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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

GANTAMIR'S PROSE LANGUAGE

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INTRODUCTION

Research issue rationale and development rate. In Gantamir's "Kolkhozstan" narrative and his work of stories coincides with a historical period in which the Azerbaijani literary language was experiencing a period of rapid development and change.

It should be noted that in the period of the literary language frameworks were not yet concrete and fully functional, the language was a bit chaotic, as the elements of normative language, vernacular, dialect, foreign languages, Ottoman-Turkish dialect reflects itself. Therefore, the studying the language of literary texts of the twenties and thirties of the last century is important in accordance with observing and understanding the language trends of that period.

Gantamir's prose genre and realist-satirical style allows for a more visual observation of the linguistic landscape of the period. Because prose is a genre where the elements of language can express themselves with all their possibilities and circumstances, and in the realist-satirical style they can be expressed in their natural flow. That is why Gantamir's work includes the natural side of language processes and actualizes his research. In general, the study of Gantamir's creative language is part of the study of the history of our literary language.

Object and subject of research. The object of research is the of Gantamir's prose works. The subject of the research is a linguistic features of Gantamir's prose language.

Aims and objectives of the research. The main aim of the research is to make a linguistic analysis of Gantamir's prose language, to follow the processes taking place in our literary language in the twenties and thirties of the last century from his perspective. In order to achieve this goal, the following scientific problems become the task of research work.

- To reveal Gantamir's attitude to the language issues of the period in the context of the literary text;
- To give a linguistic analysis of the lexical system of his works, to determine the composition of the dictionary;

- To determine the archaic language base of Gantamir's prose, to bring lexical and grammatical archaisms to the level of scientific research, to determine the place of lexical archaisms in the dictionary of the period;

- To determine the place of foreign sources in determining the vocabulary of the period according to Gantamir's prose language, to determine the stylistic aspects of acquisitions that do not acquire the right of citizenship;

- To reveal dialectisms in Gantamir's works, to determine their position as a fact of non-literary language;

- To reveal the lexical and stylistic features of the vocabulary of Gantamir's prose, to determine the elements of the vernacular, to give their semantic and stylistic analysis;

- Characterize the linguistic-poetic features of the phonetic, morphological and syntactic system of Gantamir's prose language;

- To reveal the role of language elements in the establishment of comedy in Gantamir's work;

- To give a linguistic analysis of comic tropes (comparisons) in Gantamir's prose;

- Clarify the style and methods of the writer's use of the comic potential of phraseological combinations.

Research methods. The study is based on descriptive and comparative methods in the diachronic aspect.

Basic theses for defense:

1. Gantamir's prose is a valuable source as a part of our literary language that reflects the linguistic processes of the time.

2. The study of Gantamir's work is part of the study of the history of our language.

3. Based on Gantamir's prose language, it can be claimed that the language process of the time was on the trend of nationalization.

4. The language of Gantamir's prose was built in the style of a vernacular language, which gradually resulted in an increase in art.

5. Dialectisms with elements of non-literary language, groups of words in the literary language that do not acquire the right of

citizenship have entered the literary text as carriers of certain artistic and stylistic functions.

6. The comic potential of language materials was used to the maximum in the creation of satirical style in Gantamir's work.

Scientific novelty of the research. For the first time, Gantamir's prose language is involved in monographic research, all layers of its language system are linguistically analyzed, studied from the point of view of the interests of our literary language history, its place in the language process of the period is determined.

Theoretical and practical significance of the research. Theoretical provisions of the research can be used as a scientific source in the study of various issues of the history of the Azerbaijani literary language, as well as the phonetic, lexical, grammatical features, comic possibilities of our language.

Approbation and implementation. The dissertation was carried out in accordance with the research directions of the Department of Azerbaijani Language and its Teaching Methods of Sumgait State University, the topic of the research was approved by the Council for Organization and Coordination of Scientific Research of the Republic of Azerbaijan. The scientific results, the main content of the dissertation, the research concept are reflected in scientific journals and speeches at international conferences determined by the Higher Attestation Commission under the President of the Republic of Azerbaijan.

The name of the organization conducting the research work. The work was completed at the department of "Azerbaijani language and its teaching methods" of Sumgait State University.

The volume of the structural sections of dissertation separately and general volume. The dissertation consists of an introduction, three chapters and paragraphs explaining and interpreting individual scientific problems, a conclusion reflecting the general results of the research and a list of references.

The research paper consists of a total of 134 pages (233881 characters): The introduction - 4 pages, the first chapter – 41 pages,

the second chapter – 40 pages, the third chapter – 35 pages, conclusion - 2 pages, list of used literature – 10 pages.

THE BASIC CONTENT OF THE DISSERTATION

In the “Introduction” part of the dissertation, research issue rationale and development rate, aims and objectives of the research, research methods, basic theses for defense, the scientific novelty of the research, the theoretical and practical significance of the research, the name of organization where the dissertation has been performed is reported.

The first chapter is named **“Lexical features of Gantamir's prose language”**, consists of four paragraphs.

In the first paragraph is named **“About the Gantamir's literary and artistic language”**, the writer's attitude to the language processes of the time, and his commentary in the literary prose is put forward to the level of scientific-theoretical analysis.

It is noted in the dissertation that Gantamir's prose in the twenties and thirties of the XX century, as well as practically visualized the processes taking place in the field of national and literary language, also expressed a theoretical attitude to them. This attitude is expressed not in the scientific plane, in the terminological language apparatus, but in the context of events in the artistic plane, in the lexicon of everyday language. Professor Gazanfar Kazimov emphasized that Gantamir was always interested in the problems of the Azerbaijani language, along with the attempt to enrich and develop our literary language in the period of artistic creation, actively participated in the process of language creation, and reflected the problems of language and linguistics in his stories. He estimated the writer as an artist, who tried to express his attitude through artistic means and methods.

Gantamir's literary and artistic views on language and the language policy of the time are mostly related to the lexical norm of our language, and are mainly reflected in the field of foreign and national lexical issues.

Twenties and thirties years of XX century the replacement of Arabic and Persian with Russian was another threat to nationalization stressed in the dissertation too. In the story "Intelligent", Gantamir describes the front opened by the Russian language against the Azerbaijani Turkish on the boards of artistic laughter:

According to Gantamir's artistic interpretation, becoming as Russian attacks not only our language, but also our lives and life style. The taste of our compatriot, who breaks to our national dishes, their initial foundation began from language. So, the mother justifies her inability to cook chops by not knowing Russian. This is not the judgment of a naive, ignorant woman who responds to her son's rebuke, but the thoughts of a writer who analyzes the processes taking place in the social environment. Russian is not just a foreign language we have learned for society. It replaces, first of all, national words in our speech, and then in our thoughts, in other things in our way of life. According to Gantamir, the protection of national qualities must begin with the protection of language.

The issue of imitating the Ottoman language and literature in Gantamir's work was also emphasized.

"Əvət-əvət"li şeirlərdən zəhləm gedir, Fizuliyə canım qurban!¹
(*I hate "Awat-awat" poems, sacrifice my life for Fuzuli!*)

One of the interesting and noteworthy nuances in Gantamir's work is connected with the name of our language, which has caused a lot of controversy and discussion today. In his works, the name of our language is repeatedly emphasized as Turkish. When the author spoke Turkish, he meant his native language - Azerbaijani Turkish.

One of the issues highlighted in Gantamir's work is the Arabic and Persian words and word combinations that violate the beauty and harmony of our language. The character in the story "Dafatirati-uzviyya" says: *"When I come across an Arabic word, a Persian dictionary, I think that, I eat bread and a small piece of stone is left*

¹ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.159

under my teeth and crunches," says the character in the story "Dafatirati-uzviyya".²

Gantamir began his career in the period of linguistics was in its infancy in Azerbaijan, and since the terminology of this science has not been determined yet, he calls vulgar words as obscene words.

