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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC LANGUAGE FEATURES OF
REPRESENTATIVES OF NAKHCHIVAN LITERARY
ENVIRONMENT OF THE 19TH AND EARLY 20TH
CENTURIES**

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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance of the topic and the extent of its investigation. The Nakhchivan literary milieu played a distinctive role in shaping the expressive resources and developmental trajectories of Azerbaijani literary language in the nineteenth and early twentieth centuries. Despite the substantial contribution of its writers and intellectuals, the milieu's linguistic and stylistic features have not been examined systematically in a monographic study, and its multifaceted activity remains insufficiently documented. Although the lives and works of individual poets and prose writers have been studied, analyses of their language typically stop at grammar and do not offer a comprehensive, integrated account. The language of these authors provides rich material – both in quality and artistic form – underscoring the relevance of the topic. Moreover, because it is inadequate to approach the issue solely from the vantage point of “artistic language,” a full picture of the period's linguistic landscape requires investigation across all strata – educational-realist, romantic, satirical, scientific, official-bureaucratic, and journalistic (publicistic) – alongside the artistic style.

The 19th and early 20th centuries were a special stage in the renewal of the development direction of poetry and prose in Azerbaijan. In these periods, when the frameworks of the literary language had not yet become concrete and fully functional, a somewhat chaotic picture had emerged in the language. Thus, although the living spoken language of the people served as an irreplaceable source in the development of the national language, the influence of dialects and localisms, Arabic and Persian languages, and Ottoman-Turkish dialect elements was also strong. The systematic re-investigation of the language and style features of poetry and prose works, journalistic writings, literary translations, and literary letters is significant for studying the linguistic trends of the period by observing and understanding them.

Investigating the poetry and prose of major writers – their command of functional styles, journalistic output, letters, and translations – on the basis of their distinctive artistic features is valuable for research in linguistics and literary studies. In these

works, linguistic complexity often coexists with structural simplicity; the conveyance of progressive ideas alongside realistic depictions of events has yielded rich, significant evidence. Given the writers' wide-ranging topics, styles appropriate to content were chosen for the presentation of socio-political and historical material, and verbal craftsmanship is evident in character speech, authorial narration, and depictions of everyday life.

A reassessment of artistic works through the lens of national thought both clarifies these issues and reveals the beauty of poetic-stylistic devices, the specific modes of linguistic realization, and the breadth of artistic possibilities. It also brings the folk idiom closer to living, everyday speech – a tendency especially visible in literature, education, translation, and journalism. The research focuses on the artistic features of the language and style of the works of literary figures who contributed to the development of Azerbaijani literature, such as Heyran Khanum Dunbulli, Guysi Vanandi, Hajaga Fagir Ordubadi, Huseyn Nadim Nakhchivani, Mahammad Taghi Sidgi, Mahammadgulu Salik Ordubadi, Aligulu Gamkusal, Gurbanali Sharifzadeh, Eynali bey Sultanov, Alakbar Garib (Abbasov), Ali Sabri, Ali Mahbus, Aziz Sharif, Kosajanli Agh Ashug, Ordubadli Karim, Chobankarali Ashug Jafar, and Ashug Jalil. Literary figures, who were familiar with the lexical-semantic features and poetic advantages of the language, strengthened the foundation of the literary process of the period and enhanced the national color with their works. Thus, M.Shahtakhti's "Shargi-Rus" newspaper serving the national interest, the satirical "Molla Nasraddin" journal, whose editor-in-chief was the great writer and playwright J.Mammadguluzadeh, such well-known personalities as H.Javid, a talented representative of Azerbaijani romanticism, the satirical-realist poet A.Gamkusal, M.T.Sidgi, who wrote poems and short stories that propagated both classical and enlightened views, M.S.Ordubadi, known for his historical novels, E.Sultanov, A.G.Nakhchivanli, A.Sabri – the authors of novellas and short stories distinguished by their language and fluency of expression, and A.Sharif, who wrote works in the memoir genre, played an exceptional role in the formation of the Nakhchivan literary

environment during this period. The inclusion of the significant multifaceted heritage, the works distinguished by their deep content, in the research, being approached from a new perspective in a complex manner, along with the features of the literary language, has increased the relevance of the topic.

Numerous studies have examined the formation of functional styles at various stages in the development of the Azerbaijani literary language, yielding notable results. However, there has been no broad, comprehensive analysis of functional styles within a specific literary milieu or of literary works treated through their linguistic and stylistic features. Because the output of writers from the Nakhchivan literary environment during these periods was especially rich and diverse, it is difficult to address it systematically and comprehensively across such parameters as period, milieu, functional styles, journalistic language, translation activity, and epistolary prose.

A multi-level linguistic investigation of this literary environment underscores the scholarly relevance of the topic. Within Azerbaijani linguistics, neither the developmental stages of the literary language nor functional styles have been systematically studied in specific regional milieus across space and time. It is therefore necessary to examine the artistic heritage of the Nakhchivan milieu in terms of functional style, standardization/variability, and stylistic differentiation. Accordingly, we analyze functional styles across the oeuvre of Nakhchivan authors and the linguistic features of representative texts. We also evaluate their journalism, literary translations, and letters in terms of language and style, identifying salient lexical and grammatical features.

In the works involved in the study, we can trace the historical development process of the Azerbaijani language, the influence of loanwords included in the vocabulary of the language, linguistic and extralinguistic factors such as the influence of foreign elements to the language. The necessity of studying the artistic language features of prominent figures is also related to the fact that the creativity of literary figures in words coincided with a turbulent and contradictory period in the history of Azerbaijan. Considering that language has the power to reflect the history of any people, we can note that it is of

particular importance to illuminate this issue from the perspective of linguistics. The translation and journalistic activities of literary figures ensure the relevance of the topic by developing language issues in a flexible and dynamic manner in the literary-artistic process.

