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ABSTRACT

of the dissertation for the degree of
Doctor of Philosophy

THE LANGUAGE OF LULLABIES AND QUATRAINS

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INTRODUCTION

Research issue rationale and development rate. One of the actual problems appearing in our linguistics, as well as philological science, is to study and reveal the historical evolution of the Azerbaijani language, its internal development levels, to provide a deep and comprehensive analysis of its linguistic features. In literary criticism field, its linguistic aspects have been left out of the research, then the relevance and importance of systematic research in this field is confirmed although lullabies and quatrains are widely studied in the Azerbaijani philology. From this point of view, the transformation of the language of lullabies and quatrains to the object of monographic research should be considered one of the most important tasks standing in front of Azerbaijani linguistics science.

In the field of learning the language of lullabies and quatrains in the Azerbaijani linguistics, this research work is the first study filling the above-mentioned gap. In particular, the phonopoetics and stylistic vocabulary of lullabies and quatrains are richer in terms of artistic possibilities. Therefore, the study of phonopoetics and stylistic vocabulary of lullabies and quatrains was chosen as the main goal.

Language materials in lullabies and quatrains on the one hand, reflect the historical development of our language, the linguistic evolution that participate in it, on the other hand, it provides rich materials to follow the way of lifestyle, worldview of people, and the most important indicators of our national psychology. At the same time, against the background of the characterization of poetic examples in the light of national thinking, it reveals the breadth of artistic possibilities of our language. Additionally, it confirms the wealthiest of the poetic and stylistic means of the folklore language, very closeness to the language of lullabies and quatrains to the language of live communication. It can be said that the dissertation work is relevant with taking into account the folk art of this theme, revealing the artistic level of its language.

Object and subject of research. As the name seem, the object of the research is the language and style of the lullabies and quatrains. The subject of research is phonetic-stylistic means, lexical-semantic

word groups, phraseological combinations, metaphorical types and word groups according to the scope of use, according to the object of research.

Aims and objectives of the research. The main aim of the research is to reveal the stylistic and figurative possibilities of the language of lullabies and quatrains, to determine their specificity. To achieve this goal, the following tasks must be performed:

- to pay attention to the special features of transcription in the language of lullabies and quatrains;
- to reveal intonation shades and stylistic qualities of assonance;
- to analyze the acoustic subtleties and rhythm patterns of alliteration;
- to study stylistic features of intonation and rhythmic-melodic means;
- to reveal phonetic-stylistic aspects of anaphora;
- to evaluate the features of poetic dynamism reflected in the epiphora;
- to determine the characteristic tenses of stylistic directions of general words;
- to study the function of dialects in stylistic times;
- To consider the use of obsolete words as a certain stylistic category in the field of scientific education.
- to interpret the stylistic character of synonyms;
- to clarify the stylistic and semantic functionality of antonyms;
- to reveal the artistic dimensions of homonyms;
- review phraseological units in accordance with the requirements of poetic principles;
- to give an analysis of stylistic features and artistic value of figurative words;

Research methods. The dissertation work was carried out with the method of linguistic description in accordance with the nature of the research, and, as appropriate, contextual-situational and functional-stylistic methods were used. Although the linguistic facts in the lullabies and quatrains are approached in a synchronous aspect, the linguistic materials at specific points have also been studied in the

diachronic plane. The historical-comparative method was also used when analyzing the facts that did not comply with the norms of literary language. Scientific-theoretical provisions on modern linguistics, historical grammar and stylistics, achievements of modern linguistics, theoretical concepts related to the research topic were used as a methodological basis.

Basic theses for defense:

1. The study of the language and style of lullabies and quatrains as one of the main branches of oral folk literature is one of the most important tasks facing folk poetry.
2. Phonetic transcription becomes an important indicator of artistic quality, demonstrating its artistic and stylistic capabilities in lullabies and quatrains.
3. Phonological repetitions show stylistic activity, gaining an active artistic position in lullabies and quatrains.
4. The poetic possibilities of the phonetic system of our language demonstrate its artistic qualities in the example of alliteration and assonance.
5. Rhythm and intonation tones appear in the original forms of manifestation in the sound quality of lullabies and quatrains.
6. Poetic-stylistic aspects of anaphora and epiphora act as an expressive means in lullabies and quatrains strengthen the emotional basis of the poetic environment.
7. In the linguistic landscape of lullabies and quatrains, common words gain the intensity of development as language units that beautify the artistic expression and reflect the most important points of the lyrical meal.
8. Dialects are notable for their activity in the lexical-semantic and stylistic function they become an active lexical-stylistic category, intertwined with other speech of lullabies.
9. Outdated words in lullabies and quatrains attract attention as poetic examples that reflect people's past lifestyles, religious thoughts, beliefs and traditions with natural colors.
10. Synonyms increase the aesthetic effect of poetic thought, expand the artistic effect of the text and satisfy the need to enrich the meaning with new shades.

11. Antonyms strengthen the role of internal expressiveness and dynamism as a means of effective reflection of poetic thought, contrasting moments of lyrical mood.

12. The use of homonyms reveals the relationship of form and content of lullabies and quatrains as the most important artistic and aesthetic phenomenon. The activity of homonyms in the context stems from their internal stylistic essence.

13. In the system of artistic language of lullabies and quatrains phraseological units are based on the national spirit of our language, folk wisdom, play an exceptional role in the formation of imagery, emotional and expressive merits.

14. In lullabies and quatrains the enrichment of the semantic capacity of lexical units at the expense of figurative meanings, strengthening of expressive-emotional features of words in epithets, similes and metaphors are the factors providing folklore speech culture.

