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ABSTRACT

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Doctor of Philosophy

POETIC SYNTAX OF THE AZERBAIJANI BAYATIS

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INTRODUCTION

Research issue rationale and development rate. Recent linguistic research and analysis of contemporary language materials indicate that, as in the field of traditional syntax, the investigation of poetic syntax necessitates a comprehensive exploration of issues such as the sentence and its developmental processes, types, structures, semantic content, and the grammatical relationships among its components. These aspects require further clarification and elaboration from a linguopoetic perspective.

Since the latter half of the XIX century, there has been a significant resurgence of interest in the study of poetic syntax within Russian and European linguistic traditions, leading to the production of substantial scholarly works. These studies illuminate the poetic potential of language and its expressive capabilities. In Russian linguistic poetics, the contributions of scholars such as A.N. Veselovsky¹, G. Vinokur², and Y.M. Lotman³, alongside the work of prominent international figures like R. Jakobson⁴ and S. Todorov⁵, have been particularly influential. As noted by K.V. Narimanoglu, engagement with these works serves both to benefit from their successful insights and accurate observations, and to critically assess any erroneous claims.⁶

A.A. Leontiev observes that, despite the inherent complexity of issues related to linguistic rhetoric and the theory of poetic speech,

¹ Веселовский А.Н. Историческая поэтика /А.Н.Веселовский. -Москва: -1989. -140 с.

² Винокур Г.О. Понятие поэтического языка /Г.О.Винокур. -Москва: -1991. -с.24-38.

³ Лотман М.Ю. Риторика. Изб. статьи в 3-х томах. // Лотман М.Ю. -Талин: -1992, т.1.с. 175.

⁴ Якобсон Р. Лингвистика и поэтика. //Структурализм. «За» и «против», -Москва: -1976. -200 с.

⁵ Тодоров Ц. Поэтика. В кн. Структурализм «за» и «против». -Москва, Прогрес, -1975. - 468 с.

⁶ Nərimanoğlu K.V. Azərbaycan eposunun poetik sintaksisi /K.V.Nərimanoğlu. -Bakı: Oskar, - 2009. -s.26.

scholarly efforts to address these challenges remain active and robust.⁷

In recent years, linguists working on poetic syntax in Russian, Azerbaijani, and other Turkic-speaking contexts such as N.N. Pavlovna⁸, A.A. Lebedev⁹, N.V. Cheremisina¹⁰, X.R. Kurbatov¹¹, and others have conducted extensive research on a range of issues, including the structural composition of lyrical texts, the poetic syntax of individual verses and stanzas, and the selection of syntactic constructions in poetic discourse.

Notably, K.V. Narimanoglu has undertaken a linguopoetic analysis based on linguistic materials drawn from several Azerbaijani epics, culminating in the publication of his notable study, *Poetic Syntax of the Azerbaijani Epic*. In his work, Narimanoglu emphasizes that the features of poetic language are most vividly manifested at the syntactic level. He further argues that, compared to lexis, syntax encompasses a broader spectrum of linguistic innovation including the generation of new meanings, expanded expressive capacities, and semantic development thus making it a more suitable starting point for the study of poetic language. This is particularly true in the case of folklore, which exhibits numerous specific linguistic and stylistic features.¹²

Linguistic research in Azerbaijani folk confirms that folkloric materials have been explored from multiple linguistic perspectives, yielding significant scholarly contributions. Scholars such as T. Hajiyevev, M. Adilov, G. Kazimov, K.V. Narimanoglu, K. Abdullayev, S. Mehdiyeva, and S. Abdullayeva have examined various forms of

⁷Леонтьев А.А. Исследования поэтической речи, В кн.: «Теоретические проблемы советского языкознания» -Москва: Наука, -1968. -с.150

⁸Павловна Н. Н. Синтаксис стихотворной речи как предмет лингвопоэтического исследования: На материале англ. и амер. Поэзии XVIII– XX вв.:/Н. Н. Павловна – Москва: Просвещение, -1997. -156 с.

⁹Лебедев А.А. Поэтический синтаксис диссертация ...кандидата Филологических наук: /Лебедев А. А. -Санкт-Петербург: -2016. -255 с.

¹⁰Черемисина Н.В. Русская интонация, поэзия, проза, разговорная речь Н. Черемисина. -Москва: Русский язык, -1982. -195 с.

¹¹Курбатов, Х.Р. Татарская лингвистическая стилистика и поэтика / Х. Р.Курбатов. -Москва: Наука, -1978. -218 с.

¹²Nərimanoğlu K.V. Azərbaycan eposunun poetik sintaksisi /K.V.Nərimanoğlu. -Bakı: Oskar, - 2009. -s. 36

folk creativity through a linguistic lens, advancing our understanding of the structure and function of language in oral tradition.

While studying the syntax of poetic speech, it is particular importance to involve both written language materials and folklore materials in the study. The study of all language levels in *bayati* texts from a linguopoetic perspective, analyzing the structure, semantics of syntactic constructions at the level of simple and complex sentences, and determining their functions are among the main factors in determining poetic syntax although S. Mehdiyeva¹³, S. Kocharli¹⁴, K. Ahmadova¹⁵, etc. have involved *bayatis* in research from various aspects, the grammatical and syntactic structure of *bayatis* has not been fully studied. In the field of literary criticism, A. Hajili, in his monograph “*Bayatı Poetics*”, comprehensively studied the poetic system of *bayatis* based on the national scientific tradition and succeeded in revealing the poetic potential of Azerbaijani-Turkish artistic thought.¹⁶

In research addressing various syntactic issues particularly in relation to the historical development of subordinate complex sentences characteristic of collective speech examples from *bayati* texts of different periods have been cited, and key aspects of *bayati* syntax have been discussed.¹⁷ This is due to the fact that *bayatis* have preserved a number of distinctive features both within the national language and in the historical syntax of the Azerbaijani language. However, within Azerbaijani linguistics, *bayatis* have not been the subject of focused research from the perspective of poetic syntax yet.

¹³ Mehdiyeva S. H. *Bayatıdan dastana* / S.H.Mehdiyeva. -Bakı: Elm və Təhsil, -2010. -280 s.

¹⁴ Кочарли С. “Лексико-семантический пласт языка баяты / С. Кочарли -Баку: -2014. -142 с

¹⁵ Əhmədova K. Azərbaycan xalq bayatılarının linqvistik tədqiqinin aktual məsələləri. - Bakı, BSU Elmi Əsərlər. Dil və ədəbiyyat seriyası №2. -2011. -s. 60-65.

¹⁶ Hacılı A. *Bayatı Poetikası*. /A.Hacılı. – Bakı: Elm, -2000. -164 s.