I.Habibbeyli's works such as "Jalil Mammadguluzadeh: His Environment and Contemporaries"¹, "Early 20th-century Azerbaijani writers"² and "The Great Literary Genius Mammad Said Ordubadi"³ are among the main sources that study the creative characteristics of Nakhchivan writers who contributed to the development of Azerbaijani literature in the late 19th and early 20th centuries, as well as the originality of their artistic language and style.

A.Guliyev has valuable researches on the literary environment of Nakhchivan. His works "The publicistics of Muhammad agha Shahtakhtili" (2016)⁴ and co-authored with S.Hasanova "Muhammad agha Shahtakhtili: A Prominent Linguist and Publisher" (2017)⁵ extensively cover M.Shahtakhtili's publicistic activities and linguistic views.

Ch.Rzayeva's book "The Lexicon of Huseyn Javid's Language" (2016)⁶ is dedicated to the features of the artistic language of H.Javid's work. In D.Aliyeva's dissertation named "Linguistic Features of Onomastic Units in M.S.Ordubadi's Novels" (1996)⁷, Z.Guliyeva's dissertation named "Stylistic Features of Personal and

¹ Həbibbəyli, İ. Cəlil Məmmədquluzadə: mühiti və müasirləri / İ.Həbibbəyli – Bakı: Azər nəşr, – 1997. - 682 s.

² Həbibbəyli, İ. XX əsrin əvvəlləri Azərbaycan yazıçıları / İ.Həbibbəyli – Bakı: Nurlan, – 2004. - 160 s.

³ Həbibbəyli, İ. Böyük ədəbiyyat nəhəngi Məmməd Səid Ordubadi / İ.Həbibbəyli – Bakı: Elm və təhsil, – 2012. - 92 s.

⁴ Quliyev, Ə. Məhəmməd ağa Şahtaxtlının publisistikası / Ə.Quliyev – Bakı: Elm və təhsil, – 2016. - 128 s.

⁵ Quliyev, Ə. Məhəmməd ağa Şahtaxtlı: görkəmli dilçi və nəşir / Ə.Quliyev, S.Həsənova – Naxçıvan: Əcəmi, – 2017. - 190 s.

⁶ Rzayeva, Ç. Hüseyn Cavid dilinin leksikası / Ç.Rzayeva – Bakı: Elm və təhsil, – 2016. - 220 s.

⁷ Əliyeva, D. M.S.Ordubadinin romanlarında onomastik vahidlərin linqvistik xüsusiyyətləri: / filologiya üzrə fəlsəfə doktoru dis./ – Bakı, 1996. - 165 s.

Place Names in the Literary Works of Jalil Mammadguluzadeh” (2017)⁸, and Sh.Allahverdiyeva’s dissertation named “The Language of Jalil Mammadguluzadeh’s Dramatic Works” (1998)⁹ there have been extensively studied the features of the artistic language of prominent figures of the Nakhchivan literary environment.

The works of prominent figures of the Nakhchivan literary community are widely covered in the books “Hüseyn Javid: His Fate and Creativity” (2007)¹⁰, “Mahammadagha Shahtakhtili: His Fate and Creativity” (2008)¹¹, “Jalil Mammadguluzadeh: His Fate and Creativity” (2010)¹², “Aligulu Gamghusar: His Fate and Creativity” (2011)¹³, “Eynali bey Sultanov: His Fate and Creativity” (2011)¹⁴, “Mammad Said Ordubadi: His Fate and Creativity” (2012)¹⁵, “Muhammad Taghi Sidqi: His Fate and Creativity” (2015)¹⁶, “Aziz Sharif: His Fate and Creativity” (2016)¹⁷. These books also include articles on the language and style characteristics of representatives of the literary community.

All these studies demonstrate the separate study of the artistic language characteristics of the creative work of representatives of the

⁸ Quliyeva, Z. Cəlil Məmmədquluzadənin bədii əsərlərində şəxs və yer adlarının üslubi xüsusiyyətləri: / filologiya üzrə fəlsəfə doktoru dis./ avtoreferatı. / – Bakı, 2017. - 24 s.

⁹ Allahverdiyeva, Ş, Cəlil Məmmədquluzadənin dram əsərlərinin dili: / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, 1998. - 127 s.

¹⁰ Hüseyn Cavid: taleyi və sənəti / tərt. ed. İ.Həbibbəyli [və b.] – Bakı: Nurlan, – 2007, - 144 s.

¹¹ Məhəmmədəğa Şahtakhtılı: taleyi və sənəti / tərt. ed. İ.Həbibbəyli [və b.] – Bakı: Nurlan, – 2008, - 166 s.

¹² Cəlil Məmmədquluzadə: taleyi və sənəti / tərt. ed. İ.Həbibbəyli [və b.] – Bakı: Elm və təhsil, – 2010, - 196 s.

¹³ Əliqulu Qəmküsar: taleyi və sənəti / tərt. ed. İ.Həbibbəyli [və b.] – Bakı: Elm və təhsil, – 2011, - 140 s.

¹⁴ Eynəli bəy Sultanov: taleyi və sənəti / tərt. ed. İ.Həbibbəyli [və b.] – Bakı: Elm və təhsil, – 2011, - 240 s.

¹⁵ Məmməd Səid Ordubadi: taleyi və sənəti / tərt. ed. İ.Həbibbəyli [və b.] – Naxçıvan: Əcəmi, – 2012, - 170 s.

¹⁶ Məhəmməd Tağı Sidqi: taleyi və sənəti / F.Xəlilov [və b.] – Naxçıvan: Əcəmi, – 2015, - 184 s.

¹⁷ Əziz Şərif: taleyi və sənəti / F.Xəlilov [və b.] – Naxçıvan: Əcəmi, 2016, - 187 s.

Nakhchivan literary environment, the degree of development and breadth of research conducted in this direction. Although representatives of the Nakhchivan literary environment active in the 19th and early 20th centuries have been widely covered in scientific research related to literary studies, they have so far been left out of detailed research in Azerbaijani linguistics in terms of the characteristics of the artistic language.

Object and subject of the research. The object of the research work is the works of representatives of the Nakhchivan literary environment of the 19th and early 20th centuries, which allows the dissertation to reveal complete facts in terms of language and style. The artistic language features of the works of representatives of the Nakhchivan literary environment, their characterization from a linguistic point of view constitute the subject of the research.