Scientific novelty of the research. The main directions of the language style of lullabies and quatrains in Azerbaijani linguistics have not been studied in a systematically and complexly yet. It is the first dissertation that completes and consistent research works in this field. In the light of modern thinking and on the scientific basis of linguistics, the scientific interpretation and analysis of the language of lullabies and quatrains is a remarkable innovation in the dissertation. The linguistic materials of lullabies and quatrains were widely involved in research, the stylistic, phonetic, lexical and poetic features of these folklore samples were included in linguistic research in a wide aspect, characteristic of lullabies and quatrains were systematically studied for the first time in the dissertation. The most important innovation in the dissertation is the research and analysis of the interaction of lexical-semantic word groups belonging to an integral part of the vocabulary of the language on the basis of linguistic-theoretical provisions, scientific-theoretical judgments on the basis of lullabies and quatrains.

Theoretical and practical significance of the research. In the dissertation the linguistic and stylistic features of the ancient and rich folklore genre - lullabies and quatrains are studied in accordance with the requirements of modern linguistics. As the first systematic

research work on this topic, it can be a source of theoretical and practical significance for linguists, as well as folklorists. It should be noted that the historical phonetics and lexicology of the Azerbaijani language will play a useful role in solving some problems in the right direction. There is no doubt that researchers will get benefit from this dissertation in revealing and defining the stylistic and semantic features of the phonetic-lexical units that adorn the examples of oral folklore. The dissertation can also contribute to the scientific explanation of a number of important issues of folklore. The dissertation will be used as a scientific source in research in the field of linguistics, including folklore. This dissertation work can be useful for undergraduate and graduate students of the Faculty of Philology, as well as doctoral students of philology. It is possible to use this research work in the teaching of elective subjects on this topic.

Additionally, useful language materials in the dissertation allow to use the researched materials in the preparation of materials on stylistics, poetic linguistics, explanatory phraseological, figurative words, etc. be used in compiling dictionaries.

Approbation and implementation. The dissertation work was completed at the Department of Modern Azerbaijani Language of Azerbaijan State Pedagogical University. The main content of the research is reflected in various national scientific journals registered with the HAC (AAK), as well as in articles and theses published abroad. The author also participated in national and international scientific-theoretical conferences on various problems of Azerbaijani linguistics, seminars organized by ASPU and the Institute of Linguistics named after Nasimi of ANAS, and benefited from the advice and recommendations of linguists who shared their views.

The name of organization where the dissertation has been performed. The dissertation work was carried out at the Department of Modern Azerbaijani Language of the Azerbaijan State Pedagogical University.

The volume of the structural sections of the dissertation separately and general volume in signs. Introduction - 7 pages,

Chapter I - 63 pages, Chapter II - 72 pages, , Conclusion - 4 pages, list of used literature 12 pages, Total volume 221.376 characters.

THE BASIC CONTENT OF THE DISSERTATION

In the **Introduction** of the dissertation the relevance and degree of development of the topic, the goals and objectives of the research, research methods, the main provisions of the defense, the scientific novelty of the research, the theoretical and practical significance of the research, the title of the dissertation.

The first chapter of the dissertation is called "**Phonopoetics of lullabies and quatrains**". This chapter studies the phonetic stylistic devices that attract more attention due to their functionality and stylistic role in our examples of oral folk literature. The methods of phonetic expression in lullabies and quatrains are very rich.

Lullabies and quatrains which are considered to be active figures in the frame of artistic content in poetic texts are important carriers of phonological means. Phonopoetic means enliven and strengthen lyrical prose.

The name of the sub-chapter I is called "**Artistic stylistic possibilities of phonetic transcription**". It studied the acoustic possibilities of the phonetic system of lullabies and quatrains, their active aesthetic position, the perfection of the form created by them cannot be imagined without phonetic transcription. Phonetic transcription embodies the rhythm and harmony of live speech in lullabies and quatrains.

Research shows that the violation of the spelling norm in these poems manifests itself most often in the spelling of some suffixes (-lar², -ib⁴, -dan², etc.) vowels and consonants (q, ğ, k, e, ə, etc.):

*Dəsmalı göyçək balam,
Saçağı ipək balam,
Cavannarın içində,
Hamıdan göyçək balam¹*

¹ Azərbaycan folkloru antologiyası. Qaraqoyunlu folkloru / toplayıb tərt. ed. H. İsmayılov, Q. Süleymanov. – Bakı: Səda, – 2002. VII kitab. –s.340

*Bir quş vurdum uçanda,
Ov ovladım qaçanda,
Bir cüt qurban demişəm,
Nəvəm ayağ açanda*².

The name of the sub-chapter II is "**The Poetic Possibilities of Assonance**". In general, Assonance is considered to be a very productive means of rhythm-intonation in our folk poetry, but also plays an important role in the phonopoetic organization of the text. These sound repetitions are more or less manifested in almost all examples of lullabies and quatrains, and enrich the text with elements of harmony. These repetitions form the basis of harmony in lullabies and quatrains:

*Laylay dedim, yatınca,
Gözlərəm ay batınca,
Canım cəzanə gəldi,
Sən hasilə çatınca*³.

Depending on the amount, influence power and place of all the vowels, it can create assonance in the examples of the poem and play a great role in making the poem richer and more meaningful, in emphasizing the thought and meaning. Based on the acoustic and additive types of vowels, we can group the phenomenon of assonance in lullabies and quatrains as follows: a) assonance of thick vowels; b) assonance of subtle vowels.

The sub-chapter III is called "**The Poetic Possibilities of Alliteration**", alliteration. It studied as one of the signs of rhythm and intonation in the lullabies and quatrains. It is noted that alliteration is one of the phonetic stylistic means that strengthens harmony, musicality and rhythm in children's folklore.

During alliteration, the phonetic description of objects and events creates various associations in parallel with the perception of poetic thought, and the recitation of repetitive consonant sounds occurs. The alliteration text is brought to the flow of emotional

² Mirzəyev, H.İ. Dərələyəz folkloru / H.İ. Mirzəyev. – Bakı: Elm, – 2006. –s.192

³ Abbaszadə, M.A. Arvad ağısı / M.A. Abbaszadə. – Bakı: Səda, – 2004. – s.60

pronunciation, as a result of which the process of enrichment of poetry, qualitative increase of artistic notes from alliterative repetition of sound takes place [143, p. 96].