Nə başınızı ağrıdım, tələbəmin yazısını düzəltdim, içində bəzi ayıblı sözlər vardı, onları lap yerli-dibli atdım.³ (What a headache I made you, I corrected my student's writing, there were some obscene words in it, I threw them out).

In Gantamir's prose, he commented on the current problems of the Azerbaijani language, sometimes in a subtextual and sometimes in an intertextual context. These comments are more valuable not because of their scientific and analytical value, but also their knowledge of language processes.

In the second paragraph is named **"Borrow words in the Gantamir's prose language"**, the research was conducted on the derivations that need to be explained and preserved in the language. The research began with the question of whether the incomprehensible acquisitions contradict the democracy of the Gantamir language.

Four reasons are showed in dissertation. Firstly, these words were not developed in such a way as to undermine the writer's language, secondly, sometimes they provided clarity in the context of the sentence, thirdly, they were sometimes necessary for the author due to their complexity, it means that worked for certain stylistic purposes, and fourthly, some words today was incomprehensible, but it was quite clear at the same period.

Qiraətxana təmiz deyildi.⁴ (*The reading room was not clean*)

Although the word "Qiraətxana" in our modern language has been replaced by a combination of *reading rooms* and lost its function, in the twenties of the last century it was a common word for the expression of this semantics.

² Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s.,s.198

³ Yenə orada. s.187

⁴ Yenə orada. s. 82

One of the points of development of complex Arabic and Persian words in the language of Gantamir, as we have noted, is connected with their stylistic possibilities. In the story "Vəsiyyət" the writer used this tool to create a typical image of an Eastern man who turned Europe against himself/herself.

-Düzü, indiki həkimlər heç zad bilmirlər. Ola idi həzrət Loğman, iki günəcən Hacını dikəldib ayaq üstə qoyardı. Şirazda Mirzə Mehdi Ali qoca bir həkim vardı. İnanın, biləyinə baş barmağını basanda bilərdi ki, dərdi nədir. Allah işinə fərəc versin, o deyərdi ki, Avropa həkimləri ələfiyyatdan bixəbərdirlər. Cövhəriyyatla müalicə edirlər və həlon ki cövhəriyyat ələfiyyatdan itiqraz olunur. Dər hər surət ələfiyyat əsildir və nəhayət, həkimi-mütləq o özüdür...⁵

(In reality, today's doctors do not know anything. If Hazrat Loghman came, Haji would be stand up for two days by the help of him. Mirza Mehdi Ali was an old doctor in Shiraz. Believe me, when he pressed by his thumb to his wrist, he knew what the pain was. God forbid you, he would say that European doctors are ignorant of alafism. They are treated with ore, and the ore is still deprived of alfalfa. Every image is original, and finally, the doctor is definitely himself ...)

If we pay attention, we will see that the first sentences of the image are built in the style of the vernacular and are understandable to the reader. However, when he was praised by the doctor of Shiraz, the language became much complex, enriched with Arabic and Persian lexicon. In this way, the image of Shiraz aims to increase the weight of the doctor and the value of what he said.

Gantamir's activity came at a period when Russian and European words entered our language not only as expressions of new concepts, but also as substitutions for Arabic and Persian words. The existence of this trend is confirmed by the Arabic and Persian words used in the language of Gantamir. Let's pay attention to the following sentences:

"Hacətxanada çubuq çəkirdim,- cavabını verdi".⁶

⁵ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s. 226

⁶ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.32

"Məni hər halda bir firqəçi kimi tanıyırlar".⁷

("I used to smoke in the toilet," he replied.

"In any case, I am known as a sectarian.")

In the 1920s, the word "hacətxana" in our literary language database was replaced by the word "toilet" in Russian, and the word "firqəçi" in Arabic and Persian was replaced by the word "partiya" in Russian.

Gantamir's prose shows that there are concepts that have entered the Azerbaijani society in connection with cultural progress, which, although initially expressed in Russian, have not been able to stabilize in our language. For example:

"Afərin deyərəm o lektora ki, buna "kəfidir" deməsin".⁸

("Well, I say to the lecturer who does not say 'enough'.")

In the later stages of development of our language, the lexeme of the lektor was replaced by the word lecturer of Arabic and Persian origin in the expression of the concept.

Gantamir's language showed that the tradition of the development of Arabic in fiction in the twenties and thirties of the last century gave way to the process of nationalization and popularization of the language. Arabic and Persian were already becoming passive, and Russian was becoming active.

The third paragraph, is named **"Dialectisms in Gantamir's prose language"** emphasizes that the study of dialectics in the works of Gantamir is an integral part of the study of the history of our language.

The stylistic significance of dialectics is usually more pronounced in realist or realist-satirical works. Therefore, in Gantamir's prose they form an active lexical layer of the language. The fact that many words and expressions that were considered dialects in a certain period of time are quite common in the language of works of art results in their transformation into common words over time. For example:

⁷ Yenə orada. s.32

⁸ Yenə orada. s.220

"Armudu balnisanın eşiyindən dəribdir".⁹

"Bəzi dövlətlilərin xanımları Aybikəyə qahmar çıxırdı".¹⁰

("The pear was plucked in the yard of the hospital.")

("The wives of some statesmen were angry with Aybika.")

Words like *eşik* and *qahmar* in these sentences are called conventional dialectics. Although it was used in a narrow way in the past, over time it was understood by everyone and passed to the literary language material, and from there to the dictionary.

The word "*eşik*" is used not only in the prose language of Gantamir, but also in the language of most writers. The word is used in the Nakhchivan dialect, Oguz, Tartar, Zagatala, Western Azerbaijan, Boyuk Garakilsa and Chambarak dialects to mean "bayır-outside". In the modern Azerbaijani literary language, along with the meaning of "exterior of the building, etc.", the external word meaning "*eşik, həyət, çöl, dışarı, kənar, açıq yer* – (field, outside, outdoor)" is also used.

The word "dambug" used in the language of Gara Hussein in the story "Kolkhozstan" reveals the meaning of the dialect indirectly, as well as in the language of the image. Sadiq's "Dambug nədir, a başına dönüm?" ("What is Dambug, my dear?") - Black Hussein answers the question as follows:

- "*Qırqovulu təmizləyib qoyursan üç gün qalır duzda... sonra içini nar və soğanla doldurursan... yarım girvənkə çağlı da şit kərə basırsan içinə... Möhkəm tikirsən onun qarnını...iki ayağından asırsan ocağın qabağında...Sonra götürüb qoyursan plovun yanına!*"¹¹

("You clean the pheasant and leave it in salt for three days..... then filling with pomegranate and onions inside it...add butter, keep it closely, hang it by two legs over the fire!")

M.Shiraliyev writes in the "Dialectological dictionary of the Azerbaijani language" that the dambug belongs to the Shamakhi dialect and means "pilaf with fried chicken".

⁹ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.311

¹⁰ Yenə orada. s.319

¹¹ Yenə orada. s.73

Used by Gantamir - *qahmar* (*supporter* in Gazakh, Salyan, Shamkir, Tovuz dialects), *xəşdəkələmək* (*səpələmək* - scattering in Gakh, Gazakh, Shusha dialects), *vara-vurd* (in Aghdam, Barda dialects, thinking, measuring) *şoqqur* (in Zagatala dialect-thin), *palan* (street, avenue - in Baku, Salyan dialects), *yanci* (stranger in Guba, Oghuz dialects), *shotur* (disease of the nail in Aghdam, Barda, Sharur, Shura dialects), *chagli* (till - to Salyan dialect), *təkmiləməx* (improve - in the Tovuz dialect), etc. Dialectisms such as are one of the important facts that once again confirm the writer's deep knowledge of the vernacular.