Goals and objectives of the research. The main goal of the research is to analyze the works of representatives of the Nakhchivan literary environment of the 19th and early 20th centuries from the point of view of artistic language, to identify and reveal a broader and more accurate landscape of the literary-artistic language. Identifying the diverse shades of the artistic language, the rich potential of the classical language, and its poetic capabilities in the mentioned historical periods, creating an objective scientific landscape, tracing the capabilities of the artistic language, determining its characteristic features, and providing a scientific interpretation of its tendencies and directions of development clarify the purpose of the research. In order to achieve the set goal, the following tasks were considered necessary in the dissertation:

- To reflect the artistic language landscape of the Nakhchivan literary environment of the 19th and early 20th centuries;
- To reveal the ideological-artistic features of the classical style traditions in the literary-artistic language;
- To study the distinctive qualities of artistic language mastery in the creativity of the ashugs;
- To clarify the general-traditional, individual-stylistic aspects in the language of the members of the “Anjumani-shuara” literary assembly;

- To analyze the religious-philosophical poetic language;
- To characterize in general terms new trends in the language and style of poetry;
- To reveal the attitude to the language issues of the period in prose;
- To reveal the main features in the dramatic language;
- To clarify the role of functional styles in the enrichment of the literary language at a specific stage;
- To determine the development directions of enlightener-realism in the democratization stage of the period;
- To reveal the artistic-aesthetic characteristics of the romantic style;
- To provide an ideological and artistic analysis of the satirical language;
- To examine the linguistic facts of the scientific style in works of art;
- To determine the lexicon of the official-business style manifested in the literary language;
- To reveal the role of translated works in the development of the literary language;
- To clarify the literary-social position of the journalistic language;
- To determine the specific features of the language of literary letters.

Research methods. The dissertation was carried out mainly by means of the linguistic descriptive method, and where appropriate, analyses based on the functional-stylistic approach were conducted. During the study of the topic, the scientific and theoretical provisions of historical grammar, modern linguistics and stylistics, as well as, where necessary, the results of the most important studies on world and Russian linguistics, and theoretical concepts related to the literary language were used as a methodological basis.

Main provisions of the defense:

- The 19th century Nakhchivan literary environment expanded the poetic and artistic capabilities of the

- Azerbaijani language, while preserving the traditions of classical Eastern poetry, and promoted ideas arising from national thought.
- The impact of Enlightenment realism on literary processes accelerated the processes of simplification, naturalization, and popularization, resulting in the individualization of language and style.
 - In ashug poetry, archaic words and dialects reflecting the life, lifestyle, and traditions of the people were evaluated as facts that enriched the artistic language.
 - Literary assemblies served as an important means of enriching the Azerbaijani language, continuing classical traditions, and preserving national values.
 - Names and notions related to Islamic religion, plots and motifs from Quran, religious terms were used as a means of poetic expression.
 - Dialect words, localisms and phraseological expressions used in artistic works increased the capability of artistic-aesthetic influence of the national language.
 - Reflection of realistic and democratic tendencies in poetic works at the beginning of the 20th century revealed new expressive capability of the literary language.
 - Prose works reflected the daily life of the people, national values, and socio-political processes with realistic descriptions.
 - In dramatic works, the speech of characters reflected the pronunciation norms of the national literary language, and dialogues and monologues expanded the artistic capabilities of the folk language by increasing the power of emotional impact.
 - The introduction of Enlightenment ideas into literature and the preservation of the national literary language were among the main objectives of the Enlightenment intellectuals of that period.
 - There were revealed the terms that penetrated the language

of literary works at the stage of national formation, and the communication relations specific to the scientific style were studied.

- The official-business style influenced the development of both the artistic style and other functional styles in Azerbaijani literature starting from the 19th century. This style, reflecting the socio-political events of the period, documents on state administration and diplomatic correspondence, contributed to the expansion of the functional capabilities of the language and the formation of the cultural level of society.
- Through translated works, the richness of world literature has been studied and a significant contribution has been made to the development of literary language.
- Journalism has created the basis for the enrichment of literary language and the coverage of social problems.
- The richness of the letters in terms of language and style served as a basis for the preservation of national culture and the development of artistic language.

Scientific novelty of the research. The scientific novelty of the research is that the linguistic and stylistic features of the literary figures who worked in a specific local context in the 19th and early 20th centuries are systematically analyzed. Investigating the artistic linguistic features of the works of representatives of the Nakhchivan literary environment in the light of new thinking and evaluating them in terms of current requirements is one of the important research directions of linguistics. The scientific novelty of the research is justified by the fact that the literary environment of Nakhchivan in the 19th century and the early 20th century is systematically studied for the first time in this dissertation. Reflecting typical aspects of the general landscape of language in a century and a half of time distinguished by its productivity, re-analyzing the artistic language of immortal poetic examples within the framework of modern aesthetic thought, and providing a scientific interpretation can be considered as a novelty of the research. One of the main aspects of the scientific innovations of the work is that the linguistic units used in the works

of literary figures such as Gudsı Vanandı, Hajaga Fagir Ordubadi, Salik Ordubadi, Aslankhan Govhar, Usta Zeynalabdin Naggash, Haji Molla Huseyn Bikes, Usta Zeynal Naggash, Huseyn Nadim Nakhchivani, Ashug Dahri, Ashug Fatulla, Sheikh Muhammad Rasizadeh, Ali Sabri, and Alakbar Garibov, which had so far been left out of research, have been involved in both theoretical and practical research, and have been involved in a complex and comprehensive study along with functional styles. In all cases, ideas and thoughts related to the poetic-stylistic qualities created by linguistic facts in contextual conditions are accompanied by fundamental innovations. The extensive involvement of the functionality, structural-semantic parameters of the creativity of representatives of the literary environment in the periods under study, as well as issues of their impact on the literary process, has increased the importance of the dissertation, characterized the significance and scientific novelty of the topic and research.