¹⁷ Cəfərov N.Q. Cümlənin struktur-semantik təkamülü //Azərbaycan dilinin tarixi qrammatikası. H. Mirzəzadə. -Bakı: Azərbaycan Universiteti Nəşriyyatı, -1990. -s.315-342; Cəlilov F.A.Mürəkkəb cümlə sintaksisi / F.A.Cəlilov. -Bakı: Maarif, -1983, -117 s.; Dəmirçizadə, Ə. Azərbaycan dilinin üslubiyyatı / Ə.Dəmirçizadə. -Bakı: Azərtədrisnəşr, -1962. -272 s.; Dəmirçizadə, Ə. Kitabı-Dədə Qorqud dastanlarının dili / Ə.Dəmirçizadə. – Bakı: -1959. -162 s.; Musaoğlu, M. Türkoloji dilçilik /M.Musaoğlu. -Bakı: -2003. -234 s.

Therefore, the linguistic investigation of *bayatis* is regarded as one of the most pressing issues in contemporary linguistics. All of this underscores the relevance of the topic.

The object and subject of research. The object of the dissertation is simple and complex constructions of a separate lexical and grammatical composition, with a wide and pragmatic richness in the poetic syntax of Azerbaijani bayatis, which arose in different historical periods. The subject is figurative expression forms characterizing the structure of the poetic syntax of Azerbaijani bayatis.

The purpose and objectives of the study. The primary goal of the research is to determine, on the basis of factual language materials, the composition and semantics of various types of syntactic constructions, the main essence of a number of syntactic figures in the formation of the syntactic structure of bayati texts, individual elements of poetic syntax characterizing the language of Azerbaijani folk bayatis. In order to achieve this goal, the following tasks are the main task:

- to define the essence of the concept of the term “poetic syntax”;
- to investigate and identify the characteristic features of poetic syntax based on the materials of Azerbaijani bayatis;
- to clarify the role of the integrated study of the phonological, lexical, morphological and syntactic levels of the language in determining the aesthetic value of bayat syntax;
- to examine the development of lexical units within sentence structures in Azerbaijani *bayatis* and their significance in delineating the boundaries of poetic syntax;
- to clarify the level of development of a number of artistic depictions and means of expression, syntactic figures (lexical-syntactic means) in the formation of the syntactic structure of individual elements of poetic syntax and bayat texts that characterize the language of bayatis, and to investigate poetic syntax;
- to identify the main components that the poetic syntax of bayatis has retained within the framework of its syntactic structure throughout the entire study in different periods of history;

–to analyze the structure and semantics of the syntactic constructions used in Bayati texts at the simple and complex sentence level, and to determine their functions.

Research methods. The research methodology was determined by the objectives and tasks set forth, as well as by the specific nature of the research subject. The study primarily employed comparative-historical, comparative-contrastive, and descriptive methods, all of which reflect established approaches within traditional linguistic inquiry.

Basic theses for defence.

–The study of poetic syntax in the Azerbaijani language and the systematization of this concept are important factors for understanding the main essence of poetic syntax and studying the history of its development;

–In the formation of the poetic syntax of Azerbaijani bayatis, all units of the language mutually create richness of meaning and diversity of content;

–Lexical and syntactic means (means of artistic description and expression, syntactic figures) in bayat texts have a special poetic load in the formation of poetic syntax;

–In the poetic syntax of Azerbaijani bayatis, the moment of development of word combinations, the interconnection of words, the alternation of their sides, inversion, etc. phenomena increase the expressiveness of poetic speech along with the content richness in the context;

–In the poetic syntax of Azerbaijani bayatis, the nuances of meaning and balance of expression of word combinations in the context indicate the wide artistic possibilities of the natural folk language in small texts;

–In Azerbaijani bayatis, simple and complex sentences, which are structurally and semantically different, are the main elements of poetic syntax;

–In the syntax of bayati, the components that make up complex constructions differ in number.

The scientific novelty of the research. The scientific novelty of the research is primarily defined by the originality of its subject matter. For the first time, this dissertation presents a multifaceted and systematic analysis of poetic syntax based on the Azerbaijani

bayatis, undertaken in close connection with various linguistic and stylistic processes observed in the Azerbaijani literary language across different historical periods including the ancient, medieval, and modern eras.

The study explores the historical development and poetic structure of *bayatis*, recognized as exemplary forms of poetic discourse, and examines the role of metaphors, artistic imagery, and expressive devices within sentence structures. It further investigates the linguistic features of poetic syntax and clarifies the extent to which a range of artistic representations and syntactic figures contribute to the formation of the syntactic structure of *bayati* texts and the defining elements of their poetic syntax.

Through a comprehensive and systematic analysis, the research identifies the distinctive features of *bayati* poetic syntax by examining the use of word combinations, syntagmatic interdependence, shifts in syntactic roles, inversion, and various phenomena observed in both simple and complex sentence constructions. Special attention is given to how structurally non-standard or non-normative sentence forms are purposefully employed for aesthetic effect, supported by rich linguistic evidence.

The theoretical and practical essence of the research. The research work can be a theoretical source for the complete and comprehensive study and study of poetic syntax, which is a new layer of the syntactic system of the language, from a structural and functional aspect.

The practical significance of the dissertation is that a methodological analysis of the syntax of the verse, the structure of sentences within the verse and their figurative perception in the poetic text is given. The dissertation can be of practical importance in the study of the poetic syntax of the Azerbaijani oral literary language, the history of the Azerbaijani oral literary language, the language of oral poetry, etc. linguistic issues, in the teaching process of higher education institutions, in writing textbooks and research papers on poetic syntax, and in the study of the poetic language of works of art. The *bayatis* examples analyzed in the dissertation from a linguopoetic point of view will be an auxiliary tool in the study of poetic syntax in the Azerbaijani language.

Approbation and implementation. Scientific articles reflecting the main provisions and main results of the dissertation work were published in the journals recommended by the High Attestation Commission (2 abroad, 6 in Azerbaijan). Reports were made on the topic at six international and republican scientific conferences.

The name of the organization conducting the research work. The dissertation was completed at the Department of Modern Azerbaijani Language of Baku Slavic University.

The total volume of the dissertation with the volume of structural parts of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature.

The introduction is 5 pages (9962 marks), Chapter I is 52 pages (840828 marks), Chapter II is 28 pages (43056 marks), Chapter III is 58 pages (89289 marks), a conclusion is 3 pages (4602 marks), 199 sources compiled in two languages (Azerbaijani, Russian), and a 13-page list of used literature, making the total volume of the work 162 pages, 230992 marks.

DISSERTATION CONTENT

The **Introduction** of the dissertation substantiates the relevance and current state of development of the research topic, defines the object and subject of the study, outlines its aims and objectives, specifies the methodological approaches employed, and presents the core theses submitted for defense. It also articulates the scientific novelty, as well as the theoretical and practical significance of the study, provides justification for the research and its potential applications, and indicates the institution where the dissertation was conducted. Additionally, it offers a detailed overview of the structural components of the dissertation, both individually and as a whole.

