sup> Hüseynova, H. Mir Cəlalin bədii əsərlərində onomastik vahidlərin üslubi xüsusiyyətləri // – Bakı: Onomastika, – 2008. №4, – s.54.

<sup>9</sup> Hüseynova, H.E. Mir Cəlalin bədii əsərlərinin linqvopoetik xüsusiyyətləri. II cild / H.E.Hüseynova – Bakı: ADPU nəşriyyatı, – c. 2. – 2018. – s.215.



art determines the names that correspond to the conditions he describes and the nature of the images he presents to the reader. For positive images, he usually chooses well-sounding, pleasant names, and for negative images, he chooses sarcastic, satirical, comic, and sometimes fictitious names. The choice depends on the style of the author.

H.Huseynova groups the anthroponyms used in the writer's works of art in accordance with the criteria of complementing the semantics of the name and the character of the image, contrasting the life of the image with the semantics of the name, creating a fictitious name and symbolizing the names of historical figures and literary heroes.

The names of people used in Mir Jalal Pashayev's prose and it can be divided into two groups, regardless of whether they are real or satirical: 1) appropriate to the type, 2) not appropriate to the type.

In his work, Mir Jalal not only used the word in the real sense, but also expanded the scope of its use by giving it a different meaning - a figurative meaning. This facilitated the use of metaphors, epithets, and metaphors in his works.

The issue of figurative development of words in Mir Jalal's works by means of artistic description was studied in H.Huseynova's dissertation. In this dissertation, the structure of metaphor, metaphor, epithet, metonymy, exaggeration, litota, scope of development etc used in Mir Jalal's work is being studied.<sup>10</sup>

Mir Jalal often referred to oral folk literature and widely used its types such as proverbs and parables in his creature. This can be assessed not only as the writer is well acquainted with the examples of folk art, but also as an attempt to preserve them in the written literature. In addition, works written in the vernacular are more easily understood by the reader. Such works help to convey to the reader the described event or situation in a more complete way, the inner feelings, emotions and thoughts of the images in a more figurative way.

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<sup>10</sup> Hüseynova, H.E. Mir Cəlal Paşayevin bədii əsərlərində dil və üslub xüsusiyyətləri: / filologiya üzrə elmlər doktoru dis. avtoreferatı / – Bakı, 2012. – 52 s.

Examples of oral folk literature are used in Mir Jalal's works both in the images and in the author's speech, as an epigraph. This can be considered a manifestation of nationalism in his works.

In the second paragraph named "**Actual membership of the syntactic integrity sentence component of Mir Jalal Pashayev's artistic prose**", before explaining how the actual membership is manifested in Mir Jalal Pashayev's prose, let us recall the essence of actual membership as a linguistic event. First of all, it should be noted that actual membership is a concept that combines the functions of informatization and communication.

Each element of language acts as a carrier of information. In the exchange of information, one of the parties transmits the information and the other receives the information. The information provided in the exchange process contains known, delivered parts. In linguistics, these parts are called *theme* and *rema* respectively. Together they create an actual membership. One of the most important elements of text creation is actual membership.

Different tools are used to update the sentence that makes up the syntactic whole. The following are indicated as actualization tools:

- 1) word order;
- 2) formal-grammatical means;
- 3) prosodic means.<sup>11</sup>

1. The actual membership is formed with the participation of all three means in Mir Jalal Pashayev's prose, but the actualization takes precedence. Based on the existing research on topical membership, actualization through word order in the author's works can be classified as follows:

- a) actualization on the basis of a fixed word order;
- b) actualization by asking questions;
- c) actualization according to the position of news processing.

Let's explain each of them separately:

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<sup>11</sup> Azərbaycan dilində mürəkkəb sintaktik bütövlər: dərs vəsaiti / Abdullayev K.M., Məmmədov A.Y., Musayev M.M. [və b.] – Bakı: Mütərcim, –2012. – s.229.

a) The order of sentence members in the Azerbaijani language is stable. The mechanism of arrangement of language units is related to the process of information exchange.