Theoretical and practical significance of the research. The dissertation is theoretically and practically significant, as it is dedicated to the study of the linguistic features of the works written in various genres by literary figures who lived and created in Nakhchivan in the 19th and early 20th centuries. The dissertation work is rich in theoretical provisions and is important as the first multifaceted work written on this topic. Reflecting the natural picture of the Azerbaijani literary language, studying the dynamics of the development of the heritage of Nakhchivan writers from a theoretical and practical aspect in terms of artistic language features determines the scientific significance of the topic. The analytical directions of the research work are of scientific and theoretical importance for subsequent periods in terms of practical research. The linguistic facts contained in the works of representatives of the Nakhchivan literary environment of the 19th and early 20th centuries are a useful scientific source for the practical study of linguistic information.

Approbation and application of the research. The topic of the research was approved by the Scientific Council of Nakhchivan State University at its meeting dated January 13, 2012 (protocol No. 4) and registered by the decision of the Linguistics Problem Council

of the Council for the Organization and Coordination of Scientific Research of the Republic of Azerbaijan dated February 17, 2016 (protocol No. 1). The main provisions of the research work and the results obtained were covered and commented on in 62 scientific articles of the author published in prestigious journals abroad and within the country. Reports were made at various international and republican scientific conferences on the main provisions of the dissertation.

Name of the organization where the dissertation work was carried out. The dissertation work was carried out at the “Azerbaijani Linguistics” department of Nakhchivan State University.

Structure and total volume of the dissertation work. The dissertation consists of an Introduction, four chapters, a Conclusion, and a list of references. The “Introduction” section – 14 879 characters (9 pages); Chapter I – 105 673 characters (55 pages); Chapter II – 88 270 characters (45 pages); Chapter III – 128 913 characters (66 pages); Chapter IV – 86 246 characters (43 pages); the “Conclusion” section – 8 776 characters (5 pages), followed by the list of references used. The total length of the dissertation is 432 757 characters.

MAIN CONTENT OF THE DISSERTATION WORK

The “**Introduction**” part of the dissertation discusses the relevance and degree of development of the topic, defines the object and subject of the research, its goals and objectives, and methods, indicates the main provisions put forward for defense, and justifies the scientific novelty, theoretical and practical significance of the dissertation.

The first chapter of this research work, consisting of 4 paragraphs and entitled “**The Artistic Language Landscape of the 19th Century Nakhchivan Literary Environment**”, researches the main directions, stylistic features, and the influence of various traditions of the literary-artistic language formed in the Nakhchivan literary environment at the beginning of the 19th century.

*“Despite the fact that the second half of the 19th century was a period when literature entered a new stage in Azerbaijan and Turkey, as in the world, traces of divan literature retained their relevance in the 19th century”*¹⁸. During this period, artists representing Eastern literature did not hesitate to present the specific features and internal capabilities of the Azerbaijani literary language in terms of content, quality, and form, even during the periods of strong influence of the Arabic-Persian language. In the first paragraph **“Classical stylistic traditions in literary language”** of this chapter, the classical stylistic traditions in literary and artistic language are involved in the study. The individualization of language and style, the adaptation of poetic lexicon to the environment were in a leading position in the literary language of the 19th century. Classical poets used oral and written language elements in accordance with the artistic style, and created perfect poetic examples by adapting the aruz meter based on Arabic and Persian rules to their native language. Common stylistic principles were preserved in Eastern literature, and the works written in Arabic, Persian, and Turkish were close to each other in general social and philosophical aspects, despite of differences in terms of language and style¹⁹.

In the artistic heritage of the poets of this period: Heyran Khanum, F. Ordubadi, S. Ordubadi, G. Vanandi, H.N. Nakhchivani and M.T. Sidqi, based on classical traditions, Arabic-Persian borrowings, similes, metaphors, exaggerations, religious-philosophical terms, superlative combinations and classical poetic structure predominated.

In divan poetry, the lexicon of love and nature occupies a central place; onomastic and astronomical terms, celestial bodies acquire a symbolic-figurative meaning, verses of the “Holy Quran” and religious-philosophical texts, as well as the names of prophets (Adam,

¹⁸ Əsədullasoğlu, M. Klassik üslubun bədii dil xüsusiyyətləri XVII əsr ərzurumlu şair Nəfi və XIX əsr naxçıvanlı ədiblərin yaradıcılığı ilə müqayisədə // Təm Yönleriyle Erzurum'lu Şair Nəfi Sempozyumu, – Erzurum: Atatürk universiteti yayınevi – 12-13 Kasım, – 2021, - s.112.

¹⁹ Məmmədli, N.B. Azərbaçan dilində alınma terminlər / N.B.Məmmədli – Bakı: Elm və təhsil, – 2017. - s.130.

Joseph, Solomon) are widely used to strengthen the poetic idea.

One of the prominent representatives of this period, Heyran Khanum's ghazals are notable for their metaphors and artistic contrasts. The poet used religious motifs and classical plots of Eastern poetry in her poetic expressions. The traditions of classical style were renewed over time, paving the way for new poetic searches. The preservation of the Arabic-Persian style and the enrichment of national artistic means of expression under the influence of classical literature played an important role in the development of the literary language of the 19th century. Representatives of the literary environment further developed the poetic language by addressing the main themes of classical poetry.

The poet's work is based on the classical poetic tradition. The language and means of expression used by Salik, who remains faithful to this theme and problematic, are a continuation of the classical tradition: "*Qəmu aləm yanar yeksər xəsin tək, xüşk ola, ya tər*"²⁰, "*Dələr baqırım başın peykan, təkər dildən qızıl qanım*"²¹ and etc.

Salik's work was shaped by the poetry of Fuzuli. The poet adopted not only the form of the ghazal from Fuzuli, but also the methods of using similes, metaphors, and repetitions, creating his own style. In his work, he widely used similes, metaphors, hyperbole and parallelism, adapting words of Arab-Persian origin to the spirit of national poetry, enriching the classical tradition with new poetic content. "*In the prese branch of the artistic style, these traditions are manifested in the preservation of classical poetic forms, albeit weakly, in the chain-like genitive combinations of those centuries, in the abundance of Arab-Persian words, in the standard system of similes and metaphors*"²².