The first chapter of the dissertation was named “**The poetic structure of lexical units within a sentence in Azerbaijani Bayatis,**” comprises seven paragraphs. The first paragraph, “**Poetic syntax as an object of linguistic research**”, explores the theoretical foundations of poetic syntax. In general, linguistic theory, syntax examines word combinations, sentence structures, and the sequential

arrangement of sentence elements. In contrast, the syntax of poetic discourse focuses on the construction of sentences in verse, the organization of clauses, and the specific ordering of sentence constituents within poetic contexts. The concept of *poetics* has been explored since antiquity, referring both to the linguistic and structural aspects of literary texts regardless of whether they are written in prose or verse and to a distinct scholarly discipline concerned with literary studies. Poetic syntax, in particular, investigates the application of conventional syntactic rules in ways that generate artistic and aesthetic effects in poetic language.

In Azerbaijani linguistics, scholars such as T. Hajiyeu, M. Adilov, G. Kazimov, K.V. Narimanoglu, K. Abdullayev, S. Mehdiyeva, S. Abdullayeva, S. Kocharli, and K. Ahmadova, among others, have conducted significant research into both the epic and lyrical genres of folklore. A. Akhundov insightfully observes that while certain transformations may occur over time in the genres of folk poetry particularly within the lexical layer of the language the core techniques of poetic construction, including recurring formulas, stylistic patterns, systems of poetic devices, poetic meter, rhythm, rhyme schemes, harmony, intonation, and the word as a central unit of artistic imagery and expression, as well as the preservation of orthoepic norms, have remained largely intact. The fundamental structure and linguistic composition characteristic of the folklore style have been largely preserved throughout time.¹⁸ As K.V. Narimanoglu aptly notes, the study of poetic syntax is especially pertinent when analyzing poetic language most notably, the language of folklore which displays a range of unique structural and stylistic features.¹⁹

K. Abdullayev investigated the poetic syntax of the Azerbaijani language at the level of syntactic structures. S. Mehdiyeva described and analyzed the language of the initial folklore samples before the written literary period, including bayatis. In the conducted studies, both epic and lyrical genres of Azerbaijani folklore were analyzed from various directions from a linguistic point of view.

The second paragraph of the first chapter is named **“The history of development and poetic structure of bayatis”**. Bayatis are one of

¹⁸ Mehdiyeva S.H. Bayatıdan dastana. -Bakı: Elm və təhsil, -2010. -s.4

¹⁹ Nərimanoğlu K.V. Azərbaycan eposunun poetik sintaksisi. -Bakı: Oskar, -2009. -s.36

the unique means of expression of national artistic thought, poetic thought. Aristotle, in his work “Poetics”, specifically emphasizes the role of rhythm, words and harmony in artistic creativity and shows that since imitation, like harmony, is inherent in human nature, those who have had this natural ability since ancient times have gradually developed it and created genuine poetry.²⁰

The formation of the poetic structure of bayatis is based on the arrangement of sounds in a certain sequence, rhythm, division of syllables within a verse, the structure of rhymes, repetition of words, etc. It manifests itself through means. I.V. Stebleva specifically notes that all these phenomena in the language system are characteristic of the language of ancient Turkic poems and have a historical character.²¹ The author shows that the coincidence of similar verb forms at the end of poetic lines in both “Kutadgu bilig” and “Divanu lugat-it-turk” is also found in previous texts.

The same situation is observed in the example of a 7-8-7-7-meter bayati transcribed by H. Toghaty in the 17th century:

Tapma dən, itirmə dən,

*De hər mürğə yetirmə dən*²²

As can be seen from the example, suffixes create rhyme. Also, since bayati is rooted in oral speech, alliteration of consonants (r) is manifested in verb bases and (t) in verb roots.

When discussing the technical structure of the bayati genre, we are mainly talking about a folk poem form consisting of at least four lines, each line of seven syllables, the first two and last lines of which rhyme, and the third line is free.

One of the means that creates a poetic atmosphere in bayati is the pun rhymes in the lines. Unlike other bayatis, finding words that are the same in meaning but different in form in pun bayatis, polishing them and using them as rhymes is an indicator of folk artistic thinking.

The third paragraph of the first chapter is named **“The role of metaphors in the poetic structure of sentences in bayatis”**. Figurative expressions in bayatis open wide horizons of the national

²⁰ Aristotel. Poetika. -Bakı: Şərq-Qərb. -2006. -s.27.

²¹ Стеблева И.В. Развитие тюркских поэтических форм в XI веке. Издательство «Наука». Главная редакция восточной литературы. -Москва: -1971. -с.300.

²² Bayatılar. Tərtib edən: Məmmədova A. -Bakı: Elm, -1977. -s.14

imagination before our eyes. Poetic thought is also formed first of all as a result of observation of natural phenomena. It is on the basis of such poetic experience that the language of bayatis is rich in metaphors, which are means of expression of figurative thinking. In the poetic structure, the main indicators of poeticism are the types of metaphors and the moments of their use in the language of bayatis, the meaning structure of words in the sentence.

Stylistic metaphors are expressions created by the individual creativity of masters of artistic words. They do not retain their meaning within the text. The poetic function of the word is also most often manifested in means of artistic description and expression.

In this paragraph, **“The main characteristics of artistic attributes in bayatis”** are defined. Epithet, in the broad sense of the word, is also one of the main indicators of artistic style. Here, any word transfers its characteristic to the word it designates:

*Gəl gedək daş bulağa,
Suyu sərxoş bulağa.*²³

The epithet in the compound *sərxoş bulaq* (drunken spring) in the example has a metaphorical character. K.V. Narimanoglu shows that *there are permanent epithets consisting of several attributes, each attribute indicating a separate feature of the subject.*²⁴ Epithets with various elements are found in bayatis. For example,

*Suya gedən sarı qız, Sarı köynək sarı qız.*²⁵

In both verses of bayat is, a three-word, attribute-order epithet was used. Various similes are found in the bayati according to the nature of comparison, the form of meaning and structure. Perfect similes are created by the help of postpones *kimi* and *tək*. For example,

*Zülfün suda mar kimi,
Oynar su damar kimi,
Sızıldatdın aşiqi,
Yağa su damar kimi.*²⁶

²³ Bayatılar. Tərtib edən: Məmmədova A. -Bakı: Elm, -1977. -s.307

²⁴ Narimanoglu K.V. The poetic syntax of the Azerbaijani epic. Baku, Oskar, 2009. -p.115.

²⁵ Bayatılar. Tərtib edən: Məmmədova A. -Bakı: Elm, -1977. -s.161

²⁶ Bayatılar. Tərtib edən: Vəliyev V. -Bakı: -1985. -s.100

The metaphorical means in bayati is one of the main features of poetic speech.

“Metaphorical means of expression in bayati” reveals the functional possibilities of the word, all the poetic shades of the folk language. Words and expressions used in a figurative sense increase the poetic load of the language of bayati, give it imagery. From this point of view, metaphors are considered the most important linguistic phenomenon in literary texts. M. Adilov named metaphor *the use of a word, expression, object or event in a figurative sense due to its similarity in any way*.²⁷

Bayatis is rich in metaphors expressed by the names of natural phenomena. The creation of metaphors is associated with the unity of the poetic landscape of nature with the broad artistic imagination of people.