As in the actual member of the syntactic whole, in the actual member of the sentence, the subject-remata relationship is based on the order of definit and indefinite. The structure of most of the sentences in Mir Jalal's prose follows this principle. The sentence begins with a clause and ends with a message. Secondary members are grouped around the main member to whom they belong and explain. In this ranking, the pole of the sentence in the sentence is equal to the subject pole to the subject, and the news pole is the predicate pole to the rheme. The sentence introduces first the theme and then the remata. In this case, the subject corresponds to the principle, and the remata corresponds to the message. The main theme within a sentence is not the theme, but the rheme, because the theme is already known to both the speaker and the listener<sup>12</sup>. This can be seen in a concrete example:

*Students (theme) listened carefully to the lecturer and took notes (remata). The movement of the pens on the notebook (theme) made a pleasant melody (remata) like the drops of autumn rain beating on the floor.*<sup>13</sup>

b) Another type of actualization in Mir Jalal Pashayev's novels and stories is actualization by asking questions. In this case, the question asked plays an important role in determining the theme and rheme in the text.

All researchers in this field use this method to determine the topic and the plot. This way it is clarified whether new information is included in the text. Based on the question, it is determined which part of the sentence is the subject and which is the remata. The part in the question corresponds to the topic, and the part in the question that does not appear in the question corresponds to the rheme. Let's clarify this

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<sup>12</sup> Kərimli V.Q. Mir Cəlal Paşayevin bədii nəsrində söz sırası vasitəsilə aktuallaşma və onun formaları/ – Bakı: Pedaqoji Universitetin xəbərləri. Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası, – 2021. №2, – s. 45.

<sup>13</sup> Mir Cəlal. Əsərləri: [5 cildə] / tərt. ed. N.Paşayeva, T.Mütəllibov – Bakı: Adiloğlu, – c. 4. – 2013. – s.200.

idea on the following syntactic whole taken from the prose of Mir Jalal Pashayev:

*-What can we do? We can do many things. Mardan and Suren's "uncle" place what do you say, how can you called Sona...she may be know where they are.. Order tomorrow to set fire to Marda's house.<sup>14</sup>*

c) As a third case of actualization through the word sequence, the position of the member to be actualized in relation to the message of the sentence is taken as a basis. Since the Azerbaijani language, as well as other Turkish languages, are languages with a fixed word order, any change in the word order leads to actualization. The updated member of the sentence is determined on the basis of his position on the news. On this basis, rema can be processed in two new positions - the postposition of the news and the absolute postposition. Postposition is a position of weak actualization, and absolute postposition is a position of strong actualization. In principle, the processing of completeness, definition, and adverbiality in the postposition of the news as a result of inversion ensures the actualization of that part of the sentence and focuses on it. Such actualization is subjective and is carried out in accordance with the wishes of the author. The actualization potential of each sentence member allows that member, who acts as a rema, to play a key role not only within the sentence, but in the whole syntactic whole, acting as a kind of representative of his sentence among the sentences in which he participates:<sup>15</sup>

*Sən də deyirsən belə. Görmürsən köpək uşağını!<sup>16</sup>*

*You say so. You don't see the puppy's child! .*

2. Actualization is also carried out by formal-grammatical means. These tools play an important role in the formation of rheme in sentences that form a syntactic whole. Formal-grammatical means serve to bring the rheme to the attention of the reader and listener.

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<sup>14</sup> Mir Cəlal Paşayev. Bir gəncin manifesti / – Bakı: Kitab klubu, – 2016. – s.56.

<sup>15</sup> Azərbaycan dilində mürəkkəb sintaktik bütövlər: dərs vəsaiti / Abdullayev K.M., Məmmədov A.Y., Musayev M.M. [və b.] – Bakı: Mütərcim, –2012. – s.231.

<sup>16</sup> Mir Cəlal. Seçilmiş əsərləri / tərt. ed. Y.İsmayılov – Bakı: Şərq-Qərb, – 2005. – s.246.

Those means that serve to actualize this or that member, that is, to emphasize the reman, are called actualizers:

*Qulam da gedəndə Leyla üçün kağız qoyub gedirdi. Onların arasında əməlli-başlı bir məktublaşma var idi*<sup>17</sup>.

*When Gulam left, he put a piece of paper for Leyla. There was a practical correspondence between them.*

3. As mentioned above, in a sentence, prosodic means - intonation, tempo, accent, harmony and punctuation - are used to actualize this or that part of the syntactic whole. Prosodic actualization is characteristic of oral speech. In the written text, this actualization function is performed by punctuation marks.

The third paragraph, entitled "**Actual membership of syntactic units in the prose of Mir Jalal Pashayev**" focuses on the issues of relevance and semantic connection in the study of actual membership at the text level.