The poet's poetic descriptions express the suffering of love, especially with the metaphors of fire and flame, and present human emotions in parallel with images of nature, which demonstrates the power of Salik's artistic language.

²⁰ Ordubadi, S. Gülşəni-vəhdət / S.Ordubadi – Naxçıvan: Əcəmi, – 2010. - s.46.

²¹ Yenə orada, - s. 72.

²² Azərbaycan ədəbi dil tarixi: [4 cilddə] / tərt. ed. S.Mehdiyeva [və b.] – Bakı: Şərq-Qərb, – c. 3. – 2007. - s.13.

As an example of the successful use of linguistic elements we can note use of the words “*rövşən*” and “*pərtov*” as mutual synonyms by Ordubadi²³. With such methods, the writer used language in an original way. In this regard, V.N. Vovk emphasizes the importance of emotional expression of images in artistic speech and notes the importance of presenting individual images with emotional shades in the national language²⁴. Hyperbole is widely used as one of the main types of metaphor in classical poetry. M.T.Sidqi also added poetic power to the expressions by using the synonyms “*siyah*” and “*qara*” (black): “*Xətə müşkü nədən bəxti-siyahım tək olub qara?*”²⁵.

In classical poetry, rhyme and alliteration play an important role in creating rhythm and harmony. Poets have made artistic comparisons by describing a beauty's eyebrows as a bow and her eyelashes as arrows. This tendency is also observed in folk poetry. F.Ordubadi created his own individual style by using classical means of description in the similes he wrote for Nizami's ghazals. With the lines “*Bu gecə yuxuma gəldi mənim ol sərv-i-fəraz*”²⁶ he demonstrated his commitment to the Nizami tradition, and the poetic dialogues reflected in his works increased the impact of the rhyme system.

F.Ordubadi, a follower of the classical poetry tradition, created rich poetic examples with genitive combinations and strengthened the impact of expression through poetic questions in his mystical ghazals, close to the Nasimi style: “*Səri-zülfün kimi könliüm pərişan olsa, istərsən?*”²⁷.

In the second paragraph of the first chapter titled “**Folk-ashug poetry in literary language**” the influence of folk-ashug poetry in the literary environment of Nakhchivan in the 19th and early 20th

²³ Ordubadi, S. *Gülşəni-vəhdət* / S.Ordubadi – Naxçıvan: Əcəmi, – 2010. - s.48.

²⁴ Вовк, В.Н. Языковая метафора в художественной речи: Природа вторичной номинации / В.Н.Вовк — Киев: Наукова думка, – 1986. - с.64.

²⁵ Sidqi, M.T. *Əsərləri* / M.T.Sidqi, tərt. ed. İ.Həbibbəyli – Bakı: Çarşıoğlu, – 2004. - s.51.

²⁶ Qədimov, Ə. XIX əsr Ordubad ədəbi mühiti / Ə.Qədimov – Bakı: ADPU nəşriyyatı, – 2010. - s.260.

²⁷ Sidqi, M.T. *Əsərləri* / M.T.Sidqi, tərt. ed. İ.Həbibbəyli – Bakı: Çarşıoğlu, – 2004. - s.60.

centuries on the artistic language is examined on the basis of analysis. *“The artistic-aesthetic energy of ashug art, its power, potential of existence and transmission come entirely from the common content of the ethnocultural system of the people”*²⁸. The Nakhchivan ashug community of the 19th and early 20th centuries, faithful to the literary traditions, preserved certain historical-traditional features of the poetic heritage inherited by master ashugs, and created oral and written ashug poems that were memorable with their form, content, and poetic values.

The ashugs' speech gives ample space to dialectal vocabulary and dialect words that reflect the specific characteristics of a certain historical period and at the same time create an artistic effect: “*xas*” (pure, clean), “*örkən*” (woven rope), “*güləcə*” (women's outerwear), “*pərdi*” (beam), “*ildız*” (needle's eye), “*bəzbənd*”²⁹, etc. We should note that as a result of the dialectal pronunciation of the word “*bazband*”, the [a]>[ə] sound substitution occurred, and the back vowel [a] was exposed to the influence of the front vowel sound [ə] in the second syllable and was used in the form of “*bəzbənd*”.

A. Dahri, one of the brightest figures of this period, made a special contribution to the development of the ashug style based on classical traditions. His work is dominated by folk-life style, proverbs and sayings; it is felt that he was influenced by Abbas Tufarganlı and Ashig Hüseyn in his artistic heritage. His couplets “*Olmaz*”, “*Yakhshidir*”, “*Yandırar*”, “*Isterem*” are distinguished by their original lexical style and consistent, logical expression. For example, “*qabaq*”, “*göy*”, “*bac*”, “*tər*”³⁰ used by A. Dahri in one of his admonishing poems are still used in the literary language today in the same phonetic composition in their original meaning. The term “*göy*” (“blue”) retains its original meaning as a “*stingy man*” in the colloquial language of older people in Nakhchivan.

²⁸ Qasımlı, M. Aşıq şeirinin poetik biçimləri və çeşidləri / M.Qasımlı, M.Allahmanlı – Bakı: Elm və təhsil, – 2018. - s.4.

²⁹ Əhmədli, N. Dərələyəzli ustad aşıq Cəlil / N.Əhmədli – Bakı: Elm və təhsil, – 2018. - s.94.

³⁰ Səfərov, Y. Naxçıvan aşıqları və el şairləri / Y.Səfərov – Naxçıvan: Əcəmi, – 2011. - s.11.