Alliteration is mainly appeared in two forms⁴.

a) Certain consonant sounds are repeated in an arbitrary sequence;

b) The second type of alliteration is characterized by semantic activity; the consonants are repeated according to the base word. Each time the repeated consonant directs the thought, returning the listener to the right word.

The sub-chapter IV is called "**Artistic possibilities of rhythm and intonation.**" The harmonious qualities of the lullabies and quatrains, which differ in their specific artistic structure, stem from the genre's own content and form. There is a serious, private, appropriate and playful structure of the lullabies and quatrains, which are emphasized by their harmonious, correct and consistent poetic speech.

These lyrical songs cannot be created out of rhythm, they cannot be accepted. In general, rhythm and intonation are one of the most important indicators of poetic language. There are many factors and reasons that create this rhythm and sound in the poem. One of them is the emphasis in poetry that does not have a measure creating function. Of course, emphasis does not affect the measure of the poem, but it is a rhythmic tool that plays a significant role in the performance of the literary text. In some genres of our folk poetry, as well as in lullabies and quatrains, the emphasis is on the "*emotional tone, pathos, communication situation*"⁵ determines the rhythm of harmony.

In the following example, it is not difficult to see that the number and position of the accented syllables in each verse are the same and that the general rhythm of the poem corresponds to this:

*Laylay dedim, adına.
Haqq yetişsin dadına,*

⁴ Краснова, Л. В. Поэтика Александра Блока / Л. В. Краснова. – Львов, – 1973. –с.96

⁵ Qafarova, S.H. Azərbaycan xalq şeirində bədii üslub / S.H. Qafarova. – Bakı: Mütərcim, – 2006. –s. 121

*Hər vaxt layla deyəndə,
Balam düşər yadıma⁶.*

In the example, the accents are arranged in the order 2, 4, 7/1, 4, 7/1, 4, 7/2, 4, 7 / negation: 2, 4, 7/2, 4, 7. Depending on the logical sequence of the verses, the same rhythmic harmony or parallelism of the verses is observed in verses 1, 4, 5, 6 and 2, 3. It also forms a style of expression, a musicality, a style typical of lullabies.

As in children's poetry, the main role of rhyme in children's folklore is to be able to express the main idea, emotion in the poem through sounds. Just as rhyme beautifies the aesthetics of poetry, it also conveys artistic thought effectively.

In lullabies and quatrains, the rhyme is grouped according to the rhyme of the eyes and ears. As the name suggests, if the rhyme of the eye is seen with the eye in writing, the rhyme of the ear is determined by oral pronunciation and hearing. Although both types of rhyme are found in our examples of folk art, we observe that the rhyme of the ear is more different:

*Arzumsan, diləyimsən,
Gülümsən, çiçəyimsən,
Bizim öydə hamıdan,
Mənim ən göyçəyimsən⁷.*

The name of the last fifth subchapter is "**Poetic possibilities of anaphora and epiphora**". This subchapter examines the stylistic features of the anaphora and epiphora, which are characteristic of the lullabies and quatrains languages.

In lullabies and quatrains, the anaphora acts as an indicator of rhythm and intonation, it is repeated at the beginning of the lines it accelerates the tempo and strengthens the poetic meaning:

*Bala dadı, bal dadı,
Bala adam aldadı,*

⁶ Azərbaycan uşaq ədəbiyyatı müntəxəbatı (XIX-XX əsrlər) / – Bakı: Nasir, –2002. – s.636

⁷ Azərbaycan folkloru antologiyası. Qaraqoyunlu folkloru / toplayıb tərt. ed. H. İsmayılov, Q. Süleymanov. – Bakı: Səda, – 2002. VII kitab. –s.338

*Şirini-şirin olur,
Acısı da bal dadı⁸.*

Epiphoras also play an exceptional role in the rhythmic organization of speech. It is especially active in performing the archiotechnical functions of lullabies and quatrains. That is why the epiphora in lullabies and quatrains attracts attention with the density of processing in lullabies and quatrains:

*Mən sənə qalam deyim,
Gül deyim, balam deyim,
Yat incitmə ananı,
Sağ olsun balam deyim⁹.*

Analysis of artistic examples shows that anaphora and epiphora, which are distinguished by their intensity of development in lullabies and quatrains are means of expression that create a special poetic atmosphere. They reveal the emotional energy of this folklore genre.

The Chapter II is called "**Stylistic vocabulary of lullabies and quatrains**" and consists of eight sub-chapters. Sub-chapter I, entitled "**Artistic Possibilities of Common Words,**" discusses how common words provide the language of lullabies and quatrains with a simple, pure, natural, and fluent sound.

Although we think that there is no lexical stylistic burden separately, the common words are used together in the literary text, bringing a special expressiveness to the poem, creating harmony. In lullabies and quatrains, it is immediately felt that each general word has a special place in the literary text. The main distinguishing feature of general words in the literary text is their stylistic and aesthetic flexibility:

*Qurbanam özüm, özüm,
Yuxusuz necə dözüüm.
Gecəni gündüz kimi,*

⁸ Azərbaycan folklor antologiyası / toplayanı və tərt. ed. Ə. Axundov, red. Q. Qasımsadə / – Bakı: Az.SSR. Elmlər Akademiyası, – 1968. I kitab. – s.67

⁹ Azərbaycan bayatıları / tərtib ed.: B. Abdulla, Q. Babazadə, E. Məmmədli. – Bakı: XXI-Yeni nəşrlər evi, – 2004. – s. 205

*Tikmişəm sənə gözüm*¹⁰.