The study of such words and expressions used in the literature of the 20s and 30s of the twentieth century proves that dialect lexicon is the main source of enrichment due to the internal capabilities of the language, is important in the development of interaction between dialect lexicon and literary language.

The fourth paragraph is named "**Archaisms in Gantamir's work**", states that the writer's work coincides with a period of time in terms of historical chronology. Although archaic words were not used in the vernacular, they were not completely erased from our language, and the historical lexical layer retained its originality as linguistic units.

Archaic lexicon in the process of general development of language manifests itself in Gantamir's work in two directions: archaic lexicon for the period when these works were created and archaic lexicon for our modern language. "Archaisms also differ in the degree of archaism.¹² It is known that the degree of archaization is determined by the current state of the language.

In the author's prose, words that are considered archaic at the level of modern language can be divided into several groups.

The first group of obsolete words was included in Gantamir's work to express the historical concepts of the period. For example:

¹² Yunusova Ş. Azərbaycan dialekt və şivələrində arxaizmlər, namiz., Sumqayıt, 2005, 155 s., s.9

“İcrari kamitet də, necə ki, köhnə yüzbaşı kəndlərdə və köhnə pristav uçaşkolarında vəzifədə sayılmaq...”. ("The executive committee, as well as in the old centurion villages and the old police's offices".)

The words used in these sentences, *yüzbaşı*, *pristav* lost their functionality in the Soviet administration because they were official titles in the tsarist administration, and therefore entered Gantamir's work as historiography.¹³

The second group of vocabulary in the writer's prose is mainly the words that entered the language with the beginning of the socio-economic formation of socialism and left the language with its end. It should be noted that this inactive fund of the vocabulary of the language is actively involved in the work of Gantamir. For example, in the author's story "Kolkhozstan" such words are enough.

“Kolxozun üstündə bizim kəndin var-yoxunu satıb yığasan, yenə bura su çıxarmaq mümkün deyil”.¹⁴ ("If you sell and collect the wealth of our village on the collective farm, it is impossible to bring water here again.")

The word "Kolxoz" entered the Azerbaijani language in the 1920s as a collective farm in the villages, became popular in the middle of the century, and lost its function again at the end of the century due to the collapse of the Soviet government. In the author's work, the words that correspond to this typological division are derived.

In Gantamir's work, too, it can be said that the words that express the actions of the archaic base of our language are mainly derived words. For example,

“Bir ayrı ixtiyar Vasilinin fikrini təsvib etdi”.¹⁵

("Another authority confirmed Vasily's opinion.")

The act of committing is also found in the prose of the twentieth century - in the works of Y.V Chamanzaminli, A. Abulhasan, M. Ibrahimov. In modern Azerbaijani Turkish, the lexical meaning of this

¹³ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.181

¹⁴ Yenə orada. s.56

¹⁵ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.139

verb is expressed by the word of national origin, the word of approval, or the compound verb to confirm.

As in the last hundred years, grammatical archaisms are not so far removed from modern grammatical forms in the language of Gantamir. In our modern language, the loss of the vowel of the negation suffix when working with the present tense suffix is not an event of oral speech, but is accepted as the norm of literary language. In Gantamir's prose, the conjunction form within a syllable is almost non-existent.

"Şəhərdə çörək tapılmayırdı".¹⁶

"Evlərinə gedəndə bir gecədən artıq qala bilməyirdi".¹⁷

("There was no bread in the city.")

"He couldn't stay more than one night when he went home.")

The verb –ma⁴ with the negative suffix –ir⁴ and the present tense suffix –y are added to a word in these sentences. In our modern language, this grammatical form no longer loses its function, so this form is not incomprehensible to the modern reader.

Examining lexical archaisms in Gantamir's prose, we see that in our literary language, words of Arabic and Persian origin have been replaced by words of national, Russian and European origin. It takes a long time for archaization to take place in the grammatical and phonetic norms of a language. Therefore, since Gantamir did not spend much time with his work, the archaization of these layers of language either does not manifest itself in his works or is weak.

The Chapter II is named **"Stylistic features of Gantamir's prose language"**, consists of three paragraphs. The first paragraph, entitled **"Phonetic and morphological stylistic features of Gantamir's prose"**, shows that the writer's work coincides with a historical period in which the millennial tradition of Arabic graphics gave way to Latin script in the writing system of our language. This graphic change in the writing system was, of course, accompanied by certain phonetic events. It is known that as a result of the interference of Arabic

¹⁶ Yenə orada. s.137

¹⁷ Yenə orada. s. 216

graphics, as well as the moods of Arabic poetry in our written literary language, the difference between the orthoepic and orthographic norms of our language has increased. Latin script gave more opportunities for the sound system of our language to be reflected in writing.

Despite his democracy, the word is sometimes used in Gantamir's works not in the phonetic form he acquired in our language, but in the graphic form of the Arabic language.

*"Arvad tayifəsinin boğazında sirr qalmaz..."*¹⁸

*"Şərqi ziyarətə gələn avropalıların metodu ilə oxucuları aşinə etmək üçün bu siyahını burada qeyd edirəm..."*¹⁹

("There is no secret remained in the throat of the wife tribe ...")

"I make this list here to acquaint readers with the method of Europeans visiting the East.")

In the word *tayifa*, the vowel *i* is observed, in the word *siyahi*, the vowel *i* > *i*, *ashina*, and in the words *kemal*, the vowel *a* > *ə* are observed. It is known that according to the phonetic regularity of our language, these words are stabilized in our dictionary in the form of *aşna*, *kamal*, *siyahı*, *tayfa*.

While the phonetic changes occurring under the influence of Arabic graphics and language are mainly observed in the author's research, the changes that occur under the influence of dialects and colloquial language are found in the language of images.

It should be noted that the second case is more typical for Gantamir's prose.

Voice changes under the influence of general speech are observed at different points.

1. In words of Arabic and Persian origin, under the influence of the harmony of our language, a thick vowel is replaced by a thin vowel, and as a result, the harmony of the so-called vowels is formed.

¹⁸ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.248

¹⁹ Yenə orada. s.235

“...*Guya bura müştərək bir baqqal dükənidir*”.²⁰ ("... It's like a grocery store here.")

Under the influence of the first vowel of the word, which has a shop phonetic form, the harmony of the so-called linguistic vowels was formed.

2. Words derived from Russian and European languages are harmonized according to the state of the language in the composition of different gender vowels. In the source language, the word in the form of *naçalnik* changes its sound shell and becomes *nacarnik* in our dialects.

“*Oğlum axırda oxuyub nəçərnik olacaq*”²¹. (Finally, my son will be a police)

Based on these words, it can be concluded that the vernacular adapts such words to the pronunciation of more subtle vowels.

The phonetic and stylistic features of Gantamir's prose contain traces not only of the vernacular, but also of the Loru dialect. Loru's speech is especially pronounced in words of Russian and European origin. (Loru it means spoken language)

“*Başına dönüm, gömrünata ərizə ver*”.²²

("Come on, dialing, apply to the customs.")

It is known that Gantamir's work coincides with a period of development of our language, when the morphological system of the Azerbaijani language showed variability and instability. The morphological features of the spoken language functioned in parallel with the literary norms. These features are also found in his prose language. These features manifest themselves in the writer's prose, usually in the form of morphological pleonasm and morphological saving phenomena.

“*Onların ruhuna uyğun yazılar yazmalı*”.²³

("He should write according to their spirit.")

²⁰ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s. 89

²¹ Yenə orada. s.177

²² Yenə orada. s.205

²³ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.131

In these sentences, the reduction of the third person ending (morphological conclusion) led to an elliptical expression of the idea.

The phenomenon of morphological conclusion is an act of language that has become the norm in most cases in the literary language. However, morphological pleonasm is not characteristic of literary language because it is a fuzzy grammatical form and creates speech.