*Burda bir qərib ölmüş,
Göy kişnər, bulud ağlar.*²⁸

As it can be seen, two metaphorical sentences, two different signs are given in simple constructions in one verse. In the bayati, although the expressions “*göy kişnər, bulud ağlar*” (the sky screams, the cloud cries) in the bayati are absurd in meaning, the bitterness and sorrow left behind by the death of the stranger - the brave man - become metaphorical in this way. The symbol of man was transferred to the cloud, and the symbol of the horse was transferred to the thunder. Metaphor is also a word or a combination of words used to transfer the sign of this or that event or object to another object or event without mentioning its name.

Metonymic metaphors in Azerbaijani bayatis attract attention due to their sphere of use. I.V. Arnold writes: “*The central category of linguistic poetics is the category of linguistic and poetic transformation based on the concept of displacement or transfer, when the direct meaning of a linguistic unit is, as it were, overshadowed by a new, poetic meaning*”.²⁹ Metonymy is a metaphorical transfer of a

²⁷ Adilov M. Seçilmiş əsərləri. IX cild. -Bakı: Elm və təhsil, -2020. -s.319

²⁸ Bayatılar. Tərtib edən: Vəliyev V. -Bakı: -1985. -s.33

²⁹ Арнольд И.В. Проблемы диалогизма интертекстуальности и герменевтики (в интерпретации художественного текста): / И.В. Арнольд.-Лекции к спецкурсу-СПб., -1995. -24

name to another object or event based on a temporal and spatial relationship. For example:

*O tay bu taya baxar, Arasından çay axar*³⁰

The bayati has three metaphors. “*O tay*” (that side) refers to Southern Azerbaijan, “*bu tay*” (this side) refers to Northern Azerbaijan, and “*arasından çay axar*” (a river flows between them) is used instead of the expressions of separation - the division of one nation into two.

In the fourth paragraph of the first chapter, “**Poetic shades of syntactic figures in Bayati**” is investigated based on folklore examples. Anaphora and epiphora, which are the most commonly used syntactic figures in the context of Bayati, give special expressiveness to poetic speech. Anaphora is the repetition of the first words, expressions in verses or sentences, while epiphora is the opposite of anaphora, that is, the repetition of the last words of verses and sentences:

Dərya, səndən kim keçdi?

*Kim qər q oldu, kim keçdi?*³¹

Both types of repetition - anaphora (*kim* - who) and epiphora (*keçdi* - passed) were used in the given stales.

Bayatis are almost always built on the basis of parallelism. In poetic speech, rhetorical questions are used to create strong expression and achieve greater expressiveness.

In the fifth paragraph of the first chapter, “**Humorous and satiric expression in Bayati**” were investigated. The colorfulness of the vernacular reveals the possibilities and means of comedy in stale stories. It is possible to give a comic effect to the text by dressing the language tools in a comical dress and creating unity with the appropriate intonation. G. Kazimov writes that comedy is born from human nature, filtered into the creativity of masters from the folklore of the people, and was polished by them and returned to the people.³²

Irony and mockery are also reflected in the expression of humorous and satirical ideas in bayatis. For example, *Ağ alma*

³⁰ Arvad ağısı. Tərtib edəni: Abbaszadə Mirzə Abbas. -Bakı: Səda, -2004. -s.19.

³¹ Bayatılar. Tərtib edəni: Məmmədova A. -Bakı: Elm, -1977. -s.104.

³² Kazimov Q. Komik bədii vasitələr / Q.Ş.Kazimov.-Bakı: Yazıçı, -1983. -s.7

*bürüşübdü, Altmış ilin qarısı Öz dibinə düşübdü.İndi başa düşübdü.*³³

In the first part of the bayati, *bürüşük alma* (a crumpled apple falling under a tree) is used as an object of comparison. A strong satirical spirit is felt in the general content of the text, with the use of the phrase *altmış yaşlı qarı* (sixty-year-old woman) in the form of *altmış ilin qarısı* (woman of sixty years) in the second part, which is structured in the form of a simple sentence. The *mockery, slander, rebuke, curse, applause, mockery*, etc. given in bayatis in simple and complex sentence constructions are the result of linguocreative thinking.

In the sixth paragraph of the first chapter, “**Archaic words in the poetic structure of bayatis**” were analyzed.

Bayatis activate language materials that have been used for several centuries. Words and phrases that are being forgotten are used in different shades of meaning. For example,

*Sayrıyam, sağalmanam, Heç bilmən, nəmdir mənim.*³⁴

Sayrı – used in the sense of *sick* and still remains an archaic word.

Ayaq – in the sense of a cup, a bowl:

*İçdik dərd ayağından, Dostam dərdə yaxından*³⁵

Ün - (voice) noun, *varmaq* (to go) verb were used as archaic words in “Kitabi-Dede Gorgud” and other medieval literary language. The archaic words included in the main lexical composition of the bayati prove that the history of bayatis is ancient.

*Bu tərlən o quş deyil, Ünləsən ətə gələ.*³⁶

The seventh paragraph of the first chapter is named “**Meaning groups of words in the context of bayati**”.

In the bayati, the polysemantic tendency of words within the text, the arrangement of parts and sounds gives new stylistic shades to the poetic syntax of the vernacular language. Taking this into consideration, the groups of words used in bayatis were grouped into homonyms, synonyms and antonyms and analyzed. Homonyms are

³³ Bayatılar. Tərtib edən: Vəliyev V. -Bakı: Elm, -1985. -s.81

³⁴ Bayatılar. Tərtib edən: Məmmədova A. -Bakı: Elm, -1977. -s.15

³⁵ Yenə orda, -s.26

³⁶ Bəhlul B. Sarı Aşığın bayatıları. –Bakı: Səda,–2006.-s.10

divided into lexical, lexical-grammatical, grammatical, phonetic homonyms, and their main features are determined.

Words that make up synonymous rows in bayatis can be borrowed or national. For example,

*Xoş gördük, ay qonaqlar,
Mehmansız, ay qonaqlar.*³⁷

In the bayati of the XVI century (Khatai), “mehman” (guest) is used as synonyms of Arabic and “qonaq” (guest) of Turkish origin.

Since the following synonymous pairs are most often used in the vernacular, they are also often found in bayati texts: *mal – mülk* (property); *qərib – qürbət* (abroad), *ah-vay* (oh); *taqət – hey* (strange); *səbr – dözümlü* (patience); *el-aləm – oba* (people); *yurd – yuva* (home); *çən – çiskin – duman* (fog); *dərd – kədər – qəm* (sadness); *təbib – loğman-həkim* (doctor); *kömək-arxa* (help); *matəm – yas* (mourning); *bahar – yaz* (spring); *qəmzə – naz – işvə* (flirt); *od tutmaq-yanmaq* (to burn); *doğra-yar* (chop); *nəva – səs* (voice); *ləl – mərcan – inci – dür-gövhər* (pearl), etc.