The lyrics of Huseyn Bikas, one of the poets who wrote in the style of ashug poetry, are based on the folk language, but also rich with words and expressions characteristic for classical literature. Bikas preserved the function of the words used in classical literature within the artistic language, using the expression “*didə yaşlı*” in the meaning of “tearful-eyed”, using “*badi-səba*”³¹ as one of the traditional poetic appeals, and applying the pronoun “*ol*” to ensure a more poetic resonance. We can see also interesting and original linguistic and stylistic facts in his poetry: “*tər buxaqlar peyvənd olub saçımda*”, “*kuyi cənnət gülüzar*”, “*dildə yaşlı intizar*”³², “*kəmənd oldu boğazımda qara tel*”³³, “*baxdım bəmə çəkdi, qalxanda zilə*”³⁴, etc.

Ashug Jafar, who was from the village of Chobandara in Zangibasar and was expelled from his ancestral homeland as a result of armed pressure of Armenians, and settled in the village of Shikhmahmud in Nakhchivan until the end of his life, also continued his creativity in the folk ashug style:

*“Başına döndüyüm ay ala gözdü,
Könlümü eylədin qaralı kimi”*³⁵.

In the poem, it is mentioned the name of the black-skinned type of the plum, “*qaralı*” which is used as a dialect word by a certain group of people in Nakhchivan. This fruit is also called “*qaral*”. In the poem, due to the effect of dissimilation, a sound distinction occurred during the pronunciation of the word “*gözlü*,” and the sonorant [l] fell under the influence of the voiced consonant [d] and was pronounced as “*gözdü*”.

This paragraph also highlights the linguistic and stylistic issues of the creativity of prominent representatives of ashug art such as Ashug Jalil, Ashug Fatulla, Kosajanli Agh Ashug Allahverdi.

In ashug poetry Turkisms mostly encompassed the words that

³¹ Qədimov, Ə. XIX əsr Ordubad ədəbi mühiti / Ə.Qədimov – Bakı: ADPU nəşriyyatı, – 2010. - s.319.

³² Yenə orada, - s.319.

³³ Səfərov, Y. Naxçıvan aşığıları və el şairləri / Y.Səfərov – Naxçıvan: Əcəmi, – 2011. - s.27.

³⁴ Yenə orada, - s.28.

³⁵ Yenə orada, - s.49.

were used in a traditional way for the literary language of that time and retained their original meanings without major changes in semantics. One of the main aspects characterizing the literary language in ashug creativity is the preference for the interpretation of moral-didactic themes formed in the national colloquial language through proverbs, sayings, wise advice, and aphorisms:

*“Mənə göstər dərdsiz adam haqq sözdü,
Ləğviyyətə deməzlər ha haqq sözdü”*³⁶.

Proper names in literature and folklore provide information about a people’s history, geography, and ethnography and, moreover, create the conditions for studying the history of the language. M. Ibrahimov writes, emphasizing the need to study ashug poetry taking into account historical circumstances and the demands of the era, and to approach words and expressions with sensitivity: *“They can give us interesting information about the period and help clarify the emergence of realism in specific forms in ashug poetry”*³⁷. As we study the stylistic capabilities and semantic nuances of proper names, there also emerge the facts of artificially changing the original place names by the Armenians who settled in our historical lands from 19th to early 20th centuries. M. Hüseynova writes about the characteristic of toponyms to reflect national qualities and their use as speech and language units, actively functioning in various stylistic contexts: *“In order to create more effective stylistic beauty, onomastic units give special fullness and capacity to the idiom in order to achieve internal unity among themselves with the artistic touch”*³⁸. In the ashug poems glorifying the nature of Western Azerbaijan, onomastic units, all their types, were used in the description of the geographical landscape of the homeland, and in stylistic positions – as active lexical units when describing poetic tableaux. In the work of Ashug Jalil, phraseological units revealed the internal, aesthetic capabilities of the language, gave

³⁶ Əhmədli, N. Dərələyəzli ustad aşıq Cəlil / N.Əhmədli – Bakı: Elm və təhsil, – 2018. - s.43.

³⁷ Əliyev, F. Mirzə İbrahimov və xalq yaradıcılığı / F.Əliyev – Bakı: Elm və təhsil, – 2013. - s.34.

³⁸ Hüseynova, M. Dilin elmi və estetik problemləri / M.Hüseynova – Bakı: ADPU-nun nəşriyyatı, – 2019. - s.11.

an artistic color to the poetic language. In the sentence “*Arpa qan ađladı, sular bulandı*”³⁹, which is based on the cause-effect metaphor are used as a means of artistic description, and hyperbole is used as a means of artistic expression. Ashug Jalil expressed the bloody events in which he was a direct participant with the verbs “*qalandı*”, “*talandı*” and “*bulandı*” used in the “shuhudi” form of the past tense, and at the end of each of the three lines, he subjected them to enumerative intonation, taking into account the sound correspondence between similar news that had been definitely carried out in the past.

The third paragraph “**Linguistic and stylistic characteristics of the members of the "Anjumani-şhuara" literary council**” of the first chapter is devoted to the linguistic and stylistic features of the creative samples of the members of the “Anjumani-shuara” assembly. The remarkable aspects of the linguistic and stylistic features observed in the literary heritage of G.Vanandi, A.Govhar, M.T.Sidgi and others are analyzed here.

It is also worth noting that the poems written by the majority of the assembly poets in the Azerbaijani language contain a large number of words borrowed from the Arabic-Persian languages. These poems, created mainly in the aruz, and partly in the syllabic meter, attracted attention with the breadth of the subject matter and the diversity of mastery. For example, a prominent representative of that period, “*J.Mammadguluzadeh, highly valued the social motifs in the work of Fagir Ordubadi, which had become the word of the period, and highly valued him as a “forward-looking” figure of literature*”⁴⁰.

The verbs found in the poet's language, like other classics, reflect the development path of the language, and the linguistic characteristics of the period. In Fagir's gazal language, the verb “*duf*”, in which the [t]>[d] phonetic sound alternation occurred, which became archaic for the modern literary language, has not lost its trace in the classical language, as well as in dialects and localisms today. Fagir's poetic language was very interesting language distinguished

³⁹ Əhmədli, N. Dərələyəzli ustad aşıq Cəlil / N.Əhmədli – Bakı: Elm və təhsil, – 2018. - s.50.