*“Bunu öyrənmək üçün ayağımı saxladım”.*²⁴

"I stopped to learn."

In the phraseological expression of “ayağımı saxlamaq” (keeping one's feet) in the literary language, the category of person manifests itself at the end of the person in the verb. However, in the example we have given, this category is also expressed in the first part of the compound - in the noun through the suffix of affiliation. The double processing of a category within the same combination, as it has no grammatical or semantic function, manifests itself as a phenomenon of morphological pleonasm and serves to clarify the speech of images.

In the language of the writer, we also come across elements of word-formation that are not active or characteristic of our modern literary language.

*“Ətrafda doqquz yaşar bir qız uşağı papiros satırdı.*²⁵

("There are a lot of people around but nine-year-old girl was selling cigarettes nearby.")

For our modern literary language, the suffix -ar, which creates an adjective from a noun, is not active, but expresses its meaning in this word through the suffix -li.

In Gantamir's work, the Persian-derived adjective -ane morpheme was added to the merchant's name to create an adjective, and this word is not observed in the dictionary of the Azerbaijani language.

²⁴ Yenə orada. s.248

²⁵ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.275

"*Usta Kərimin "bir yaxşı qızı" olduğunu öyrəndikdən sonra, elçi intixabını da taciranə düşünmüş və onun qonşusu bağban Həşimə göndərmişdi*". ("After learning that Master Karim has a 'good girl', the messengers also considered the choice and sent his neighbor, the gardener Hashim.")²⁶

When we pay attention to the morphological system of Gantamir's prose, we also see historical morphological forms. In the colloquial language, we see that the conjunction –ilə the word -y is formed by the conjugation of the word -y, while in the language of Gantamir it is added to the word as a whole.

"*Geniş və uzun bir xiyabanın içərisilə gedirdik*".²⁷

("We were walking through a wide and long alley.")

Historical morphologisms in the Gantamir language also manifest themselves in the second person plural of the imperative form of the verb.

"*Hə, indi irəli oturunuz, Mirzə!..-dedi*".²⁸

"Yes, sit down ahead now, Mirza!" he said.)

The expression of the imperative form of the verb through the suffix *-iniz* of the second person plural has worked in the language of classical literary texts and is a historical norm.²⁹

Since Gantamir's work was created at a time when there is a strong parallel between literary language and live spoken language, the elements of vernacular are strong in its morphological and phonetic system. Although the author sometimes used them as a normal act of language, and sometimes in accordance with the traditions of classical literary language, they often entered the language of Gantamir to achieve various artistic purposes, to create a comic effect.

In the second paragraph of the second chapter, "**Lexical and stylistic features of Gantamir's prose language**", the author's prose examines idioms, proverbs, colloquial speech, expressions,

²⁶ Yenə orada. s.32

²⁷ Yenə orada. s.94

²⁸ Yenə orada. s.97

²⁹Tanrıverdi Əzizxan Azərbaycan dilinin tarixi qrammatikası, Bakı: "Elm və təhsil", II nəşr, -464 s.,s.117

euphemisms, stylistic shades of synonyms. It is noted that in Gantamir's works the style and poetic content of these units often exceed their lexical-nominative meaning.

It is emphasized in the sub-heading **2.2.1. "Expressions of the folk language"** that these expressions created the vitality and naturalness of the language in Gantamir's works. Even in his essay, the writer relies on the expression of such an idea in the colloquial vocabulary of the language, not in the academic.

"Qara Hüseyn Əhmədəlini iki ağız səslədi".³⁰

("Black Hussein Ahmadali spoke twice.")

The development of oral numeracy, not once in this sentence, strengthened the author-reader communication.

In the speech of the images, the author did not miss the opportunity to create the vitality of the speech.

"Xədicə qaragün də avtomobil ilə getmişdi. Axır başı nə oldu?"³¹

("Poor Khadija also went by car. What happened in the end? ")

In these sentences, the word *qaragün* and the expression "axır başı" came to the literary text in the style of a folk saying. Poor Khadija in the first sentence is an inverted compound. In fact, poor Khadija was supposed to be Khadija. In the text, the writer has changed the location of the designator to create a stylistic tone. In dialects, too, we come across expressions such as *anam yazıq*, *qardaşım biçərə* (poor my mother, poor my brother).

Spoken vocabulary is also one of the sources reflecting the richness and linguistic features of the vernacular. Adequate use of this vocabulary in Gantamir's works strengthened the democracy of his language. This vocabulary is sometimes included in his works as an element of the spoken language. In the story "Mənim tələbəm" (My student), the protagonist's speech is reduced to the level of vernacular.

"Pivə gətirən qızın qolu dibə qədər açıq idi".³²

³⁰ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.98

³¹ Yenə orada. s.297

³² Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.188

"The hand of the girl who brought the beer was open to the bottom."

In this sentence, the word *dibə qədər* enriched the speech of the image. This word not only enhances the hero's speech, but also expresses the rudeness of his way of thinking. The author uses the word *dibə* at this point in his speech to create an artistic expression of the unshaven spirit of the hero, who leads a happy life, and his greedy attitude towards women.

We do not find Gantamir in the language of prose where there is no extreme stylistic requirement for the development of rude or swear words. Prominent linguist Afad Gurbanov rightly notes that the main stylistic tasks of vulgarisms in the language of works of art are to help to typify the speech of the image, to show its inner face, to clarify certain features of it. It is known that such words and expressions are used out of necessity. It should also be noted that the introduction of vulgar words into fiction should be approached with extreme caution. It is impossible to use any vulgar word in the art of artistic expression. Their inappropriate use damages the artistic style of the work. Let's observe some points from the development of vulgar words in the language of Gantamir:

*"Başın da lap qaban başıdır".*³³

*"Bah... zalım köpək oğlu!.."*³⁴

"Atam gorbagorun iki oğlu olub".

Apparently, Gantamir used swearing vulgarisms in the language of the image, mainly expressed in animal terms. In the minds of the Azerbaijani people, a dog is dirty, and a boar is expressed with cognitive signs of arrogance and savagery. The word *gorbagor* is a vulgar word used in the colloquial lexicon of the Azerbaijani language to curse a dead person. If the vulgarisms addressed to both the living and the dead have a character that refers to his character and thought, the meaning of the "gorbagor" vulgarism developed about the dead is connected with the concept of the grave.

³³ Yenə orada. s.47

³⁴ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.16

Words have been developed in the language of the writer that have undergone semantic derivation in our modern language and gained a new meaning. For example:

*"On beş dəqiqədən bəri müəllim və tələbələrin söhbətinə qulaq asan və dinməz-söyləməz tramvayda oturan cındır bir fəhlə sözə qarışdı və özü də müəllimə tərəf çıxdı"*³⁵

("A ragged worker on a tram, who had been listening to teachers and students for fifteen minutes and was silent, intervened and approached the teacher.")

In our modern language, the word *ragged* in this sentence would be understood by the reader as a vulgar word in this context, that is, an insult to the identity of the worker. In Gantamir's language, he describes the condition of the worker's head. This is confirmed by the following sentence from the author's language in the following paragraphs.

"Onun tələbəsi üstü-başı hisli bir fəhlə qədər də deyildi".³⁶ (His student was not even a hard worker)

It should be noted that the writer's use of vulgar words in the literary-artistic language has been controversial and criticized in the literary environment of his time. B.Ahmadov assessed these features of Gantamir language, which A.Hidayat called "naturalism", "söyüş kolleksiyası" (swearing collection), S.Huseyn called "obscene words" as a characteristic case of satirist's language in his research "Development problems of Azerbaijani satire".³⁷ E.B.Safonova writes: *"It is impossible to litter with vulgarisms that arouse disgust in the reader and spoil the taste of the younger generation. This issue has not been put forward theoretically, but our artists have always supported such an approach"*³⁸

³⁵ Yenə orada. s.151

³⁶ Yenə orada. s.151

³⁷ Əhmədov B. Azərbaycan satirasının inkişaf problemləri (1920-1980-ci illər), Bakı, Elm, 2000, 296 s., s.193

³⁸ Сафонова Е. В. Формы, средства и приёмы создания комического в литературе // Молодой ученый. — 2013. — №5. — С. 474-478., с.98 // <https://moluch.ru/archive/52/6970/>

In the language of Gantamir, there is no abuse of the opportunity provided by the artistic style for the development of vulgar words in the literary language.