Relationships can be created through common sentence members, verb tenses, or pronouns. The text is a coherent arrangement of sentences. It is formed on the basis of the connection of several sentences. It is the connection that ensures the sequence of sentences. Relationship is a grammatical concept on the one hand, and a logical concept that connects events on the other. Cohesion is very important in connecting both sentences within a syntactic unit and syntactic units within a text.

In linguistics, repetitions, pronouns, and synonyms are used as means of connection. These tools help to summarize the semantics of a syntactic whole when used at the right time and place; prevents the repetition of the idea in the same form; the information in the syntactic whole is in a comprehensible form, though not very explicit; indicates which of the information in the microtext is related to which.<sup>18</sup>

The syntactic whole begins and ends with the same word, phrase, and sentence. The syntactic whole is surrounded by these

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<sup>17</sup> Mir Cəlal. Seçilmiş əsərləri / tərt. ed. Y.İsmayılov – Bakı: Şərq-Qərb, – 2005. – s.69.

<sup>18</sup> Can, R. Ortaöğretim öğrencilerinin bağdaşıklık araçlarını işlevlerine göre yazılı anlatımlarında kullanma becerileri // Erzincan Üniversitesi Eğitim fakültesi, – 2012, cilt 14, sayı 1, – s.159.

repetitions. As these repetitions are constantly remembered throughout the text, the syntactic whole is flexible and memorable.

In Mir Jalal Pashayev's prose, anaphorism and cataphorism are corrected by various means. The simplest form of this is the repetition of the same word.

Thematic progression also occurs through repetition. In other words, in this case, the topic of the previous sentence becomes the rhema of the next sentence, and the topic-remata is replaced. In the novel *Açıq kitab*<sup>19</sup> (The Open Book), the syntactic whole that begins with sentence “*O, Fatmaya həm acıqlanır, həm də küsələnirdi.*” (He was both angry and resentful to Fatma.) words in the first sentence are rhema, that is, they carry new information. In the sentences that follow, those words act as a subject, that is, they carry information about what is known. The second and third sentences explain the reason for these actions in the first sentence:

*Acıqlanırdı ki, xəstələnə bilərdi. Küsənməyi də onun üçün idi ki, özündə bu bacarığı görmür. (It was clear that he could get sick. The resentment was also because he did not see this ability in himself.)*

The actual membership of the syntactic integrity is directly related to the semantic relation. Semantic integrity is important in the formation of a text because it ensures that the text is fully understood by the other party. If this does not happen, then the text is not "good text".<sup>20</sup>

All this suggests that the actual membership of the syntactic whole is possible both as a result of the connection between its components and the semantic connection. The formation of the theme and the remata is accompanied by the emergence of different types of logical-semantic connections between the components of the syntactic whole. In logical-semantic relations, the "thematic basis" of the syntactic whole helps to determine its semantics. Examples of each of the types of chain, parallel, mixed, linear connections are observed in the prose of Mir Jalal Pashayev.

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<sup>19</sup> Mir Cəlal. Seçilmiş əsərləri / tərt. ed. Y.İsmayılov – Bakı: Şərq-Qərb, – 2005. – s.190.

<sup>20</sup> Carstens, W. Text linguistics: relevant linguistics? // School of language and arts, Potchegstroom University for CHE, – p.591.

The second chapter is named "**Structural features of syntactic units in Mir Jalal Pashayev's prose**" is divided into paragraphs "**Defining the boundaries of syntactic integrity in fiction**" and "**Inter-component communication in Mir Jalal Pashayev's novels and stories and the means of its creation**".

Defining the boundaries of syntactic units in the syntactic space is based on various principles. Content is the most important factor in determining the boundaries of syntactic units, both in the prose of Mir Jalal Pashayev and in the works of other writers. If the idea that needs to be conveyed as a syntactic whole is finalized and a new idea is moved, it indicates that it is over and that a new syntactic whole has begun.

It is expedient to conduct research on the definition of the boundaries of syntactic units in the works of Mir Jalal Pashayev on the basis of the principle of a single content. One of the guiding forces in conducting research in this direction is the expectation of the sequence of stages in the syntactic units. The role of repetitions in defining the boundaries important for the description of the composition of syntactic units in Mir Jalal Pashayev's prose should also be noted. Repetition is one of the most widely used tools in the formation of syntactic units.