By comparing these words about different areas of life correctly and in place, it is possible to express any idea in an artistic form and in a very emotional way. Of course, the internal connection and desire between the mother and the child, the environment in which the poem is read and the purpose (to put the baby to sleep or entertain) are important conditions. Then, with skillful and the use of common words that are used and easily accepted in everyday life, and at the same time musical pieces emerge. Together, these seemingly simple words are able to fully express the love, caress, joy and affection in the lullabies. Simple words become a solemn echo of a very complex mood, motherly love. In general, the literary text arises from the union of the unique sanctity of mother-child relations with the art of language, the source of melodies and songs of the language:

*Laylay çaldım həmişə,
Karvan enər enişə,
Yastığında gül bitsin,
Döşəyində bənövşə*¹¹

Common words used in lullabies and quatrains are used in various spheres of life. Common words are used to express any subject, any attitude and any feeling. In this regard, we need to divide the general words here into conditional groups: a) Nouns; b) Indicators of sign and quality; c) Pronouns (mainly personal pronouns); d) Feelings, excitement, expressions.

The sub-chapter II is called "**Artistic features of dialectics**". The generality of the dialect lexicon in lullabies and quatrains are close to connection with the folklore and ethnography of the people. Dialects focus on functional styles and norms of language based on strong linguistic traditions. The speech of lullabies and quatrains, as well as other folklore genres, reflects the style of speech of the period in which it was created in the national spirit and in particular. The

¹⁰ Uşaq dünyası / Tərtibçilər: Ə.Mikayılov, A. Xanəhmədov. – Bakı: Şirvanəşr, – 2005. – s.12

¹¹ Uşaq folkloru / Nəşrə haz. R. İsmayılov. – Bakı: Altun kitab, – 2007. – s.56

poetic thinking of the people is reflected in the speech of lullabies and quatrains, in which dialects are actively used:

*Qızım qızlar içində,
Altun, hicil qıçında.
Qızıma diləkçi gəli,
Bugun yarın içində*¹².

Naturally, any work of art should be subject to the norms of literary language, and as much as possible should be given to the variant of words in the literary language, rather than the dialect variant. Since dialect words cause weight and difficulty in our language, it is also important in terms of speech purity. However, we think that the compilers of lullabies and quatrains wanted to show their pure and pure intentions and native feelings towards those who listen to the words belonging to the region to which they belong here by using lullabies and quatrains in the verses. Because they are often unaware of the equivalents of these words in the literary language, and because of necessity, they use the variant used in their regions. As mentioned above, even some dialect words are specific to that geographical area, they have no correspondence in the literary language, and they are stylistic figures who realize the color of the region they use.

The dialects used in lullabies and quatrains have certain phonetic, semantic and grammatical features of words. In this regard, we can group them as follows: 1) phonetic dialects 2) grammatical dialects 3) lexical-lexical dialects.

We see that the words that serve the expression of artistic thought have phonetic, lexical-semantic and grammatical differences, and are carriers of those linguistic features in the poem. In addition to drawing attention to these words, they add aesthetic quality to the poems and enhance their poeticism.

The sub-chapter III is called "**Artistic possibilities of obsolete words**". The obsolete words, which have lost their function in our language, have a stylistic function in the language of lullabies and quatrains to convey the shades of a certain historical period more

¹² Kərkük folkloru antologiyası / tərtib ed.: Q.M.Paşayev. – Bakı: Azərənəşr, – 1990. – s.300

realistically and effectively are studied in this sub-chapter. As it is said in the sources, "*our folk literature is the only wealth that does not lose its purity by protecting itself from external influences*". Therefore, such words, as the most important units that show the antiquity of the language, lived in our literary samples and have survived to the present day. Taking into consideration that our examples of children's folklore are not the product of one period, but of different historical stages, the use of such units-obsolete words in these examples can be considered natural.

Obsolete words cannot only give an initial picture of the living conditions, way of life, worldview of the ancient people, but also form an idea about the customs, beliefs and political landscape of the ancient people. It can be said that obsolete words are the most suitable stylistic means for naturally conveying the shades of the historical period:

*Layla dedim, carçı mən,
Harayçı mən, carçı mən.
Toy günündə olaydım,
Küçələrdə carçı mən*¹³.

In the lullabies we present as an example, the words *carçı* (*herald*) and *harayçı* (*crier*) attract attention. These two words are also synonymous with each other.

The expression "carçı" derived from the obsolete word "car çəkmək" is explained in the explanatory dictionary as "car çəkən", "announcing a message aloud to everyone"¹⁴. In ancient times, this was the way in which people conveyed important news and announcements to the people. They were walking in the streets, shouting loudly, informing people about the current situation.

¹³ Azərbaycan folkloru antologiyası. Dərbənd folkloru / toplayıcılar H. İsmayılov, S. Xurdamiyeva ; tərt. ed., ön söz. H. İsmayılov, T. Orucov ; red. H. İsmayılov / – Bakı: Səda, – 2006. XIV kitab. – s.275

¹⁴ Azərbaycan folkloru / tərtib ed. və ön sözün müəll. B. Abdulla ; red. İ. Abbaslı. – Bakı: Şərq-Qərb, – 2005. – s.322

Lullabies and quatrains contain both archaic and historical forms of obsolete words. As historians draw more attention and productivity in these examples, they are grouped as follows:

1. Words denoting old method-management, title, position, silk, etc;
2. Names of weapons and war equipment;
3. Names of clothing and cover;
4. Names of currencies.

The IV sub-chapter is called "**Artistic possibilities of synonyms, antonyms and homonyms**". Synonyms are a powerful semiotic phenomenon that can accurately express the shades of color and having a great value in language and speech. Synonyms serve to enrich the semantic system of language and speech. The main stylistic and lexical features of synonyms are "*Generality of meaning and color of style*".

This lexical unit is a semantic category and plays a decisive role in the culture of speech with the aim of enriching speech, strengthening meaning [100, p. 89]. The main function of this type of folklore is the realization of the same content in the structure of Lullabies and quatrains in terms of genre poetics with different forms of expression, different linguistic units. The essence and basis of synonymy is to express it in linguistic units with semantic nuances close to the content.