The paragraph **2.2.2.** is named *Phraseology of Gantamir's prose language*. National mentality is verbalized in phraseology, and in the semantic field of these expressions lies the expression of national consciousness. In the language of Gantamir, we come across phraseological units that do not appear in the lexicon of traditional literary language and do not have a common understanding, which are of interest both as a linguistic and a thinking phenomenon.

*"The stylistic possibilities of phraseology and the power to create effects are stronger than words, so the writer used them extensively in his works. In general, it is known that phraseology is not only a linguistic phenomenon, but also a kind of "work of art", an aesthetic product of folk thinking, the result of figurative thinking. In general, the more phraseology there is in the language and style, the more popular the language and style."*³⁹

One of the interesting aspects of the phraseology used in the Gantamir language for linguistic research is that the writer's language has developed compounds that do not work and do not have a common understanding.

*"Atasının ocağına su calayan bir Telli oldu..."*⁴⁰

("There was a Telli who poured water on his father's hearth ...")

The combination of pouring water on the hearth, which is used in the sense of demolition, is not even reflected in the explanatory dictionary of the Azerbaijani language.

Gantamir's works are rich in phraseological compounds from the vernacular, and the analysis of the semantic field of these compounds allows us to understand their cognitive essence.

"Hərçənd saqqalıma yaraşmaz, Məşədi Heybət, sən qulaq ver".⁴¹

³⁹ Kərimova Z. Müasir aşiq şerinin dili: Fil. fəl. dok. dis. Bakı, 2003, 144 s., s.124

⁴⁰ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.83

⁴¹ Yenə orada. s.249

("Although it doesn't suit my beard, Mashadi Heybat, you listen."

The word *saqqal* (bread) is conceptualized in our national consciousness with the cognitive signs of greatness and respect. The word elder refers not only to age but also to respect. In the above sentence, the expression "not suitable for a beard" is used in the language of someone who cannot bear the things that can bring him disrespect in his old age.

The paragraph 2.2.3. is named **Synonyms**. One of the moments when the word is transformed from an informatively loaded linguistic unit into a poetic artistic detail is related to the development of synonyms. *"Synonyms are the main national means of expressing the expressive potential of the national language. The richness of synonyms is one of the main conditions for the richness of language."*⁴²

Let's pay attention to the development of synonyms in the language of Sheikh Mir Hadi, who wrote Haji's will in the author's story "Vəsiyyat":

*"Oğul, Hacı ağa bu vəsiyyətnaməsində özü üçün ehsan, xeyrat ayırmayıb, qorxuram şəran düz olmasın və..."*⁴³ (Son, Haji agha did not give charity for himself in this will, I am afraid that the evil will not be right and ...)

Apparently, the same idea is expressed in this sentence with synonyms such as *ehsan* and *xeyrat*, something given in the name of a dead person or given for the purpose of reward. The Sheikh, who could not secure his profit from the Hajj's will, and who wrote his hopes at the foot of the Shari'ah and the reward, reiterated the importance of giving *ehsan* (charity) through the words of *ehsan* and *xeyrat*, which coincide in meaning. But in this text it seems to be a requirement of a certain situational point, not a repetition. Thus, the Sheikh used the

⁴² Məhərrəmov R.C. Sabirin satirik şeirlərinin leksikası. Bakı; Azer. SSR EA nəşriyyatı, 1968, 143 s., s.5

⁴³ Qantəmir. Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.277

repetition of words with the same meaning in order to emphasize the importance of giving alms.

In the language of Gantamir, we also come across several synonyms within a sentence.

*"Alim məclisində, üləma yığıncağında ağsaqqal dinməz, danışmaz qulaq asar".*⁴⁴ ("In the assembly of scholars, in the meeting of scientist, the elder does not listen, does not speak.")

The word "məclis-assembly" of Arabic origin is synonymous with the word "yığıncaq" of national origin, and in the semantics of these words has the meaning of a community, a plural. This means that even though the word "alim" is quantitatively singular in its grammatical form, the collective meaning in the semantics of the word "assembly" equates the word "scholar" with the word "ulema-scholar" in terms of quantity and content. This means that his association with the assembly of scholars coincides with the meaning expressed by his association in the scholar meeting, and they form a synonymous line in this sentence.

The synonymy of the words silent and speechless in the sentence we are looking at has increased the emotional-expressive effect of the sentence. In the scientific literature, the development of several synonymous lines in one sentence is explained as follows: *"Synonyms are also used in compound sentences to create an emotional-expressive feeling in the reader how many synonyms are used".*⁴⁵

The synonyms used in the prose language of Gantamir are interesting from this point of view.

The third paragraph, is named **"Syntactic and stylistic features of Gantamir's prose"**, states that Gantamir's prose is popular not only at the expense of words from the vernacular, but also in the way of expressing ideas. Thus, even when there are no spoken words or expressions, the syntax of his language is simple. The writer tried to build the literary syntax of his prose as rhythmically as

⁴⁴ Yenə orada. s.169

⁴⁵ Müasir Azərbaycan dili" 3 cildə, I c. Bakı, Elm nəşriyyatı, 1978, 324s., s.187

possible, using low-sentence sentence types. We come across such sentences both in the author's story and in the speech of the characters. For example:

In the speech of the image:

-Xeyr, qardaş! Məndən başqa bir ağ çarşablı arvad da var. Evə getdi ki, qab gətirsin. Bax, qardaş! O... mənim dalımdır. Bir qoca arvad da mənim qabağımda var. O da bu urusun dalıdır. Mən ondan daliyam.

-No, brother! Besides me, there is a woman in a white sheet. He went home to bring the dishes. Look, brother! He is ... behind me. An old woman is in front of me. She is also behind the Russian man. I'm behind of him.⁴⁶

In the author's speech:

Demək, ağ çarşablı arvad bu imiş. Heç bəlkə buraya gəlməyibdir. Özü də evdə çörək bişirir. (So this was the wife in the white sheet. Maybe he didn't come here. He also bakes bread at home).

Considering the language of Gantamir's stories, Abdulazal Demirchizadeh's article "Gülmək və şarlatanlar" shows that Gantamir's prose has been distorted, and that the place of the news has changed. It is clear from the sentences of the writer's prose that the message can always be processed not only at the end of the sentence, but also at the beginning and in the middle. A. Demirchizadeh rightly emphasizes that Gantamir's prose language provides rich material for studying the syntax of our language. In the work of Gantamir, who tries to increase the poetic power of the prose language within the possibilities, we come across an artistic repetition of the news.

*İşlər sürətlə dəyişir, Aybikə də dəyişir, onun fikri də dəyişir.*⁴⁷
(Things are changing fast, Aybika is changing, her mind is changing).

We see that homosexuality is preferred in his work. In the author's works, we see that both the noun and the verb are synonymous.

⁴⁶ Qantəmir . Seçilmiş əsərləri. Bakı: Azərneşr, 1972, 350 s., s.275

⁴⁷ Qantəmir . Seçilmiş əsərləri. Bakı: Azərneşr, 1972, 350 s., s.322

*Kobudam, yonulmamışam, bəlkə doğrudur.*⁴⁸

(I'm rude, unshaven, maybe that's true.)

One of the means of ensuring the vitality of the literary language in Gantamir's work is the words from the colloquial speech.