In Mir Jalal's work, the boundaries of the paragraph can be considered as another criterion in determining the boundaries of the syntactic whole. In this case, the syntactic integrity paragraph is identified. There are different approaches to this problem. Some researchers equate a paragraph with a syntactic integrity, while others distinguish between them and thus distinguish between the two concepts. In the works of the author, it is observed that both a paragraph is equal to one syntactic whole, and one syntactic whole can be located in several paragraphs.

A pause is considered a phonetic criterion in determining the boundaries of syntactic units. The boundaries of syntactic units are defined by a pause in oral speech. The transition from one syntactic whole to another within the text takes place with a pause. A separator and a long pause at the beginning and end of the syntactic whole indicate the beginning and end of the microtext.

Time and personality are also mentioned as a defining factor in syntactic units. The role of personal indicators in the delimitation of syntactic units in Mir Jalal Pashayev's prose should also be noted. It is more expedient to study the concept of person in two aspects: 1) in the semantic aspect, 2) in the grammatical aspect<sup>21</sup>.

Variuos tools are involved in connecting the components of the text. Researchers classify these tools in different ways based on their level of language.

The second paragraph deals with the the use of various means to connect the components of a text. A number of elements play an important role in the formation of the text. Mir Jalal often used repetition as a stylistic tool to draw the reader's attention to the event, person, or object being described, and to connect the components of the text.<sup>22</sup>

Repetition has a multifaceted system that provides communication between the components of a syntactic whole and acts as a powerful factor in text creation. In Mir Jalal's prose, there are such types of repetitions as complete, incomplete, pronoun, and zero (elliptical) lexical repetitions. Full lexical repetitions are repetitions as they are:

*Yamaclara yayılan qoyun-quzu mələşərək Sonaya baxırdı. Qoruqçular, çobanlar Sonaya baxırdı. Vətənin hana quran əli qabiliyyətli qızları, məclisləri bəzəyən məğrur oğlanları Sonaya baxırdı*<sup>23</sup>.

*The sheep on the slopes stared at Sona. The guards and shepherds looked at Sona. The talented girls who built the homeland and the proud boys who decorated the assemblies looked at Sona.*

Another type of lexical repetition is zero repetition. These are also called elliptical repetitions:

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<sup>21</sup> Kərimli V.Q. Sintaktik bütövün sərhədinin müəyyənlişməsində zaman və şəxs anlayışı// – Bakı: Gənc tədqiqatçıların IV respublika elmi praktik konfransı, - 9 aprel, - 2021, s.134

<sup>22</sup> Hüseynova, H.E. Mir Cəlalın bədii əsərlərinin linqvopoetik xüsusiyyətləri / H.E.Hüseynova – Bakı: ADPU nəşriyyatı, – c. 1. – 2018. – s.304.

<sup>23</sup> Mir Cəlal Paşayev. Bir gəncin manifesti / – Bakı: Kitab klubu, – 2016. – s.113.



*...Adamlar darıxdıqlarından nə oturur, nə dura bilir, nə söhbətə davam gətirir, nə də qışqırıb yüzbaşını çağırmağa cəsarət edirdi. [Adamlar] Həyat boyu gəzinir, hirslə qəlyan tüstülədir, dodaqaltı mızıldanır, bəzən də bir-birilə acıqlı danışırđılar. [Adamlar] Yassarın pəncərəsinə işarə edib ehmallı söyürdülər.*

*... People could not sit, stand, talk, or shout at the centurion because they were bored. [People] were walking in the yard, smoking hookah in anger, muttering, and sometimes talking angrily to each other. [People] pointed at Yassar's window and cursed carelessly.<sup>24</sup>*

Among the lexical repetitions, it is necessary to emphasize the pronouns, to pay special attention to them, because in the prose of Mir Jalal Pashayev, pronouns are often used in the organization of syntactic whole inter-sentence communication. Pronouns are used within a sentence to provide a link between sentences. However, its function is not limited to the boundaries of a sentence, it allows the formation of larger units - syntactic units - beyond the boundaries of the sentence.

In Mir Jalal Pashayev's prose, the participation of pronouns in the organization of syntactic whole inter-sentence communication is active. The development of pronouns as a means of creating inter-component connections forms the concepts of anaphoric and cataphoric connections. This paragraph provides a detailed explanation of these concepts.