Antonyms are words that allow us to distinguish one object and event from another, to reveal a characteristic and quality of each, and to contrast elements in thinking. In bayatis where poetic elements are strong, the opposite words within the verse and text play an important role in determining the meaning of the sentences and the expressiveness of the idea:

*İgid qürbətdə ölsə,
Qohum gülər, yad ağlar.*³⁸

In order to create a contrast in the mentioned bayati, two words with opposite meanings, such as *gülmək* (laughing) and *ağlamaq* (crying), are used that indicate two different signs. Antonyms play an important role in creating an antithesis. Since antithesis is related to the text and the event, it increases the artistic impact of the idea expressed in its stale context and creates a strong expression.

The second chapter is named **“Poetic structure of phrases in Azerbaijani bayatis”**. In the first paragraph of the second chapter, **“Poetic structure of nominal compounds in Azerbaijani bayatis”** was investigated. The role of phrases in the formation of bayatis as a poetic text is great. Nominal compounds are used in different poetic

³⁷ Bayatılar. Tərtib edən: Məmmədova A. -Bakı: Elm, -1977. -s.43.

³⁸ Bayatılar. Tərtib edən: Vəliyev V. -Bakı: Elm nəşriyyatı, -1985. -s.53

meanings in Azerbaijani bayatis. G.Kazimov writes: “*The main part of nominal compounds is expressed by a noun or other parts of speech that become substantive. No matter what part of speech the first part of noun phrases is expressed by, the leading part is the second part*”.³⁹

It is known that, as in the written literary language, in the language of bayatis, the main part of most noun compounds is composed of nouns or nominalized constituents. The sides of related noun phrases naturally approximate each other, without morphological marking. During this time, the party that becomes dependent on the main party cannot undergo any changes. For example:

*Görünən kölgəli dağlar,
Elli, ölkəli dağlar*⁴⁰

In the given bayati, approach related combinations - whether the main part - the deliberate repetition of the word *dağlar* (*mountains*), or the dependent parts - *kölgəli, elli, ölkəli* (*with shade, people, country*), belonging to the same part of speech and approaching to the *dağ* (*mountain*) reveal the dynamism of the poetic structure of the lyric text and create a poetic image of the mountain.

The poetic possibilities of nominal compounds related to coordinating are wider. The first part of the coordinating compounds is in the nominative case with possessive suffixed nouns, and the second part is with adjectives, nouns, verbs with adjectives.

*Bu gün mən bir qız gördüm, Gözü şux, qaşı qara.*⁴¹

The ways of realizing the coordination relationship in attributively related compounds in poetic speech are distinguished by their nuances.

*Yemiş bülbül bağrını, Çıxmış ağzı qanlı gül.*⁴²

Here, the main part is the combination *ağzı qanlı* (*bloody mouth*) which expressed by the suffix *-lı*, is an attributive

³⁹Kazimov Q. Müasir Azərbaycan dili. Sintaksis / Q.Kazimov. -Bakı: Azpoliqraf LTD, - 2004. - s.90 .

⁴⁰Bayatılar və Manilər. Toplayanlar: Abdulla Ş., Əfəndizadə Ş., Axundzadə M.M. -Bakı: Səda. -2005. -s.19

⁴¹Azərbaycan bayatıları. Tərtib edənlər: Abdullayev B, Məmmədov E, Babazadə Q. - Bakı: Elm, -1984. -s.85

⁴²Bayatılar. Tərtib edən: Vəliyev V. -Bakı: -1985. -23 s.

coordination combination, and such a combination is often used in bayatis.

When revealing the poetic possibilities of a nominal combination in the Azerbaijani language, the combinations formed by controlling relations are distinguished by their specificity. G.Kazimov writes: *"It states that the two types of combinations in the relationship of mutual subordination - approach - coordination and coordination - management are related associations, which are sufficiently elaborated in the language of epics and later sources, and show themselves as a model of association formed in more ancient times."* In this type of combinations, the first party defines the second party.⁴³

The second sub-section of the second chapter is named **"Poetic possibilities of verbal compounds in bayati syntax."** In bayatis there are ample opportunities for practicing verbal compounds. Characterizing the features of these compounds, Y.Seyidov writes: *"Words belonging to different parts of speech are involved in the formation of verbal compounds, but in all compounds, subordinate words consist of verbs."*⁴⁴

In the verb combinations used in the Bayati, it seems that there are various relationships between concepts related to action. These relationships are manifested in the relationships of any process with its object, subject, time, place, manner, cause, etc. These are mainly formed by means of the verb adjective suffixes with the possessive suffixes - an, - ən; - dıq⁴:

*Burda bir ərən yatır,
Dünyanı görən yatır
Səni Tanrıdan alıb,
Ellərə verən yatır*⁴⁵.

Likewise, verb-adjective compounds formed with the suffixes "-digim", "- digim" form a compound by gathering words around them and are used as a compound member of a sentence. For example,

Çigin - çiginə çatdığım yar,

⁴³Kazimov Q. Azərbaycan dilinin tarixi sintaksisi / Q.Kazimov. -Bakı: Elm. -2019. - 50 s.

⁴⁴ Seyidov Y. Azərbaycan dilində söz birləşmələri. / Y.Seyidov. – Bakı: Bakı Universiteti nəşriyyatı, -1992. -s.220.

⁴⁵Nağıqızı, M. Yanından keçmə dağların / M.Nağıqızı.-Bakı: ADPU,-2021.- s.186.

*Çigninə çuxa saldığım yar*⁴⁶.

Verbal conjugations are used more frequently in the Bayati context. Verbal conjugations in the Bayati language are formed by verb conjugations with the suffixes -a, - ə, -andə, - ɔndə, -ib, - ib, -ınca, -ince, -unca, -ünce, -dıgca, -dikce, -duqca, -dükce, -alı, -ali, -caq, -caq.

In the third paragraph of the second chapter, “**The lexical-semantic features of word combinations in bayatis**” were investigated.

According to their lexical-semantic characteristics, the phrases used in the bayati language are divided into two parts - free phrases and stable phrases. Free phrase does not appear in the language ready-made, but in a certain speech within a certain time. For example,

*Çıxdım Kəpəz dağına,
Baxdım cənnət bağına.*⁴⁷

Stable phrases, unlike free phrases, come ready-made to the language. In this regard, bayatis, which are examples of oral speech, are rich in stable phrases:

*Yar getdi qara düşdü,
Qəlbimə yara düşdü.*⁴⁸

The points of development of stable phrases and phraseological phrases as its second part in bayati syntax reveal other poetic possibilities that shape the national thought along with the conciseness and expressiveness of the vernacular language.

The third chapter is named “**Sentence types and their poetic syntax in Azerbaijani bayatis**”. In this chapter, the poetic possibilities of simple and complex sentences in bayatis are defined. According to purpose and intonation, all types of simple sentences are reflected in bayatis. Declarative sentences reflect the artistic picture of both nature and thought in poetic speech. However, to enhance the impact of the idea expressed in the lyrical texts of both clauses of the literary language, the word order is often violated. The

⁴⁶Bayatılar və Manilər. Toplayanlar: Abdulla Ş., Əfəndizadə Ş., Axundzadə M.M. -Bakı: Səda. -2005. -s.32

⁴⁷Bayatılar. Tərtib edən: Vəliyev V. -Bakı: -1985. -179 s.