*Nə başınızı ağrıdım, suddə, kooperativdə, divanxanada, ağsaqqal arasında, qoçular yanında, müəllimlər qurultayında hər yerdə kişi sözünü keçirməyə çalışırdı.*⁴⁹

What I dare say...a man tried to say his word everywhere in the court, in the cooperative, in the courtroom, at the teachers' congress.

Research on the syntactic landscape of Gantamir's prose suggests that the writer's prose language has a simple and flexible syntax. In this syntax, the lexical and morphological features of the language gain a dynamic movement. In his prose, the expression of thought does not go beyond the twists and turns of syntactic constructions. In Gantamir's work, based on the syntax of the vernacular, the idea is expressed in short, wordless, simple, understandable syntactic units.

The third chapter is named "**Comic literary language tools in Gantamir's work**" consists of three paragraphs.

In the first paragraph named "**The comic potential of words**" in Gantamir's prose, the comic potential of the word is involved in linguistic analysis. It is noted that the writer's artistic thinking has a plan of comic action. It is clear that along with artistic manners, language materials also take an active part in the comic expression of the text.

*"Komizmi ifadə etməyin vasitə və üsulları vardır. Vasitə dil, üsul isə süjet hadisədir."*⁵⁰

"There are ways and means of expressing communism". The mean is the language, and the method is the plot".

In Gantamir's prose, along with comic methods, and perhaps more comic means are active. In his comedy, the weight of laughter

⁴⁸ Yenə orada. s.159

⁴⁹ Yenə orada. s.187

⁵⁰ Kazımov Q. Komik bədii vasitələr. Bakı: Yazıçı, 1983, 188 s., s.137

moves on the language of fiction. The writer's use of expressive shades of words, stylistic harmony of poetic syntax, word play reveals the comic potential of the Azerbaijani language once again and in a new way after its great predecessors.

In the author's prose, the satirical language is based on the living colloquium speech. Tofiq Hacıyev writes: "... *The language of satire, the means of expression of comedy, live speech are closer to the language of the people*".⁵¹

Along with the colloquium speech, Gantamir, who is well acquainted with the way of thinking of the people, can use it to create successful comic games. In the story "Aybike xala", who wants to express her gratitude to the Council government, says:

"*Allah hökumətin balalarını saxlasın*".⁵²

("God save the children of the government.")

Here, the writer's applause balaların saxlasın (for keeping his children) in the form of non-normative language. However, the writer has set up the word game in such a way that this non-normative satirical language is not allowed to violate the norms of literary language, but is written at the feet of a common woman's way of thinking.

Gantamir skillfully used the violation of the lexical norm as a comic tool. For example:

"*On beş yaşına çatmamış sütül gəlinlərə ancaq bu dairədə rast gəlmək olar*".⁵³

(Young brides under the age of fifteen can only be found in this circle).

In the story "Xanım Amina", the author expressed a sarcastic attitude to early marriages by approaching the word "sutul" about immature plant products to the word "bride".

In the story "Haji Lele" Gantamir draws comic lines of the hero's character through antonyms and their contradictions.

⁵¹ Hacıyev T. Yazıcının dili və ideya-bədii təhlil, Bakı, Maarif, 1979, 130s., s.62

⁵² Qantəmır Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.321

⁵³ Qantəmır Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.274

“Məhəllə arasında ona bizim Hacı Əliqulu “yarımmolladır” deyirlərsə də, inanın ki, doğrudur. Bəzi komsomolçular ona Hacı yarım firqəvidir deyirlərsə də, buna da şübhən olmasın. Nə başınızı ağrıdım, Hacı həm dünya adamıdır, həm də axirət adamı! Həm şah adamı, həm şura adamı!”⁵⁴

Although people in the neighborhood call him our Haji Aligulu as "semi-modals", believe me, it is true. Although some Komsomol members call him Haji semi-sectarian, there is no doubt about it. I don't harm you, Haji is both a man of this world and a man of the hereafter! Both a shah man and a council man! ”

The comic contradiction in this description is based on the words semi-mullah - sectarian, world-hereafter, shah-council. Although the words yarımmolla-firqəvi, dünya axiret, shah-shura are not in fact antonyms, in this text they are contrasted as contradictory words. In addition to stylistic antonyms, Gantamir used grammatical antonyms such as world and hereafter in this text.

Gantamir does not miss the opportunity to use the comic potential of the language in all layers of the work. He uses the idiomatic expressions in the titles of his two stories: *agil deryasi* and *soz dagarchigi* have comic qualities. Vocabulary is an expression of comic quality in our language, which is used about a person. The title given with this expression already refers to the image and events that the reader will encounter their comic content. The title of the river of mind has become comic as a result of the phraseological combination accompanied by ironic intonation. The comic effect of this title is revealed in connection with the content of the work. The comic essence of the work is expressed by Gazanfar Kazimov: *"The mismatch between desire and opportunity, between holy desires and ugly ambition, between real work and fantasy, between impossibility and incompetence, turns the Sea of Mind into a target of ridicul."*⁵⁵

⁵⁴ Yenə orada. s.219

⁵⁵ Kazimov Q.Ş. Bədii ədəbiyyatda komizm üsulları, Bakı, "Maarif", 1987, 228 s., s.173

Against this background of the content, the title "ağıl deryası" takes on a funny tone.

Gantamir's satirical methods are colorful. The process of transforming language elements into artistic details in the comic style of Gantamir demonstrates the comic potential of the Azerbaijani language. In the paragraph **"Communism of the Tropes"** is stated that communism is mainly based on the lexical and grammatical potential of the word in Gantamir's prose, but also on its figurative meaning. We often come across such types of tropes as artistic definition, comparison and exaggeration in his work.

An artistic designation is a poetic figure which content often creates an artistic image. In comic designations, these images usually take the form of cartoons.

We come across this form of artistic definition in the story "Gonağımın sayahatnamesi".

*"Saçlarını iki qulağının qabağından İtaliya xəritəşivari sallandıran intelligent iddia edirdi ki, o qoyunların ətinə dilinə vurmaq olmaz!"*⁵⁶ ("The intelligent man, waving his hair in front of his ears like a map of Italy, claimed that not to eat meat of ship!")

The definition in this sentence has a complex structure, and this grammatical form of it also creates a multi-layered comedy. Here the writer used the outwardly layered form of image to deepen the comedy. He did not describe directly the resemblance of the intelligent man's bakenbord's to the map of Italy. This description is based on the description of the bakenboard itself, and the author deliberately gives a description without mentioning its name. The primitive, straightforward explanation of the subject's hair in front of both ears is ridiculous. Paying attention to the writer uses two ear expressions in the description. According to the normative language, the approach of two words *saclarını iki qulağının qabağından* (hair from the both sides of ears) is grammatically correct, but stylistically flawed, and the word is already in place. But it is clear that comic language is not a language subject to norms, and the violation of norms in terms of artistic and

⁵⁶ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.271

stylistic interests is itself a "norm" for this language. Both expressions in the explanation of the bakenbord concept serve artistic and stylistic purposes, enhance the richness of the image, and, as a result, increase the comic tone of the story. In order to create a comic artistic portrait of the image, the writer tries to depict it as strangely as possible, so the main part of the definition - the description of the whiteboard itself - resembles a map of Italy. Even a reader who doesn't know what a whiteboard is or is unfamiliar with a map of Italy is convinced that the hair hanging down in front of the image's two ears is something funny.

One of the points in Gantamir's prose is the creation of satirical names.