Another type of repetition identified in Mir Jalal's prose is syntactic repetition. Such repetitions create syntactic parallelism in the text. In other words, his novels and stories used syntactic parallelism as a means of connecting the components of syntactic units. Syntactic parallelism plays a connecting role between sentences, but also acts as a stylistic factor.

The study of repetitions in Mir Jalal Pashayev's works of art in one way or another sheds light on syntactic parallels. Both in syntactic repetitions and in syntactic parallelism, a certain component is repeated. However, they differ in the form of repetition. In syntactic repetition, the repetition of lexical units comes to the fore, it is formed

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<sup>24</sup> Mir Cəlal Paşayev. Bir gəncin manifesti / – Bakı: Kitab klubu, – 2016. – s.48.

at the expense of lexical units, formed in the form of sentences. In syntactic parallelism, however, this repetition manifests itself structurally, it is structural parallelism.

In the author's prose, various formal means were used to establish a connection between the components of the syntactic whole. It would be wrong to say that in Mir Jalal's works of art only connectors are involved in the creation of inter-component connections from the auxiliary parts of speech. Habits, modal words and exclamations are also used as a means of formal communication. Only suffixes from auxiliary parts of speech do not participate in the coordination of sentences within the syntactic whole. Connectors are most often used as a means of communication. Connectors have the ability to connect word by word, sentence by sentence, and syntactic whole by syntactic whole. Both disobedience and subordination connectors are involved in the formation of the syntactic whole:

*Həyat çox dəyişib, nəqliyyat vasitələri tərəqqi tapıb, yollar şüşə kimi hamarlanıb. Amma mənə elə gəlir ki, quşlar həmin quşlardır, qırx-əlli il bundan əvvəlkilərdir, həmin səsi, həmin həvəsi, həmin avazı ilə yoldan ötənlərə salam deyirlər. Haradan gəlib, haraya getdiklərini soruşmadan, hamısına ehtiram və nəvazişlə uğurlar diləyirlər!*<sup>25</sup>

*Life has changed a lot, vehicles have improved, roads have been smoothed like glass. But it seems to me that the birds are those birds, forty or fifty years ago, they greet passers-by with the same voice, the same enthusiasm, the same voice. Without asking where they came from or where they went, they respectfully and kindly wish them all the best!*

It involves three connectives as a whole syntactically: *but, that, and*. The conjunction bands the sides of a subordinate compound sentence, and the conjunction bands the two words. Conjunction “But” acts as a means of providing a connection between the components of the syntactic whole, and semantically complements the microtext by

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<sup>25</sup> Mir Cəlal. Əsərləri: [5 cilddə] / tərt. ed. N.Paşayeva, T.Mütəllimov – Bakı: Adiloğlu, – c. 4. – 2013. – s.390.

contrasting the two ideas according to the type of meaning (comparative conjunction)<sup>26</sup>.

An analysis of Mir Jalal's prose shows that the author is more correct in linking the components of the syntactic whole, as if he had probably used modal words.

The third chapter named "**Conceptual-linguistic features of Mir Jalal Pashayev's novels and stories**" consists of three paragraphs. The paragraph named "**Intertextual relations in the stories of Mir Jalal Pashayev**" deals with the issue of intertextual relations in microtexts. The issue of intertextual relations has not been widely studied in Azerbaijani linguistics. There is no separate research on this issue on the creative samples of different writers. Therefore, we consider it important to touch upon a number of aspects of the text in the dissertation, which is quite relevant for Azerbaijani linguistics.

In Mir Jalal's work, the most common intertextual reference or intertextuality is the reference. A reference is created by indicating the opinion of a certain author, the name of the author, the title of his work. References in a work of art usually arise from the use of sources such as examples of folk art, religious books, music texts. When using these sources, the author creates a connection between them and his work, harmonizes the characters and events in his work.

In fiction, a reference can be made both within a certain syntactic integrity and before the syntactic integrity. In Mir Jalal's stories, the reference usually comes before the syntactic integrity. A reference epigraph that has a definite connection to the syntactic whole given before the syntactic integrity. An epigraph is a part of the composition of a text and is related to the context of the text and does not disappear semantically within the text. The epigraph is presented as a reflection of the author's image.