The study of words-synonyms that are close to each other in terms of content and differ in form, and their poetic stylistic features help to reveal the lexical-semantic features of the speech of lullabies and quatrains. These units are developed in connection with the stylistic needs and act as a factor that directly ensures the expressiveness and elasticity of the poem. The main task here is to select and use synonyms locally and their correct variant:

*Qızım qızlar içində,
Saç-birçəyi qığında
Qızım kimi qız olmaz,
Kəlbəcərdə, Laçında*¹⁵.

¹⁵ Qəhrəman, İ.U. Laçın folkloru / İ.U. Qəhrəman. – Bakı: Adiloğlu, – 2009. –s.172

The use of synonyms as a lexical-stylistic tool in lullabies and quatrains can have different purposes. However, the need to use them is more important in the following two points:

- a) There is a need to use synonymous variants together to emphasize the important word in the text and strengthen its meaning;
- b) Additional explanation, synonymous words is approached for detailed and clear understanding of any word.

Not all synonyms in poetry have the same origin. From this point of view, we can show that the synonyms that make up the synonymous line in lullabies and quatrains are as follows according to their origin:

- a) word of national origin + word of national origin:

*Laylay çiçəyim laylay,
Gözəl, göyçəyim, laylay
Bala dərdi çəkməkdən,
Soldu birçəyim, laylay*¹⁶.

- b) word of acquisition + word of national origin:

*Gül dolu taxtın olsun,
Qızıldan baxtın olsun,
Laylay göyçəyim laylay,
Gülüm, çiçəyim laylay*¹⁷.

- c) word of derivation + word of derivation:

*Laylay dedim yatasan,
Dərdi-qəmi atasan.
Qızılgül bağın olsun,
Gül-çiçəyə batasan*¹⁸.

Commonly, it is necessary to emphasize a certain idea, sign, speech, irony, praise in the language of poetry gives color to express complaints, consent and pleas more effectively, and for “keeping the

¹⁶ Azərbaycan folkloru antologiyası. Dərələyəz folkloru / toplayıb tərt. ed. H. Mirzəyev, H. İsmayılov, Ə. Ələkbərli. – Bakı: Səda, – 2006. c.15. –s.329

¹⁷ Azərbaycan folkloru antologiyası. Dərbənd folkloru / toplayıcılar H. İsmayılov, S. Xurdamiyeva ; tərt. ed., ön söz. H. İsmayılov, T. Orucov ; red. H. İsmayılov/ – Bakı: Səda, – 2006. XIV kitab. – s.294

¹⁸ Azərbaycan folkloru antologiyası. Dərələyəz folkloru / toplayıb tərt. ed. H. Mirzəyev, H. İsmayılov, Ə. Ələkbərli. – Bakı: Səda, – 2006. c.15. – s.329

features of a living language” [66, p. 160] lexical units expressing antonyms are successfully compared in order to give impetus to the successful artistic expression of contrasting situations in the text.

As a lexical category, the main essence of antonyms is to form contradictions in poetic speech; its main stylistic task is to convey the idea more emotionally and effectively. The artistic and stylistic weight of antonyms is determined in lullabies and quatrains. A successful literary text environment provides a stylistic load of antonyms. They have the merits of a complete reflection of the artistic features of the style of folk poetry:

*Allah, allah amandı,
Bunun qaşı kamandı.
Aşağı qoyma hisdənər,
Yuxarı qoyma pasdanar*¹⁹.

Our research shows that *"antonyms are completely and absolutely contradictory in meaning"* alternated in these poems to create a continuous, chain of expressive light and to describe the contradictory features of beings. Like other stylistic devices, the stylistic color, features and development points created by antonyms in lullabies and quatrains are also different. Despite the creation of contrasting plates, antonyms can be adapted to the general spirit of the conditions of artistic speech, occupy a leading and active position in the staging of the general poetic spirit of lullabies and quatrains. They add new qualities to the superior artistic appearance and are developed in different eras. But we grouped them based on the more private ones:

1. The presence of antonyms causes a person listening to the poem in high spirits, deep emotional feelings, high mood;
2. Antonyms help to reveal the main internal features of the main concepts described
3. An antithesis is created by antonyms in lullabies and quatrains.

The use of homonyms in art is a natural and legal phenomenon. These units act in the language of poetry as both carriers of stylistic and aesthetic functions. The harmonious arrangement of sounds is also

¹⁹ Azərbaycan folkloru antologiyası. Göyçə folkloru / tərt. ed. və ön sözü müəll. H. İsmayılov ; red. Y. Qarayev.– Bakı: Səda, – 2000. III kitab. – s.686

a key stylistic quality in the lullabies and quatrains. Therefore, homonyms also correspond to the internal logic of the artistic rock in the composition of lullabies and quatrains. The harmony they create is the embryo of textual speech. The quality of the sound of homonyms in the rhythmic flow of thoughts and feelings in Lullabies and quatrains fulfills its stylistic function.

All types of homonyms - lexical-semantic homonyms, homographs, homophones are a powerful means of expression in literary language, especially in folklore. From this point of view, it is possible to see the widespread use of homonyms as a necessary tool of literary language in the language of lullabies and quatrains. Homonyms appear here in accordance with the essence of the psychological-emotional relationship between the speaker and the listener. It is also clear from the examples that in these poems homonyms are used creatively as an active and necessary lexical-stylistic unit.

*Dağların qarı mənəm,
Gün vursa ərimənəm.
Balam leyla deməğdən,
Ölüncə qarımanam²⁰.*

In the example, the words *qari mənəm* and *qarımanam* are compared as a result of phonetic match and are called homophones. It is worth mentioning that the verb "qarımanam" is rooted in the verb "qarı" (*maq*) and is a lexical homonym with the word *qarı* (*old man*).