In the story "Aybika khala", Garga Vali, Yorga Hashim, in the story "Kolkhozistan" Lut Rajab, in the story "Sara Bibi" Yumurta Heydar, Chopur Zeynab, each of the names is the address of the lower class, to the poor. It is known that Gantamir's prose was created at a time when the solution of socio-class relations, both in the socio-political and artistic spheres, was urgent. The artistic descriptions of Chopur Zeynab and Yumurta Heydar, which we hear from the groom's wife Sara bibi in the story "Sara bibi", complete her insulting attitude to the people of the lower class. It should be noted that there is also a satirical reference to the socio-class positions of the image to which they belong in the artistic designation of (garga, lut, chopur, yumurta - crows, bleak, ravens, and eggs.)

Prof. Gazanfar Kazimov writes that in the early twentieth century, almost all satirical writers used comparisons as a means of comedy. However, this is not the case for all satirical masters. Just as the objects of comparison are different, so are the rules of their use. While some writers rarely use comic-type comparisons in the prose language, there are writers who use such tools more often, especially in the works of Mir Jalal and Gantamir.

"Students who could more or less respond to sectarian congresses, charism, and the French Revolution did not taste as much as a cherry

*on the topics of the Five-Year Plan, the events in China, the Right Tendency, and Industrialization".*⁵⁷

Imitation figures are usually objects of high aesthetic quality. In this example, the non-aesthetic, non-poetic content created by comparing the knowledge of the subject with sour cherry evokes comedy.

Exaggeration is one of the most successful artistic means, especially in the satirical artistic expression of the image. In the story "Intelligent", Gantamir exaggerates the image of his clothes to laugh at the image.

*"Şalvarının qalifesində ikiyaşar dovşan balası asudəcə gizlənə bilərdi".*⁵⁸

("A two-year-old rabbit could hide in the waistband of his trousers.")

Although the volume of tropes in the comic language ensemble in Gantamir's prose is not large, its effectiveness is strong. Their construction close to the vernacular or colloquial syntax was one of the main means of ensuring this effectiveness.

The third paragraph of the third chapter is named **"The comic nature of phraseological combinations, proverbs"** emphasizes that the possibilities of comics are as wide as the artistic possibilities of the phraseology of the colloquium speech. Gantamir can feel these possibilities and evaluate them in a literary text as a sensitive artist. In "Manim talabam," the character tells a friend who is lusting after a beautiful girl he sees on the street:

*"Mən ölüm, boşla getsin, mən onu tanıyıram, onlardan deyil. Əzizbəyov küçəsindəki diş həkiminin qızıdır. Bundan sənə yağ düşməz, gəl bu yana".*⁵⁹

"let's go, I know her, she is not from them. She is a daughter of the dentist who lives at Azizbekhov's street. She is not suit for you it, come here. "

⁵⁷ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.149

⁵⁸ Yenə orada. s. 182

⁵⁹ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.188

Using the phrase "yag-dushmaz" from the vernacular, the author creates a food association of young people in relation to the girl through the word fat, which is part of this combination.

There are moments in Gantamir's prose when a phraseological combination is developed, and if we replace it with a lexical unit, the text loses its comic.

In the story "Vasiyyat", the character complains about the useless treatment and money laundering of doctors:

*"Həkimlərdə o taqsır var ki, əlinə azarlı keçəndə soyub soğana döndərlər".*⁶⁰

"Doctors have a fault that when they get hurt, they put all his money out off the pocket"

In this sentence, it is a combination of *soyub soğana döndərmək* a language unit, which gives a satirical tone to the criticism of doctors' bribery. If we express the idea here with the verb to take the money, which expresses the same semantics, the tone of criticism completely changes its color and acquires a tragic content.

In Gantamir's work, we come across moments when phraseological combinations that have the power to add a comic tone to the plot within a text that does not have a comic content are also developed.

"Lakin oğlu Tapdığı Hacı Nemətin böyük oğlu məktəbdə bərk döyəndən sonra Aybika də papağını tərs çöyürdü və uşağının başına yağlı xəmir salarkən gözünün yaşını silə-silə:

*-Yaxşı... – demişdi".*⁶¹

"But after the beating her eldest son Haji Nemat's eldest son beat hardly her son Tapdig at school, Aybika also angreed with it, turned her cap and wiped away her tears while putting greasy dough on her child's head:

-"Well ..." he said.

This sentence is given in the story "Aybika khala". This story dramatically narrates to the reader the bitter fate of a woman who was

⁶⁰ Yenə orada. s.225

⁶¹ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s.319

forced to become a slave at the door of a wealthy family by herself and her eight-year-old son. Apparently, there is no comic situation or comic expression in this sentence. The combination "Papağını tərs çöyürdü-tuned her cap" adds a slight comic to the dramatic content of the events. *"Phraseology is the first artistic product of the human mind. Phraseological units are, in the beginning, a work of art."*⁶² This means that phraseologies, like literary texts, have a certain style in their creation. The components of the combination of inverting the hat, gathered around a single meaning, have also created a comic expression of the semantics of bribery in relation to each other.

*"Orada nə edirlər, bilmirəm, ancaq ərim gecə vaxtı gec gəlirdi. Özü də lülüşqulu. Bizi aftabanın ağzından salıb lüləyindən çıxardardı".*⁶³

("I don't know what they do there, but my husband would come late at night. He is lulushgulu (drinks more). He would take us out of the mouth of the aftaba and take us out of the pipe. ")

As far as comedy is concerned, the details of this combination *Aftabanın ağzından salıb lüləyindən çıxartmaq* (the process of getting it out of the mouth and out of the pipe) are ridiculous.

The dissertation also considers the features of proverbs in Gantamir's work to create comedy.

In the story "Intelligent", the writer expresses the realization of the fears of the hero, who is afraid of only one thing - the nationalization of institutions:

*"Qorxan gözə çöp düşər" deyərlər. Bunun da gözünə çöp düşdü".*⁶⁴

(They say, "The one who is afraid gets rubbish in his eyes." There's rubbish in his eyes. ")

The protagonist, who gave false information to the questionnaires about his "Turkish and Russian higher education" on the pretext that his ID cards were missing during the anarchy,

⁶² Hacıyev T.İ. Azərbaycan ədəbi dili tarixi. 2 cildə, I c., Bakı, ADU nəşri, 1976, s.476, s.4

⁶³ Yənə orada. s.166

⁶⁴ Qantəmir Seçilmiş əsərləri. Bakı: Azərnəşr, 1972, 350 s., s. 82

satirically quoted the protagonist's feelings when he heard the order to "“bunun da gözünə çöp düşdü (afraid)” and depicts with paints. In this way, the author insulted his hero, who was busy translating, even though he did not know Turkish.

He expressed the image of an Azerbaijani woman in the early twentieth century on the basis of the proverb "A woman's hair will be long, her mind will be short",⁶⁵ which historically reflects the attitude of women to the national mentality of our people in the story "Surayyanın qaynanası",.

"In the past, he was accused of having long hair and a short mind, and he has recently cut his hair and extended his mind."

The proverb "A woman's hair is long and her mind is short" is funny even in this text. By moving between its components, the author not only showed a change in the life of an Azerbaijani woman, but also deepened the comedy expressed by this proverb.

In Gantamir's work, the comic content is combined with the art of phraseological combinations and proverbs, creating a more artistic and aesthetic form of laughter, and a more vivid image of the story. Also, the inclusion of these compounds in Gantamir's work from the vernacular increased this vitality and simplified the comic artistic expression.

In "**Conclusion**" the main scientific-theoretical provisions of the dissertation are briefly summarized:

1. Gantamir was against the use of Arabic and Persian terms that are incomprehensible to the masses. The writer was concerned about the tendency of the Arabic and Persian languages to be replaced by the Russian languages in the twenties-thirties of XX century he considered another threat to the purification and nationalization of our language.

2. In Gantamir's works, dialectisms are found that are beyond the scope of dialectological research and dictionaries.

3. The prose language of Gantamir shows that in the twenties and thirties of the XX century the process of nationalization and

⁶⁵ Yənə orada. s.329

popularization in the Azerbaijani literary language was more thorough. Arabic and Persian were becoming passive, and Russian was becoming an active source.