Another position indicated by the reference is the quotation. Quotes differ from the main text both formally, semantically and formally-semantically. If the quotation in the text is given in quotation

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<sup>26</sup> Kərimli V.Q. Mir Cəlal Paşayevin bədii nəsrində sintaktik bütöv və formal əlaqə vasitələri/ Bakı: International Eurasia Congress on Scientific Researches and Recent Trends- VII.-December 6-9, 2020. Volume II.-s.234.

marks or in italics, it is considered a formal distinction. The fact that it completes the text distinguishes it from the text semantically:

*Əri cüzi qısqanlıq üstündə onu evdən qovmuş, sonra peşman olub, nə qədər çağırmışsa, bu getməmiş, "Eşşək nə bilir zəfəran nədir?" - deyərədd etmiş.*<sup>27</sup>

*Because of jealousy, her husband kicked her out of the house, then regretted it back, and no matter how much he called, she didn't come, "Donkey knows what saffron is?" he refused.*

Just having texts is not enough to create a textual relationship. This attitude also necessitates the participation of the author and the reader. The author is the party who creates the work, presenting elements of another text in the work, and the reader is sometimes the main force that reveals the author's relations and secret connections, which he could not even see, with his worldview and memory. It is also possible that the reader is aware of a work or information that the author is unfamiliar with, or that the author is unaware of the existence of such a work or information. In such cases, the author cannot see the relationship between the texts. The reader acts as the party to that relationship.

In the section "**Text symbols in the stories of Mir Jalal Pashayev**" from the structural point of view in the study of Mir Jalal's stories the text title, epigraph, key signs, the beginning and end of the text, personal names are studied as text symbols.

Signs in the language are present in the text in various forms, serve to build the composition of the text. Language symbols act as text symbols, text-generating symbols in the text. A. Safarova notes the syntactic, semiotic and pragmatic directions of signs in the text. According to her, when creating a literary text, the author uses language symbols not as separate units, but as a whole system. This provides a certain semantic connection in the work of art.<sup>28</sup>

Firstly it would be good to clarify the concepts of text symbols and special text-generating symbols. These two terms are often

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<sup>27</sup> Mir Cəlal. Əsərləri: [5 cilddə] / tərt. ed. N.Paşayeva, T.Mütəllimov – Bakı: Adiloğlu, – c. 1. – 2013. – s.74.

<sup>28</sup> Səfərova, A. Mətn və diskurs işarələr sistemi kimi // – Bakı: Filologiya məsələləri, – 2017. №9, – s.143.

indistinguishable. Text symbols are also presented as special text-generating symbols. However, there are differences between the functions performed by these symbols. The elements included in the composition of the literary text are text symbols. Special text-generating symbols are related to the semantics of the text. In order to express an opinion on the composition of the text, it is necessary to clarify what the text symbols consist of and what function they perform.<sup>29</sup>

When talking about text symbols, it would be better to start with the symbol that comes at the beginning of the text - the title of the text. In order to decode a text, the meaning of each word must be understood. The beginning of this process is considered the title of the text. Since the title of the text is a component of the text, it comes first among the words and combinations, the meaning of which must be clear. The title of the text has a fixed and firm position, which should be in almost every text, and is always an element that comes at the beginning of the text.

Keywords are also used in the literary text as text symbols. Keywords are reminiscent of keywords in a sense. They work in different parts of the text and take an active part in revealing the general semantics of the text. Keywords differ from other units in the text due to their frequent use and high signaling function. The beginning of the text is one of the important text characters. The beginning of the text serves as an introduction to what the reader will encounter. It has a signifying role on the one hand, and an indicator of the author's position on the other. The beginning of the text serves to establish a connection between the title of the text and the text. The end of the text is a sign that completes the integrity of the text. For a writer, the ending can be seen as his personal thought.

The third paragraph, named "**Expressive features of concepts in syntactic integrity in the novel "Bir gencin manifesti" (The Manifest of a Young Man)**", deals with the conceptual-linguistic analysis of the novel. In linguistics, a concept is perceived as "*concept*,

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<sup>29</sup> Kərimli, V.Q. MİR CƏLAL PAŞAYEVİN HEKAYƏLƏRİNDƏ MƏTN BAŞLIĞI VƏ MƏTN ARASINDAKI MÜNƏSİBƏT // – Bakı: İpək yolu, – 2021. №2, – s.150.

*semantic content, thought.*" In Mir Jalal Pashayev's prose, one can find almost every national-specific and universal concept. The most common of them are the concepts of war, peace and respect. This section examines the concepts frequently used in Mir Jalal Pashayev's novel "Bir gencin manifesti" (The Manifesto of a Young Man). The methods used by the author to create the concept are also studied.