Generally the stylistic role played by homonyms in the language of lullabies and quatrains can be grouped as follows:

a) homonyms provide figurative speech; b) creates an emotional mood in the listener; c) acts as a means of aesthetic influence; d) can create *jinas* in poetry

The name of the Chapter V is "**Imagery of Phraseological Compounds**". As we study linguistic mastery and stylistic means of any work of art we could not help to touch on the stylistic function of phraseological combinations, idioms and phrases in these examples is

²⁰ Kərük folkloru antologiyası / tərtib ed.:Q.M.Paşayev. – Bakı: Azərənşr, – 1990.– s. 297

incomplete. Almost the language of no work of art has bypassed these metaphorical combinations. In order to study this area of the Azerbaijani language, which has a very rich phraseological system it is very important to study the examples of our oral folk literature - phraseology in the language of lullabies and quatrains. One of the main reasons is that the examples of oral folk literature have reached our period mouth by mouth and are closer to everyday language. Of course, in this case, there should be no doubt that phraseological combinations are the most active stylistic mean in these poems.

The imagery, metaphor, emotionality, expressiveness inherent belong to phraseology allow them to be widely used in examples of oral folklore. The frequency of development of these units in literary texts is due to the deep and wide semantics they possess.

Through the phraseological expressions, the ideas expressed in these poems were both conveyed to the subtlety, and provided with emotionality and imagery:

*Canım bala, gül bala,
Ana qədrin bil bala.
Yaman günün gərəyi,
Çağıranda gəl ala²¹.*

In the use of phraseological combinations, a sense of poetic dimension is always expected in the lullabies and quatrains. All its types meet the criteria of accuracy and precision.

In general, phraseology is used in three forms: a) phraseological words; b) phraseological expressions; c) phraseological sentences.

Although phraseological words are not so common in lullabies and quatrains, phraseological expressions and sentences are quite productive.

Phraseological expressions consist of a combination of two, sometimes three, sometimes four or more words. As it is known, metaphor is the basis of phraseological combinations. In other words,

²¹ Azərbaycan bayatıları / tərtib ed.: B. Abdulla, Q. Babazadə, E. Məmmədli.
– Bakı: XXI-Yeni nəşrlər evi, – 2004. –s.205

sometimes one or both parties move away from their true meaning and form a union.

From this point of view, the phraseological units used in lullabies and quatrains can be divided into three parts according to the number of components: a) two-component: *başı ağarmaq, dimdiyi almaz, səhər güllü, qara göz...* . b) three-component: *gözümü sənə tikmişəm, ayın-günün parası, yuxuya şəkər qatmaq*, c) four or more components: *heç bir şeydə gözüm yoxdur, tanrı səni bəd nəzərdən saxlasın, hay-küyə basma məni* and so on.

The wide range of lexical and phraseological capacity of the style of lullabies and quatrains allows them to realize their stylistic definitions. Thus, the artistic content is revealed more quickly in the background of the expression created by all phraseological units, regardless of their structure and type. The lexical and grammatical features of the words that make up the phraseological language material also pay special attention to the nature of this factor.

In this regard, the phraseological units in lullabies and quatrains can be classified as nouns, adjectives, adverbs, verbs and pronouns.

The name of the VI sub-chapter of Chapter II is called "**Expressive possibilities of the system of metaphors**". This sub-chapter studies the figurative vocabulary not only creates expressiveness in lullabies and quatrains, but also evokes a high artistic taste.

It is not accidental that the metaphors have been sufficiently included in the research and widely discussed, because figurative words are very common in lullabies and quatrains. There is the purest, strongest feeling of love and attachment between mother and child, and it must be considered natural that feeling, emotion, and imagery takes precedence in these poems. Every line in the poems, even every combination and word, was created in accordance with the needs of high inner feelings. Metaphors are the main creative, powerful expressions of this process. Metaphors, also known as means of artistic description and expression, are the mainstay of the lullabies and quatrains, the building material.

The diversity of material and logical connections of the word allows the emergence of different types of metaphors in these poems.

Metaphor arises when any characteristic sign is transferred to another event, the object of the living or inanimate world. Of course, during this transfer, not all aspects of the subject are selected, but the most important ones or those that correspond to the style:

*Laylay, a balam, laylay,
Alınmaz qalam, laylay.
Sənə kəc baxannarı,
Yandırısın nalam layla²².*

Metaphors can perform various stylistic functions in the poems, they are used for:

1. Metaphors that perform kindness and caress to the baby by addressing to him/her;
2. Metaphors that perform to describe a mother's future dreams for her child;
3. Definitive metaphors.

The metaphor, as a means of artistic description that takes on the burden of poetic thought and having an important stylistic detail in the lullabies and quatrains, and plays an incomparable role in revealing the poetic essence of the text. Metaphor enriches the text with artistic lines as a means of concise expression of figurative thought in lullabies and quatrains.

This metaphor is also called simile or quatrains. However, analogy is one of the main conditions in most types of metaphors. The parable has a unique structure. There are four elements to the creation of an analogy: likeness, likeness, likeness, and likeness.

Common mood, lyrical-emotional feeling is often created through metaphors in lullabies and quatrains:

*Qapımızda var çinar,
Yarpağı dinar-dinar.
Mənim balam körpədi,*

²² Abdullayev, B.A. Arazam Kürə bəndəm / B.A. Abdullayev. – Bakı: Yazıçı, – 1986. – s.160

*Saxlasın pərvərdigar*²³

The dinar is one of the oldest currencies still used in many Arab countries. In the example, the leaves of a plane tree look like a dinar. It seems that, the reading of this lullaby came across with the autumn of the year, and the leaves looked like a dinar because of their yellow-gold color.

One of the types of metaphors used in lullabies and quatrains are epithets. This type of metaphor is also called an artistic designation. It is the essence of the epithet to reinforce the meaning or feature of an important word in poetic speech.

Assessing the quality of any of the images in the text is also part of this metaphor. Givens in literary texts are written by an author, it should be noted that the artistic definition developed here and arises from the emotional attitude of the speaker to the concept. In our examples of lullabies and quatrains are appeared from the relationship and deep feelings between mother and child. This attitude gives a special freshness to lullabies and her likeness, her language and spirit:

*Payızımisan, yazımisan,
Həm çoxum həm azımisan.
Sən mənim vuran qəlbim,
Çiçək açan yazımisan*²⁴.