⁴⁰ Həbibbəyli, İ. Böyük ədəbiyyat nəhəngi Məmməd Səid Ordubadi / İ.Həbibbəyli – Bakı: Elm və təhsil, – 2012. - s.18.

by its lexical richness. He brought new content to the style and idea of the classical ghazal genre and directed this genre in a new realistic direction:

*“Ey gözüm yağı, sənin həmdəmi-zarın mən idim,
İndi nolmuş sənə, mən özgə kimi yad olubam?!”*⁴¹.

In the ghazal, the lover, addressing his beloved with the phrase “*Ey gözüm yağı*”, asks the reason for having fallen from her favor, while at the same time, by confessing that he is melting away in the realm of love, he seeks to win her over with tender words. In his ghazals, rich in addresses, F. Ordubadi, with the exclamation “*ey,*” gave the words a folk spirit and shaped the expressions into a kind of mold.

In this regard, A.Gadimov writes about Aslankhan Govhar, who continued this tradition: “*Aslankhan’s work was of exceptional importance in the convergence and joint development of written poetry traditions and oral folk-ashug poetry traditions at the “Anjumani-shuara” literary assembly*”⁴². Aslankhan Govhar's satirical poem, addressed to Ismayil bay, who oppressed the poor, is distinguished by the simplicity and clarity of its language:

*“Zalim dovşan, adın çıxdı yamana,
Dənin yedin, bəs samanın neylədin?!”*⁴³.

Aslankhan Govhar created an antithesis here with the word “*zalim dovşan*” (“cruel rabbit”), which is a combination of metaphors. In the Azerbaijani literary language for the long time it was used the dual variant of the pronoun “*mən/bən*”, which expresses the first person singular. For example:

*“Əhsən sana, bu zənnilə versən cəza bana.
Bən bilməzəm bu çareyi-dərdi-dili, təbib”*⁴⁴.

In this verse being a product of M.T. Sidgi's creativity, the pronoun “*mən*” in the first person singular is used as “*bən*”, and

⁴¹ XX əsr Azərbaycan şeiri antologiyası (1905-1920 – ci illər) / tərt. ed. M.Məmmədov – Bakı: Şərq-Qərb, – 2005. - s.282.

⁴² Qədimov, Ə. XIX əsr Ordubad ədəbi mühiti / Ə.Qədimov. – Bakı: ADPU nəşriyyatı, – 2010. - s.95.

⁴³ Yenə orada, - s.96.

⁴⁴ Ordubadi, S. Gülşəni-vəhdət / S.Ordubadi – Naxçıvan: Əcəmi, – 2010. - s.34.

“*mənə*” is used as “*bana*”, which is used as a repetition that carries an individual stylistic character.

The fourth paragraph of the first chapter is called “**The Poetic Language of Religious-Philosophical Views**”. Thus, the vast majority of terms of Arabic and Persian origin that affect the spiritual life of the people have been related to Islam and still retain their functionality in our language today. The verses of the Holy Quran, hadiths and narrations, on the one hand, stemmed from the literary demands of the time, while on the other hand, resulted from richness of the worldview of the classics, their close acquaintance with religious texts and the works of their predecessors. In the ghazals, qasidahs and masnavis of classical poets of the beginning of the 19th and 20th centuries, certain words, phrases and meanings, lexical and semantic innovations were quite prominent and therefore, in some way contributed to the effective and complete emergence of religious words in verse and for the understanding of artistic content. For example, in Heyran Khanum’s work, we can see her quite satisfactory awareness of religious knowledge, as well as her attitude to other religious philosophies:

*“Dinim nə imiş, qalmışam Heyran, a dustlar,
Nə kafiri-məhzəm, nə müsəlman əməlimdən”*⁴⁵.

The poet, who was sensitive in her approach to religious topics, reflected in her rubai that she considered the months of Shaban and Ramadan to be months of prosperity for the Muslim world:

*“Şəban bitən kimi gəldi Rəmazan,
Hər kəs öz evində oldu şadman”*⁴⁶.

In her rubais, she presented to people the beauty, philosophy, holiness, and sacred essence of the Quran in simple and natural language: “*Nə bir ehsan, nə xətm-i-Quran var*”⁴⁷.

Gudsi, having deep religious views, like his predecessors, likened the human face to the Quran, and the eyebrows, eyes, cast of features to the verses of the Quran, drawing attention to the fact that

⁴⁵ Heyran xanım. Seçilmiş əsərləri / Heyran xanım, tərt. ed. M.Soltan, Q.Məmmədli – Bakı: Şərq-Qərb, – 2006. - s.60.

⁴⁶ Yenə orada, - s.98.

⁴⁷ Yenə orada, - s.211.

this perfect being was created by God's wisdom: "*Təsbeh ilə zülfün telini tutma bərabər*"⁴⁸.

The lovers of truth, such as Ordubadli Karim, Kosajanli Agh Ashug Allahverdi, Ashug Jalil, Ashug Ali Khankhanmioglu, Ashug Mammadjafar, Chobankarali Ashug Jafar, Ashug Abbas Dahri, Ashug Fatulla, Ululu Karim, succeeded in presenting religious-spiritual values for humanity with wise, moral didactic ideas. Original similes such as "*Kəbə qəndili, püstani-rəna*" among poetry samples enhanced the poetism⁴⁹.

*"Religious-propaganda works written in the 19th century are distinguished by the simplicity and clarity of their language, the use of words related to religious concepts and events, and the predominance of lexical units and syntactic constructions specific to the national spoken language"*⁵⁰. The poems written by the poets in this context were, as a rule, of an Islamic nature, expressing the Islamic religion and the values considered as sacred. The names of the "Quran", the Prophet Muhammad, the twelve imams, especially Hazrat Ali and Imam Hussein, were intensively mentioned in the poems and were glorified in the artistic language.