In Mir Jalal Pashayev's novel "Bir gencin manifesti" (The Manifesto of a Young Man), both national-specific and universal concepts follow each other throughout the novel. In the novel, concepts such as freedom, respect, death, honor, and loyalty are presented to the reader through various events.

*...Mərdan ağır-ağır qalxdı və sanki bayaqdan gizlətdiyi sözü anasına yox, elə-belə havasına danışdı:*

*- Müsəlmanın işi belədir, xalça-palazı yük yerində çürüdər, özünün də canı çul üstündə çıxar!*<sup>30</sup>

*...Mardan got up heavily and it seemed that he say the word not to his mother to air:*

*- This is the work of a Muslim, they rot their carpet in the trunk of a load, and their life is on the ashes!*

In language, some thoughts find their expression not directly, but indirectly, in other words, words and sentences are used in different meanings. In some cases, for some reason, the thought is not conveyed directly to the person to whom the word is addressed. In this case, the indirect form of expression is used.

The first chapter of the novel "Bir gencin manifesti" (Manifesto of a young man) presents a scene of a conversation between Sona mother and her son Marda. The man is lying on the carpet, his mother's most valuable item. Further dialogue shows that this syntactic whole is a national-specific concept - the ethical concept of "respect". The concept of "respect", which manifests itself in the deepest layers of Turkish thought, is presented here in the form of two sub-concepts. The first sub-concept in this concept is "respect for elders". This concept is not limited to ancient times, it has not lost its

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<sup>30</sup> Mir Cəlal Paşayev. Bir gəncin manifesti / – Bakı: Kitab klubu, – 2016. – s.11.

relevance in modern times. The son's respect for his mother and her obedience are highlighted here.

In the novel "Bir gencin manifesti" (Manifesto of a young man) the national-specific concepts of "loyalty" and "zeal" were also highlighted. These concepts are described in detail in the chapter entitled "Sona's Answer". Sona, who was forced to sell the Yusif and Zuleykha carpet, could not bear to see it fall into foreign hands. The author completes the concept with a proverb: *İtə ataram, yada satmaram* (I throw to the dog, or I do not sell). Sometimes the author deliberately reflects or tries to hide his feelings in the language of the image. An emotion is experienced, there is no appropriate form of expression for it, or it remains just an inner feeling, it is not transmitted to people. Here, Mir Jalal finds the most appropriate form of expression and uses it accurately and in place. All the feelings, excitement and fuss of the image are conveyed to the reader in one sentence.

Another concept developed in Mir Jalal's novel is the concept of "death". This concept, which is relevant in the world, is presented against the background of different events in the works of different authors. In the chapter "Tear Novel" in "The Manifesto of a Young Man", the writer creates the concept of "death" by describing a young man living the last moments of his life in the cold, suffering from injustice.

The author compares the death of a person with the cold of winter. In the human mind, winter is perceived as the death of nature. In line with this, the author has chosen this chapter for the end of the young man's life. Here, the concepts of "time - man" act as complementary parties.

*Spring, blizzard, snow* lexical units attract attention in the whole microtext. These words, repeating the whole syntactic whole, created a closed system, did not allow the reader to deviate from the main idea.

The introduction of the concept of "death" in a work of art also implies the presence of this or that concept of "life". They are contradictory, but one conditioning the other. Although the author refers to keywords in the formation of the concept of "death", in the formation of the concept of "life" he used words that contain a sign of vitality.

Another universal concept observed in the work of Mir Jalal Pashayev is the concept of "nature". This concept is one of the universal concepts widely used in the language landscape of the world. This concept includes various concepts. In the explanatory dictionary of the Azerbaijani language, the lexical unit of nature is "the sum of natural conditions on earth; place or places outside the city or other settlement; character, character". At the beginning of the novel, this concept is described in the first sense of the word nature.

In the "**Conclusion**" part of the dissertation, the provisions arising from the general content of the research and the final conclusions are summarized. Some of the results obtained in the dissertation are:

1. In the literary prose of the writer, actualization at the sentence level was carried out by word order, formal-grammatical and prosodic means.

2. Within the syntactic integrity, its components are semantically connected only by semantic connection and formally by various means. In general, parallelling as chain mixed and linear logical-semantic relations that connect the components of the syntactic integrity, the chain and parallel connection is more often used in the prose of Mir Jalal Pashayev. This is due to the writer's preference for deeper relationships and his unique style.