The epithet can perform a variety of stylistic positions in lullabies and quatrains:

- a) To show love and affection for the child as praise character;
- b) Desirable artistic designations used to make the child sleep better.

The results of the research are summarized in the **Conclusion** of the dissertation:

1. There is a rich material in ancient and in wealth folklore genres, as well as in lullabies and quatrains, to clarify the various aspects of the Azerbaijani literary language formed on the basis of colloquial language. Azerbaijan is a rich treasure trove of lexical-semantic word

²³ Azərbaycan folkloru antologiyası. Göyçə folkloru / tərt. ed. və ön sözü müəl. H. İsmayılov ; red. Y. Qarayev.– Bakı: Səda, – 2000. III kitab. – s.66

²⁴ Azərbaycan folkloru antologiyası. Qaraqoyunlu folkloru / toplayıb tərt. ed. H. İsmayılov, Q. Süleymanov. – Bakı: Səda, – 2002. VII kitab. –s.339

groups and phraseological units, which reflect the riches and worldview of the people's spiritual world, as well as the most reliable carrier of our language, the legacy of which is passed generation by generation. Therefore, it is important to reveal the linguistic nature of the phonetic-lexical units used in lullabies and quatrains, to study their stylistic essence.

2. The transcription of literary language is a natural phenomenon for the speech and style of lullabies and quatrains, and in the process of its analysis a number of peculiarities appear. The most important thing is that these aspects are regulated by the inner nature of the lullabies and quatrains. Lullabies and quatrains are adapted to the rules of speech of our language. Since it is written orally, it is natural to transcribe the literary language in the language of lullabies and quatrains, and to write lexical units in accordance with the literary pronunciation. The tendency to deviate from the existing rules, which affect the established spelling norms, stems mainly from poetic necessity. The change of sounds in a word under special pronunciation conditions is the result of a regular acoustic process, and the use of language units in the pronunciation variant is very typical for lullabies and quatrains.

3. Assonance in lullabies and quatrains attracts attention with rich intonation shades. Assonance, which plays an important role in the perception of poetic thought, acts as one of the means of manifestation of poetic content with rich stylistic qualities. In the formation of lullabies and quatrains, the sound structure of the word was approached from a serious poetic point of view, special attention was paid to the repetition of vowels in the words, their sound quality. As a result, assonance loaded the poetry of the text with natural rhythm and harmony. The phonological repetition of vowels plays an exceptional role in concentrating the listener's attention, strengthening the order of words, the optimal size of the verses, the system of harmonious grouping and, finally, the exhaustion of poetic thought.

4. Alliteration in the language of lullabies and quatrains one of the flexible and effective methods of expression. The emergence of acoustic subtleties of the text, the emergence of playful weight and harmony are revealed in all their fullness through alliteration. Rhythm

patterns in accordance with the content, the order of tone of voice, the embodiment of poetic mood are created due to the expressive possibilities of repetition of consonant sounds. It is noted that sound images are mostly based on alliteration of consonants. The most important features are revealed in the poetics of lullabies and quatrains, which come to life with phonetic facts. The alliteration in lullabies and quatrains are noteworthy not only as the repetition of consonant sounds at certain distances, but also in terms of assessing their connection to the national tradition of poetry, the style of folklore.

5. Rhythm and intonation are the main linguistic facts and indicators of lullabies and quatrains. It is not excluded from its artistic and aesthetic system. The agility and playfulness of the verses in the stanzas and imitations, which are mostly related to rhythm and intonation, are also directly related to this factor. The rich phonetic nuances of live speech are realized on the basis of the linguistic means that create it, the harmony of the living spoken language is central to the style of lullabies and quatrains. Appropriate verse forms, appropriate structure of language elements develop rhythm and intonation creativity. The imagery created by playful harmony and tone is reflected in sincere feelings and emotions. The dynamics of feelings and emotions are inspired by the exemplary artistic rhythm and intonation.

6. Anaphora and epiphora are among the poetic categories that act as a stylistic means of enhancing expressiveness in stanzas and similes. The words repeated at the beginning and end of the verses give a special weight to the subject, intensify the beauty of the sound, and reveal the inner energy of the content. It becomes a poetic factor in the rhythmic-melodic description of poetic thought, feelings and emotions, strengthens the emotional foundations of the poetic environment. Anaphora and epiphora, with their activity in the process of forming the artistic sphere, bring symmetrical structural beauty to the verses and act as the main provider of rhythmic parallelisms.

7. In the organization of the poetic text, general words are distinguished by their stylistic activity, expand the dimensions of poetic criteria. The main subject of artistic judgment in lullabies and

quatrains are embodied in the existing general vocabulary of our language, with reference to the artistic and stylistic sources of general lexical units. Observations show that the creative approach to the living vernacular in lullabies and quatrains stems primarily from the artistic and stylistic necessity, and inspires the desire to reflect lyrical thought as freely as possible.

8. Lullabies and quatrains have a special stylistic position of dialect lexicon, artistic-semantic shades, nominative and expressive functions. By penetrating the context of lullabies and quatrains, dialect materials at different stylistic points brought to its lines the purity of the living vernacular, the naturalness of idioms. Dialects, which differ from literary language in certain phonetic, semantic and grammatical features, give the effect of natural patterns of poetic animation, which is a means of expressive speech. Phonetic, lexical and grammatical dialects look very natural in the style of lullabies and quatrains.

9. Archaisms are lexical units that can gain the dignity of a bad word in lullabies and quatrains. These units served aesthetic-poetic, religious-philosophical goals in the examples. Archaic lexicon is the unit of language that is the main executor and individualization of images in poetry. Archaisms are the words that express important concepts for their period and exist as common words at that historical stage seem very natural in the language of poetry. Revealing the parallels of obsolete words reflected in lullabies and quatrains the dialects and dialects of our language confirms the fact that they are important language units in the development of our language.