⁴⁸Bayatılar. Toplayanı: Qasımov H. -Bakı: Azərbaycan Dövlət Nəşriyyatı. -1960. -s.77

emotionality of literary texts is increased by using the predicate at the beginning of the sentence. For example,

*Çıxdım hündür divara,
Baxdım bir gözəl yara.*⁴⁹

In these sentences the word order is broken. Since in oral speech the informative function sometimes fades into the background, the most frequently used types of sentences are questions, commands and exclamations. Interrogative intonation has its own melodic tone in interrogative sentences formed both without grammatical means and with different grammatical means. *For example,*

*Ceyran, çölə gedirsən?
Ördək, gölə gedirsən?*⁵⁰

Such question sentences are very similar in structure to declarative sentences. Declarative sentences can be transformed into a question sentence by pronouncing the last syllable of the predicate a little longer, even without making changes. Sometimes in a question sentence, several means are used to increase the concept of a question - a modal word with a question intonation, a question particle and a question pronoun. These means not only make the question even more insistent, but also express amazement, surprise and create a bond between the parts of the bayati.

The role of intonation, the imperative form of the verb, and imperative adverbs are important in the formation of imperative sentences. When predicate is used in the second person singular with the particle *-sana (-sənə)*, the insistence is stronger:

*Mən aşığı oxusana,
Dərs alıb oxusana.*⁵¹

In both sentences, the imperative verb *-sana* was added to the words in the imperative form of the verb and gave them imperative meanings.

Bayati is the poetic voice of emotions. The variety in this voice is reflected in the language with the help of intonation and exclamations:

*Haray, ellilər, haray! Şana tellilər, haray!*⁵²

⁴⁹Yenə orada, -s.20

⁵⁰Yenə orada, -s.177

⁵¹ Bayatılar. Toplayanı: Qasımov H. -Bakı: Azərbaycan Dövlət Nəşriyyatı. -1960. -s.200

As it can be seen, the use of repeated exclamations in the stanza together with the artistic appeals, the alternation within the stanza reflects the situation of a person in need of help who is facing danger.

In bayatıs, **simple sentences with one component** have a poetic structure in terms of their order and sequence. **Impersonal sentences**, in which the subject of thought is imagined together with the subject, have a noun and verb:

*Payızın əzəlidir,
Bağcanın xəzəlidir*⁵³.

Impersonal sentences with various meanings are widely used in bayatıs.

An indefinite personal sentence is often used in the first, second and fourth lines of bayatıs. This type of sentence can be used both as a separate simple sentence and as part of a complex sentence:

In bayatıs, **general personal sentences** are more often found in the third and fourth lines. However, bayatıs with all the sentences in the same type are found:

*Sərraf kimi sözü seç, Pisə məhəl qoyma heç. Sayana hörmət elə,
Saymayanı sayma, keç*⁵⁴.

The mentioned bayatı generally consists of general person sentences.

Nominative sentences are sentences that are more characteristic of bayatıs:

*Balamın əl yaylığı, Ortası zər yaylığı*⁵⁵.

This type of sentences is used more in the first part of the bayatıs.

The second paragraph of the third chapter is named “**Poetic syntax of coordinated complex sentences in bayatıs**”. The relationship and connection of the components of the complex

⁵²Azərbaycan bayatıları. Tərtib edənlər: Abdullayev B., Babazadə Q. -Bakı: XXI- Yeni Nəşrlər Evi. -2004. -s.51.

⁵³Azərbaycan bayatıları. Tərtib edənlər: Abdullayev B., Babazadə Q., Məmmədli E.-Bakı: Elm, -1984. -s.150.

⁵⁴ Bayatılar. Toplayanı: Qasimov H. -Bakı: Azərbaycan Dövlət Nəşriyyatı. -1960. -s.237

⁵⁵Azərbaycan bayatıları. Tərtib edənlər: Abdullayev B., Babazadə Q. -Bakı: XXI- Yeni Nəşrlər Evi. -2005. -s.206.

sentence to each other is the basis for the formation of bayatıs as texts in terms of meaning and structure. One of the important features of independent complex sentences is the use of determinats. The use of common words and word combinations that connect sentences of the same rights and belong to all of their members as a means of ensuring the coherent expression of thought plays a special role in the creation of the text and creates fluidity and rhythm in the language. Determinats belong to the completeness and adverbs, which are secondary members.

As in the written language, it is seen that semantic features are used between the components of the independent complex sentence in bayatıs.

In Bayati, the linking of the subordinate clauses is constructed by listing events simultaneously and sequentially. In such sentences, the news is mainly expressed by the verb news.

*Aşıq çalır, dil oxur. Baxçada bülbül oxur.*⁵⁶

During the enumeration, the verbal predicate of the first component *çalır* (*plays*) of the compound sentence, completely adapts the verbal predicate of other components *oxuyur* (*sings*), preserves both the general harmony of the bayati and reveals the expression in the language.

In the language of bayatıs, as a means of connecting the components of complex sentences, the connecting conjunctions *və, həm, həm də, nə, nə də, da, də* are used.

In consecutive time-related subordinate clauses, events are listed in sequence. In clarifying subordinate clauses, one of the constituent parts expresses a generality, and the other clarifies it. In clarifying subordinate clauses, the clarifying constituent part belongs to one member of the constituent part expressing a generality and clarifies the meaning of that member. Contrast arises from the idea expressed in the last of the constituent parts of a related subordinate clause, which is contrasted with the idea in the preceding constituent part. For example,

⁵⁶Bayatılar.Toplayanı: Qasımov H. -Bakı: Azərbaycan Dövlət Nəşriyyatı. -1960. -s.74

*Mən ağlaram, yad gülər. Ölümlü günüüm budur*⁵⁷.

The first line, which is built in the model of a one-line, one-comparison independent complex sentence, confronts the comparative points, and the last line serves to complete the idea of the general text.

Independent complex sentences, in which actions or events can be alternated between the constituent parts or distributed among different people, are more functional in colloquial language. In bayatı, the connectors *ya, ya da, yaxud, yaxud da, və yaxud da ki, gah, gah da, gah da ki, və gah da, və gah da ki* create the meaning of distributing them among the constituent parts. For example,

*İgid oğul dar gündə, Ya atda, ya yer altda*⁵⁸.

In such verses, the ideas, actions, and events expressed in the constituent parts alternate one after another.

Both in bayatı and in written texts, cause-and-effect dependent complex sentences are widely used. The cause always comes before the result.

Sometimes one of the constituent parts of the sentence is homogeneous or parallel:

*Sənsiz bir ah çəkəram, Dağ inildər, daş mələr*⁵⁹.

As it can be seen, the parallelism is in the last line of the bayatı.

The fact that the conclusion part of the bayatı consists of two parallel metaphorical sentences creates a melodic rhythm.

In the third paragraph of the third chapter, “**Poetic syntax of subordinate complex sentences in bayatı**” is studied.