3. Mir Jalal widely used modal words as a means of formal communication between the components of the syntactic whole.

4. A sentence formed by the repetition of syntactic repetitive lexical units used in the writer's prose as a means of communication between the components of syntactic units is a structural formal repetition, while syntactic parallelism is the repetition of a function performed by the units that make up a sentence.

5. The repetitions widely used by the writer in his works of art as a means of communication between the components of the syntactic whole serve to focus the reader's attention on the main information.

6. In determining the boundaries of the syntactic integrity, the writer preferred content as a key factor. Repetition, paragraph, phonetic factor, time and person factors in his prose are valid only for certain cases.

7. In Mir Jalal's stories, intertextual relations are provided with references. The position where the reference is strongest is the epigraph. As an epigraph, the writer bridges the gap between his text and the semantics of the quotation with quotations from both author's and non-author's literature.



8. The selected titles in the author's works of art give a broad idea of the general content and parts of the work.

9. Text symbols, such as headings and epigraphs, belong to the image of the author, regardless of the language in which the text is presented. Keywords, the beginning and end of the text, and the relevance of text symbols such as personal names depend on whether they are presented in the speech of the author of the text or the image.

10. In the novel "Bir gəncin manifesti" (Manifesto of a young man) the author creates the conceptsphere of the Azerbaijani language with both national-specific ("respect", "loyalty") and universal ("death", "fear", "life", "nature") concepts.

**The main provisions of the dissertation are reflected in the following articles and theses of the author published in Azerbaijan and abroad:**

1. Mir Cəlal Paşayevin "Bir gəncin manifesti" romanında leksik təkrarlar tekstyaradıcı faktor kimi // - Bakı: Dil və ədəbiyyat. - 2018. №4(108). - s.222-224.
2. Sintaktik bütövün sərhədləri - başlanğıcı və sonu // - Bakı: Tədqiqlər. - 2019. №1. - s.75-82.
3. Mir Cəlal Paşayevin bədii nəsrində sintaktik bütövde məntiqi-semantik əlaqə tipləri // -Bakı: İpək yolu.- 2019. - №4. - s.89-94.
4. Mir Cəlal Paşayevin bədii nəsrinin dilçilik aspektindən tədqiqi tarixi // - Bakı: Bakı Slavyan Universitetinin Elmi əsərləri. Dil və ədəbiyyat seriyası. - 2019. №2. - s.172-178.

5. Факторы содержания в определении границ синтаксического целого в художественной прозе Мир Джалала Пашаева // - Dnipro: Modern Movement of Science: abstracts of the 10th International Scientific and Practical Internet Conference. - April 2-3, - 2020. - с.534-537.
6. Mir Cəlal Paşayevin bədii nəsrində sintaktik bütövün sərhədini müəyyənləşdirən meyarlar // - İzmir: V. International European Conference on Social Sciences. - July 18-19, - 2020. - s.628-633.
7. Построение связи между компонентами синтаксического целого в художественной прозе Мир Джалала Пашаева путем повтора местоимений // - Дрогобич: Актуальні питання гуманітарних наук: міжвузівський збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка. - 2020. Випуск 30. Том 2. - с.212-218.
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9. Mir Cəlal Paşayevin bədii nəsrində sintaktik bütövdə əlaqəlilik anlayışı // - Bakı: "Humanitar və ictimai elmlərin əsasları" mövzusunda II Respublika elmi konfransının materialları.-22 dekabr, - 2020. - s.25-27.
10. Mir Cəlal Paşayevin hekayələrində mətnlərarası münasibətin izləri // - Bakı: Filologiya məsələləri. - 2021. №1.- s.239-248.
11. Sintaktik bütövün sərhədinin müəyyənləşməsində zaman və şəxs anlayışı // - Bakı: Gənc tədqiqatçıların IV respublika elmi-praktik konfransı. - 9 aprel, - 2021.- s.133-135.
12. Mir Cəlal Paşayevin hekayələrində mətn başlığı və mətn arasındakı münasibət // - Bakı: İpək yolu. - 2021. №2. - s.249-254.
13. Mir Cəlal Paşayevin bədii nəsrində söz sırası vasitəsilə aktuallaşma və onun formaları // - Bakı: Pedaqoji Universitetin xəbərləri. Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası, - 2021. №2, - s. 41-48.

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