10. Synonyms are of unparalleled importance in conveying the thought to the listener with its whole, subtle subtlety, enhancing the aesthetic effect of artistic thought, and beautifying the form of expression. The size of word choice according to the theme and poetic conditions is among the high stylistic indicators in lullabies and quatrains, the use of the appropriate word of the synonymous line according to the content is an exemplary event in the language of lullabies and quatrains. The connection of synonyms with the system of lexical-semantic units in lullabies and quatrains adds rich stylistic shades to the general poetic landscape of the text. Synonyms that

correspond to the stylistic orientation of the text are linguistic units that vividly reflect the lullabies and quatrains.

11. In the expression of psychological and contrasting moments of lyrical food, the antonym serves as the most appropriate expression. In lullabies and quatrains, antonyms serve to sufficiently enliven the poetic environment, increase emotionality, significantly increase the emotional support, and strengthen artistic dynamism. In lullabies and quatrains, words with opposite meanings are not limited to the external description of the object of description they create opportunities to penetrate into the inner essence of the content. Contrasting art boards created by antonyms are aimed at fully enlivening the description of object in the listener's imagination.

12. Homonyms are a very effective and necessary means of description in the language of lullabies and quatrains. Its artistic dimensions and developmental dimension acquire a special stylistic function in the linguistic structure of the text. The most extensive use of expressive possibilities of words with the same sound brings to life the whole concepts within the object of description with stylistic subtleties, enriches the subject with capacious thoughts and ideas.

13. Phraseological units play a key role in the language system of lullabies and quatrains poetic examples. In these artistic materials, the reliance on folk wisdom is very strong, and its expression is based on the national spirit of our language. Lullabies and quatrains have a rich artistic life of phraseology, because phraseological units serve the manifestation of the figurative idiom environment with new shades rather than ordinary speech and communication function. Phraseological units distinguished by their folk qualities are distinguished by their expressiveness, emotional merits and rich semantic-stylistic qualities. The imaginative potential and figurative essence of phraseological units are revealed in lullabies and quatrains

14. Figurative words have a very unique significance in the artistic quality of lullabies and quatrains. The metaphor of a word determines the weight of the figurative weight of the word as a stylistic quality. Epithets, comparisons, metaphors and other means of artistic expression turn lullabies and quatrains into a wealth of poetry, a center of spiritual energy. The artistic dimension and aesthetic principles

make it clear that each of the metaphors in the lullabies and quatrains are linguistic units that assume the clarity of poetic thought.

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

1. Layla və oxşamalarda vokativ sözlər // – Bakı: Pedaqoji Universitet xəbərləri. –2013. № 4. – s. 218-221.
2. Layla və oxşamalarda nida // –Bakı: Filologiya məsələləri. AMEA-nın M.Füzuli adına Əlyazmalar İnstitutu. – 2014. № 5. – s. 80-85.
3. Laylanın dili // Türk dünyası araşdırmaları vakfı. – İstanbul: Uluslararası türk dünyası. –2016. – s.1025-1028.
4. Layla və oxşamalarda sinonimlər // –Bakı: Elmi xəbərlər. Azərbaycan Dillər Universiteti. – 2016. № 5. – s. 56-61.
5. Layla və oxşamalarda fonetik transkripsiya // –Bakı: Tədqiqlər. AMEA-nın İ.Nəsimi adına Dilçilik İnstitutu. – 2017. № 2. – s. 155-160.
6. Языковые и стилистические особенности ассонанса и аллитерации в колыбельных и охшама в азербайджанском языке // – Россия: Бюллетень науки и практики. Тюменская область. – 2018. № 6.–s.439-447.
7. Layla və oxşamalarda ismi frazeologizmlərin üslubi rolu // – Gəncə: Elmi xəbərlər. Gəncə Dövlət Universiteti.– 2019. № 2.– s.312-317.
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10. Layla və oxşamalarda işlənən bəzi köhnəlmiş sözlər barədə // – Türkiyə: Turan Stratejik Araşdırmalar merkezi. – 2020. № 45. – s. 193-198.

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12. Стилистические особенности глагольных фразеологизмов в азербайджанских колыбельных песнях и ласковых словах // –Екатеринбург: Международный научно-исследовательский журнал.– 2021.№ 2.– s. 192-195.
14. Uşaq ədəbiyyatında layla və oxşamalar // Doktorantların və gənc tədqiqatçıların XVII Respublika Elmi konfransı. –Bakı, – 2013. – s. 330-331.
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16. Layla və oxşamalarda emosionallığı təmin edən vasitələr // Doktorantların və gənc tədqiqatçıların XIX Respublika Elmi konfransı. –Bakı. – 2015. – s. 441-443.
17. Layla və oxşamalarda antonimlərin üslubi xüsusiyyətləri // III Beynəlxalq Türk dünyası araşdırmaları Simpoziumu. – Bakı.– 2016. – s.333-335.
18. Layla və oxşamalarda sinonimlər və antonimlərin üslubi xüsusiyyətləri // Doktorantların və gənc tədqiqatçıların XX Respublika Elmi konfransı. – Bakı. – 2016. – s. 111-113.
19. Ninni və oxşamalarda təşbih tezis Uluslararası Eğitim və Yenilikçi Bilimler Sempozyumu. – Ankara. – 2019. – s. 219-226.
20. Layla və oxşamalarda omonimlər // V İnternational European Conference on Social Sciences. – Turkey. İzmir. – 2020. – s. 138-146
21. Azərbaycan layla və oxşamalarında epitet // AL FARABI JOURNAL 9 th International Conference on Social Sciences Nakhchivan University. – Azerbaijan. – May 2-4,– 2021. – s. 56 – 51.
22. Grammatical dialectisms in lullabies and praise songs // – Одеса:Вчені записки. Таврійський національний університет ім. В. І. Вернадського. – 2021. Том 32 (71) № 6, Частина 2, – с. 66-72.

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