Various means are used to connect the components of subordinate complex sentences used in bayatı with each other. Accordingly, subordinate complex sentences are divided into two parts: with and without conjunctions.

Intonation has a special role in connecting the components of a subordinate complex sentence with each other. In such constructions, predicativity is formed by word order and intonation:

⁵⁷ Həkimov M.İ. Xalqımızın deyimləri və duyumları. -Bakı: -1986. - s.33.

⁵⁸ Azərbaycan bayatıları.Tərtib edənlər: Abdullayev B.,Babazadə Q. -Bakı: 2004.-s.20

⁵⁹Toplayanı: Qasımov H. -Bakı: Azərbaycan Dövlət Nəşriyyatı. -1960. -s.186

*Bir nazlı yar görmüşəm, Buxaq büllur, göz ala*⁶⁰

In the given subordinate complex sentence without a conjunction, the main clause pole is expressed by one simple extended sentence, and the subordinate clause pole is expressed by two parallel nominative sentences without a predicative indicator.

The following types of subordinate complex sentences are used in Azerbaijani bayatis:

1. The subordinate clause in the main clause explains and clarifies the main clause, which is expressed by a demonstrative pronoun or imagined in the form of a predicate word. Two types of subordinate clauses in the main clause are widely used in bayatis. For example,

*Sərin çeşmə, göy yaylaq, O da marala qaldı*⁶¹;

In the given example, **the subordinate close sentence is open-ended.**

2. Both types of news subordinate clauses sentence s are used in bayatis. In the first type of news subordinate clauses sentence, the subordinate clauses sentence is used before the main sentence, and a connecting word is included in it. In the subordinate clauses sentence, connecting words such as *kim, hər kim, hər kəs, nə, hər nə, necə, necə, nə cür* are used. In the subordinate clauses sentence, there is either a suffixed - sa (- sə) adverb at the end of the news, or adverb next to the connecting word.

G. Kazimov says that the modern structural models of the news subordinate clauses sentence with connecting words and connecting forms currently used have been fully formed in the language of the “Kitabi-Dade Gorgud” epics.⁶²

3. Since the completeness subordinate clauses sentence is productive in the oral literary language, the language of bayatis is richer in these sentence types. In most cases, in sentences of this type, the parties are connected with intonation, and the main sentence is expressed with a verb:

⁶⁰ Bayatılar. Qasımov H. -Bakı: Azərbaycan Dövlət Nəşriyyatı. -1960, -s.38

⁶¹ Həkimov M.İ. Xalqımızın deyimləri və duyumları / M.İ.Həkimov, -Bakı: 1986. - s.24

⁶² Kazimov Q. Azərbaycan dilinin tarixi sintaksisi / Q.Kazimov. -Bakı: Elm,-2019. -s.488

*Dağlardan xəbər alın, Hanı ellər sultanı?*⁶³

In the example, the main clause is connected to the subordinate clauses not with a connecting means, but with the -mi question adverb and question intonation.

4. Both types of definite subordinate clauses are used in bayatıs.

5. Both types of temporal subordinate clauses are used in the context of the bayatı: *Yar evim onda yıxar. Dinməz dursa üz-üzə*⁶⁴.

*O vaxt sən gələcəksən, Qəbrimin üstünə gəl*⁶⁵.

In the first sentence, the time-meaning connecting word on the day is included between the verb of the main clause that comes first, expressed by a phraseological combination.

6. The style subordinate clauses comes before the main clause and is connected to the main clause with how and what kind of connecting words. Connecting words are used in most cases with the ki adverb. Words that indicate contrast in the main clause are *eç, çek, çek de, oç çek*, etc. for example,

*Yar elə yandırdı ki, Od da belə yandırılmaz*⁶⁶.

The word "elə" is used in the main clause of the verb-predicate of a two-part sentence.

7. In the bayatıs, the components in the causal subordinate clauses are mainly connected by intonation. The unconnected type of the causal subordinate clauses, which comes before the main clause and after the subordinate clause.

Clause, is used more often: *Sirr vermə öz dostuna, Dostun da bir dostu var*⁶⁷.

In the bayatıs, most causal subordinate clauses are expressed by proverbs and proverbs.

8. In the bayatıs, the unconnected type of the consequent subordinate clauses is used more frequently than the connected type.

⁶³ Bayatılar. Toplayanı: Qasımov H. Azərbaycan Dövlət Nəşriyyatı. -Bakı: -1960. -s.194.

⁶⁴ Yenə orada, -s.25

⁶⁵ Yenə orada, -s.170.

⁶⁶ Yenə orada, -s.31

⁶⁷ Azərbaycan bayatıları. Tərtib edənlər: Abdullayev B, Məmmədov E, Babazadə Q. - Bakı: - Elm, -1984. -s.199

*Zaman elə dolandı, Dostluq, etibar getdi*⁶⁸.

As can be seen, the word *ıy1* is used in the main clause and is connected to the subordinate clauses by intonation.

9. In the purpose subordinate clauses, which comes before the main clause and after the subordinate clauses, the main clause consists only of the verb, while the verb of the subordinate clauses is expressed by the wish form of the verb:

*Gəldim ki, xəstə görəm, Xəstə köçüb yurd ağlar*⁶⁹.

In poetic speech, the aspects of subordinate complex sentences with a purpose subordinate clauses are mainly connected by intonation.

10. In Bayati, the sides of the conditional clause are mostly connected by the conditional suffix *-sa, -sə* and the conditional adverb *əsa*.

Both types of comparative clauses are widely used in Bayati.

The place clause is very rarely encountered in the language of Bayati.

The fourth paragraph of the third chapter is named **“Poetic syntax of compound-type complex sentences in bayatis”**. In the context of bayati, the components of compound-type independent and subordinate compound sentences have different structures. It is clear from the research that compound-type complex sentences in oral literary language, including the language of bayatis, have three, four, and sometimes more components. For example,

*Sənsiz bir ah çəkərəm, Dağ inildər, daş mələr*⁷⁰.

In this type of the given cause-effect mixed-type independent complex sentence, the first part is composed of a simple extended sentence in which the information is expressed by a phraseological combination, and the second part is composed of two short simple sentences consisting of metaphorical expressions.

The first part of the mixed-type independent complex sentence is an independent complex sentence, and the second part is a subordinate complex sentence. For example,

Sərraf baxdı, bəyəndi,

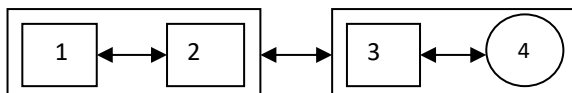
⁶⁸ Bayatılar. Toplayanı: Qasimov H. Azərbaycan Dövlət Nəşriyyatı. -Bakı: -1960. - s.128

⁶⁹Yenə orada, - s.207

⁷⁰ Bayatılar. Toplayanı: Qasimov H. Azərbaycan Dövlət Nəşriyyatı. -Bakı: -1960. - s.186

*Dedi: Yaxşıdı yaxşı*⁷¹.