4. During this period, as a result of the activity of the national lexicon, a new archaic layer was defined in the literary language. Examining lexical archaisms in Gantamir's prose, we see that words of Arabic and Persian origin, which had the experience of being developed in our literary language, were often replaced by national words.

5. In Gantamir's work, the main material of poetic vocabulary is colloquial vocabulary. However, the strong mobility of the elements of colloquial language did not lead to the language of Gantamir's prose.

6. Since Gantamir's work was created at a time when there is a strong parallel between literary language and live spoken language, the elements of vernacular are strong in its morphological and phonetic system.

7. The language of his prose is based on the syntax of the vernacular. In this syntax, thought has acquired a simple form of expression and agile action. The complex syntactic constructions of the Arabic language are sometimes inactive in Gantamir's work as a remnant of the classical linguistic tradition, and sometimes as an artistic tool.

8. Gantamir found the comic potential of our language in the elements of ordinary people's language, skillfully used phraseological combinations, including proverbs and parables to create a comic effect.

The main theses of the dissertation are reflected in the following scientific articles, materials of national and international conferences:

1. Qantəmir ədəbi və bədii dil haqqında. Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, Bakı, 2010, s. 169-171

2. Qantəmirin nəsr dilində komik müqayisələr. Bakı Mühəndislik Universiteti, Azərbaycanın ümummilli lideri H.Əliyevin

ildönümünə həsr olunmuş gənc tədqiqatçıların I Beynəlxalq elmi konfransı. Bakı, 05-06 May 2017, s. 652-653

3. Qantəmirin nəsr dilinin dialekt leksikası. Filologiya məsələləri. Bakı: Elm və təhsil, 2017, №9, s. 248-256

4. Qantəmirin nəsr əsərlərində frazeoloji birləşmələrin komik təbiəti. Doktorantların və gənc tədqiqatçıların XXI Respublika elmi konfransı, (sosial-humanitar elmlər) Bakı, 24 Oktyabr 2017, s. 94-96

5. Архаизмы в творчестве Кантемира. Науковий вісник Міжнародного гуманітар-ного університету. Сер.: Філологія. 2017, №29, том 2, с. 4-7

6. Qantəmirin nəsr dilində komik troplar. Filologiya məsələləri. Bakı: Elm və təhsil, 2017, №20, s. 140-147

7. Qantəmir yaradıcılığında işlənən fonetik dialektizmlər. Bakı Slavyan Universiteti, Humanitar elmlərin öyrənilməsinin aktual problemləri jurnalı, Bakı: Mütərcim, 2018, №1, s. 16-21

8. Qantəmirin nəsr dilində sözlərin komik potensialı. Bakı Dövlət Universiteti, Kitabşünaslıq və nəşriyyat işi, Bakı, 2018, №1, (19), s. 85-89

9. Qantəmir nəsrinin fonetik və morfoloji üslubi xüsusiyyətləri. Azərbaycan Milli Elmlər Akademiyasının İ.Nəsimi adına Dilçilik İnstitutu, Tədqiqatlar, Bakı, 2018, №1, s. 79-85

10. Qantəmir yaradıcılığında leksik vasitələrin komizm yaratma imkanları. Sumqayıt Dövlət Universiteti, Elmi xəbərlər: XIV cild, 2018, №1, s. 11-14

11. Qantəmirin satirik əsərlərində antroponimlərin üslubi imkanları. Bakı Mühəndislik Universiteti, Ümummilli lider H.Əliyevin anadan olmasının 95-ci ildönümünə həsr olunmuş Gənc tədqiqatçıların II Beynəlxalq elmi konfransı, Bakı, 27 aprel 2018, s. 1009-1011

12. Qantəmirin nəsr əsərlərində dil məsələsi. Azərbaycan Universiteti, Ümummilli lider H.Əliyevin anadan olmasının 95-ci ildönümünə həsr olunmuş Gənc tədqiqatçıların I Respublika Elmi-praktik konfransı, Bakı, 20 aprel 2018, s. 125-126

13. Qantəmir nəsrinin sintaktik-üslubi xüsusiyyətləri. Azərbaycan Milli Elmlər Akademiyasının Nəsimi adına Dilçilik İnstitutunun əsərləri. Bakı: Elm və təhsil, 2018, №1, s.187-194

14. Qafur Əfəndiyevin nəsr dilində qadın nitqində gender bərabərliyi məsələsi. Gender problemi və müasir Azərbaycan elmi-praktik konfransı. Azərbaycan Universiteti, Bakı, 24 noyabr 2018, s. 17-18

15. Qantəmirin nəsr dilinin xəlqiliyi və bəşəriliyi. Sumqayıt Dövlət Universiteti, Mədəniyyətlərarası dialoqda bədii ədəbiyyatın rolu mövzusunda Beynəlxalq elmi konfrans. 04-05 dekabr, 2018, s. 181-183

16. Qantəmirin nəsr dilində vulqarizmlərin üslubi xüsusiyyətləri. Bakı Dövlət Universiteti, İnformasiya cəmiyyətində kitabxanaşünaslıq, bibliografiyaşünaslıq və kitabşünaslıq elminin aktual məsələləri mövzusunda Respublika elmi konfransı, 20 dekabr 2018, s. 134-135

17. Qantəmirin nəsr dilində komik frazeologizmlər. Azərbaycan Milli Elmlər Akademiyası, Gənc Tədqiqatçı elmi-praktiki jurnal: IV cild, 2018, №1, s. 248-252

18. Qantəmirin nəsr dilinin leksik-üslubi xüsusiyyətləri. Azərbaycan Milli Elmlər Akademiyası Nəsimi adına Dilçilik İnstitutu. Terminologiya məsələləri. Bakı: Elm, 2018, s. 187-193.

19. Qantəmirin nəsr dilində işlənmiş dialektizmlərin üslubi əhəmiyyəti. Bakı Mühəndislik Universiteti, Ümummilli lider H.Əliyevin anadan olmasının 95-ci ildönümünə həsr olunmuş Gənc tədqiqatçıların II Beynəlxalq Elmi konfransı, Bakı, 30 aprel 2019, s. 1005-1007

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21. Qantəmirin nəsr dilində sinonimlərin üslubi imkanları. Sumqayıt Dövlət Universiteti Elmi xəbərlər, 2019, cild 15, №3, s.15-18

22. Words belong to the Turkish Turkey in the prose language of Gantemir. Арзамасский филиал НГУ им. Н.И.Лобачевского.

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23. Qantəmirin yaradıcılığında bəzi sözlərin semantikasi. Azərbaycan Dövlət Pedaqoji Universitetinin elmi xəbərləri. Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası. Cild 67, №4, 2019, s. 12-18

24. Qantəmirin nəsr dilində işlədilən ərəb və fars sözlər. "XXI əsrdə elm və təhsil: nəzəriyyə və təcrübə" adlı Beynəlxalq Elmi-praktik konfrans. Qars, Türkiyə. 20-21 fevral, mart 2020, s.130-133

25. Приемы комического и стилистические особенности антонимов в языке прозы Кантемира. V Международная научно-практическая конференция "Актуальные вопросы лингвистики, профессиональной лингводидактики, Психологии и педагогики высшей школы" 19-20 ноября 2020, м. Полтава с. 18-21

26. Qantəmirin yaradıcılığı tənqid işığında. Sumqayıt Dövlət Universiteti və Hacettəpə Universitetinin (Türkiyə) birgə təşkilatçılığı ilə keçirilmiş Birinci Türkoloji Qurultayın 95 illik yubileyinə həsr edilmiş "Türk dillərinin və ədəbiyyatının tədqiqi və tədrisinin aktual problemləri" mövzusunda beynəlxalq elmi konfrans. 20-21 may, 2021, s. 92-94

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