Sentence structure:



In the above-mentioned complex sentence, the first component is a simple time-related independent complex sentence, and the second component is a subordinate complex sentence with a complete branch clause without a conjunction. Regardless of how many components are composed of subordinate complex sentences, they are united at two poles, and these sentences are generally divided into a main and a branch clause.

While studying the poetic syntax of Azerbaijani bayatis, we come to the following conclusion:

1. Bayatis cover the history of the development of Azerbaijani folk poetry and reflect a number of processes taking place in the Azerbaijani oral literary language in both the Middle Ages and the modern era, as well as the attitude and emotional reactions of the ancient people to events in social and political life, based on known linguistic facts.

2. In the poetic syntax of Azerbaijani bayats, the figurative-aesthetic function of the folk language is determined not only within the framework of grammatical components, but also within the framework of phonetic and lexical units. Also, the formation of the poetic structure of bayats is manifested through the arrangement of sounds in a certain sequence, rhythm, division of syllables within a verse, the structure of rhymes, repetition of words, etc.

3. In the poetic structure, the main means of creating poeticism are the types of metaphors and the moments of their use in the language of bayatis, the meaning structure of words in the sentence is the main one. The means of analogy, which are characteristic of poetic speech, are the most commonly used type of metaphor in the language of bayatis. Each language level itself has a poetic load that differs from each other to one degree or another. In the context of bayatı, the meaning power of lexical

⁷¹ Azərbaycan ədəbiyyatı inciləri. Tərtib edən: Məmmədov E. – Bakı: Yazıçı, -1988. - s.45

units in parallel increases the meaning load of the poetic syntax of bayatis.

4. Poetic metaphors, which are built on the basis of various similarities in bayatis, are one of the main means of creating expressiveness in the syntactic layer of the language. Metaphorical expressions manifest themselves in bayatis in both simple and subordinate complex sentence types. The same metaphorical expression, depending on the moment of use within bayatis, gives different shades of meaning to the semantics of the text.

5. The definition of the poetic syntax of bayati is determined not only by the poetic load of metaphors and syntactic figures, but also by the constructions of certain types of sentences in the context of bayati, which are characteristic of the vernacular language. Also, in the poetic syntax of bayati, the emotional expression of thought is mainly carried out through word combinations. The basis of the meaning of word combinations is formed by events occurring in the objective world and interacting with each other. The widespread use of all three types of verb combinations in the language of bayati is one of the means that reveal their structural models and the aesthetic possibilities of the vernacular language. The fact that verb combinations have diverse functions in both simple and complex constructions of lyrical texts is the breadth of the expressive possibilities of the vernacular language.

6. Linguistic-poetic analysis of the structure, semantics and functions of syntactic constructions of simple and complex sentences in Azerbaijani bayats (poetic syntax) reflects the characteristic features of poetic syntax, as well as its evolution and development process.

7. The ability to create a macrotext in four lines by constructing sentences with simple and complex constructions in bayats, such as the richness of content, the moments of the use of combinations, their relevance, and the imagery of expressions, and sometimes to construct two models of complex sentences of the same type (independent or dependent) in two lines of bayats in fourteen syllables, indicates the broad possibilities of the artistic and scientific thinking of the people.

8. In bayats, juxtapositional complex sentences are widely used. The constituent parts of this type of sentences are connected with the help of juxtapositional intonation and a number of juxtapositional connectives,

forming a complex sentence. Since contrasting conjunctions give way to contrasting intonation in lyrical texts, these shades of meaning are more pronounced in bayati.

9. In the context of bayati, complex model sentences include sentences in which one or both of them do not have a predicative indicator, that is, the components of the m urqeba sentence are connected by intonation. In a subordinate complex sentence without a conjunction, the main clause pole is expressed by one simple extended sentence, and the branch clause pole is expressed by two parallel nominative sentences without a predicative indicator.

The main content of the research work is reflected in the following published scientific articles, republican and international conference materials:

1. Azərbaycan bayatılarında tabesiz mürəkkəb cümlələr. Azərbaycanşünaslığın aktual problemləri / Ümummilli lider H.Əliyevin anadan olmasının 95-ci ildönümünə həsr olunmuş IX beynəlxalq elmi konfrans materialları. -Bakı: -2018. -s.20-22.

2. The poetik structure of lexisal units of Azerbaijan bayatties. / International Conference, – Turkey: Journal of Awareness, –15-16 November, – 2018, vol.3, – pp.409-416.

3. Исследование и поэтическая структура Азербайджанских баяты. / - Украина: Мова і культура, -2019. -с.260-266.

4. Azərbaycan bayatılarında təyin budaq cümləsi / Tədqiqlər jurnalı №1. Azərbaycan Milli Elmlər Akademiyası Nəsimi adına Dilçilik İnstitutu. -Bakı: -2019. -s.154-161.

5. Bayatıların dilində bədii təsvir vasitələrinin linqvo-poetik imkanları / “Humanitar və ictimai elmlərin əsasları” mövzusunda I Respublika elmi konfransı materialları. -Bakı: -2020, -s.40-43.

6. Bayatılarda sadə cümlələrin poetik sintaksisi / Filologiya məsələləri. –Bakı: -2020. №12. -s.280-290.

7. Sentence and its poetic syntax in bayatties of Azerbaijan. / -Turkey: Homeros 1, 24.01.2021, vol.4, iss.1, -pp. 39-50.

8. Bayatılarda sinonim cərgələrin poetik xüsusiyyətləri. Bakı Slavyan Universitetinin Elmi əsərləri. Dil və ədəbiyyat seriyası. –Bakı: 2021. №2. -s.64-68.

9. Bayatıların inkişaf tarixi və quruluş xüsusiyyətləri / “Qəzənfər Kazimov və Azərbaycan filologiyası” mövzusunda Respublika elmi konfransının materialları. –Bakı: -2022, -s.270-283.

10. Bayatı sintaksisinin poetik çalarları / “Dilçilik araşdırmaları” jurnalı. -Bakı: -2023. №1. -s.49-56.

11. Bayatı mətnlərində metaforik ifadə vasitələri. / “Dilçilik araşdırmaları” jurnalı, -Bakı: -2023. №2. -s.123-127.

12. Bayatılarda sərbəst və sabit birləşmələrin poetik imkanları
Ümummilli lider Heydər Əliyevin anadan olmasının 100-cü ildönümünə həsr olunmuş Azərbaycanşünaslığın aktual problemləri adlı XV beynəlxalq elmi konfransın materialları. / –Bakı: - 2023.- s.45-49.

13. Bayatılarda yanaşma və uzlaşma əlaqəsində olan ismi birləşmələrin poetik imkanları / “Humanitar elmlərin öyrənilməsinin aktual problemləri”, -Bakı: -2023. №2. -s.5-8.

14. Bayatılarda idarə əlaqəli ismi birləşmələrin poetik imkanları.
Ümummilli lider Heydər Əliyevin anadan olmasının 101-ci ildönümünə həsr olunmuş XV beynəlxalq elmi konfransın materialları / – Bakı: -2024. -s. 300-302.

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