The second chapter of the dissertation, entitled "**The Artistic Language Landscape of the Nakhchivan Literary Environment of the Early 20th Century**" consists of three paragraphs. The paragraph of this chapter titled "**Main Tendencies in the Language of Poetry**" explains the changes in the Azerbaijani poetic language, its connection with socio-political events, the poets' stylistic searches, and the transition to free verse. The lexical style monotony and linguistic insufficiency gradually disappeared with the introduction of new words into the language. The political events of 1918-1920 gave impetus to the emergence of poems with a social-democratic orientation in literature.

⁴⁸ Vənəndi, Q. Divan: [2 cildə] / Q.Vənəndi, tərt. ed. Ə.N.Qədimov – Bakı: Elm və təhsil, – c. 1. – 2014. - s.36.

⁴⁹ Səfərov, Y. Naxçıvan aşığıları və el şairləri / Y.Səfərov – Naxçıvan: Əcəmi, – 2011. – 152 s., - s.39.

⁵⁰ Adilov, V. XIX əsr Azərbaycan ədəbi dilinin elmi üslubu / V.Adilov – Bakı: Nurlan, – 2002. - s.15.

In poetry, the language and style features of the new era fully manifested themselves, expressing the literary spirit of the period. *“No matter how contradictory the literary and social thought of 1917-1920 was, one goal was clearly visible in its dark and confusing path. This goal was the struggle of Azerbaijani poetry for national independence”*⁵¹.

Taking advantage of the capabilities of free poetry, the reflection of reality was approached from an aesthetic standpoint, attention was paid to the quality of the artistic language, and poems were written with enthusiasm in a revolutionary spirit based on the harmony of free ideas. Literary figures such as M.T.Sidgi, G.Sharifzadeh, J.Mammadguluzadeh, M.S.Ordubadi, A.Gamkusal, H.Javid played an exceptional role in the formation of the literary process. In the early 20th century, a large number of words expressing realistic-democratic ideas were observed in the language of poetry. Most of the words included in the vocabulary of the language related to social, political, economic structure, science and technology entered our language through calque. *“At the beginning of the 20th century, on the one hand, a literary language based on the Istanbul dialect was being formed in Azerbaijan, and on the other hand, the colloquial language, or rather, the everyday style, was being introduced into the literary language, and both of these processes had their own significance”*⁵². These manifested themselves more as stylistic facts than as general communication. The journal “Molla Nasraddin”, which raised the poetic style to the level of a literary school, strengthened the development of revolutionary-democratic satire and became a source of stimulus for most poets active in this period, provided them with rich materials, and ensured the formation of realistic literature.

For example, although M.S. Ordubadi used the classical form in poetry at the beginning of the 20th century, he made changes in his language in accordance with democratic calls. Although there are

⁵¹ Ağayev, İ. XX əsrin əvvəllərində Azərbaycan şeiri / İ.Ağayev – Bakı: Elm, – 2002. - s.115.

⁵² Həsənova, S. Dilimiz mənəvi kimliyimizdir / S.Həsənova – Naxçıvan: Əcəmi, – 2017. - s.128.

complex expressions of Arabic-Persian origin in his poems, his activity in the journal “Molla Nasraddin” led to his more serious approach to language. Combining realism and lyricism, he presented socio-political events in a style close to the vernacular, his poetic creativity revealed the lexical-semantic capabilities of the literary language and the cognitive potential of the folk language. However, as in the prose work of the writer, he used Arabic and Persian expressions in his poetry, and in many cases he used them in accordance with the grammatical features of the Azerbaijani language, making some phonetic changes.

*“Qardaş, gəl indi qismət edək malü dövləti,
Paltar-palası boşla, quru canı sən götür.
Gəlsə nə qədər töhvə, ya peşkəş, mənim,
Dərvişi, yolçu, saili-mehmanı sən götür”*⁵³.

In this period, children's poems and educational themes came to the fore in poetry, and artistic examples were presented in a poetic form appropriate to the level of children's understanding. M.T. Sidqi, as a leading figure in this direction, wrote poems that served the patriotic and literate upbringing of children, and systematized this work through school-educational initiatives. In his artistic heritage, the poetic fusion of lively colloquial coloring with regional colloquial style is felt; he skillfully reconciled everyday style with public speech. Using the first two verses of one of Fuzuli's ghazals as they were, he completed the classical text in a simplified form from his own prism.

*“Saçın əndişəsi təhriki-zənciri-cünumdur,
Cünunum dəfinə zikri-ləbi-ləlin füsunumdur”*⁵⁴.

M.T.Sidqi included in his poems a large number of figurative expressions that passed from the Arabic-Persian language to the literary language, most of which have not lost their function in our modern language. The poet successfully used derivative words such as “*dadxah*”, “*ümidgah*”⁵⁵ in his poetry by means of the derivational

⁵³ Ağayev, İ. XX əsrin əvvəllərində Azərbaycan şeiri / İ.Ağayev – Bakı: Elm, – 2002. - s.38.

⁵⁴ Sidqi, M.T. Əsərləri / M.T.Sidqi, tərt. ed. İ.Həbibbəyli – Bakı: Çarşıoğlu, – 2004. - s.49.

⁵⁵ Yənə orada, - s.27.

suffixes *-xah*, *-gah*. M.T.Sidgi also preferred exclamations in accordance with the meaning and function of the poems he wrote in order to encourage children to study and to attract them to education. The “*ey*” exclamation was chosen for its functionality in the verses where imperative form of verb is used. M.J.Pashayev, drawing attention to the usage of the vocative “*ey*”, wrote: “*The most ordinary word, consisting of only two sounds, which is not really multi-meaning, and has a very limited function (only an appeal), can acquire such rich features and have such poetic value being used by a word master. A number of other expressive-aesthetic and structural compositional features of this vocative attract attention*”⁵⁶. For example, H. Javid's publicistic speech also touched his poems, the emotional attitude to the events taking place was presented within the scope of exclamations, and was expressed as the individuality of speech in the determination of word order:

*“Oyan, ey piri-xoşdil!
Qalq, ayıl bir xabi-rahətdən!
Qiyamətdir, qiyamət...!”*⁵⁷.

G.Sharifzadeh, as one of the democratic-minded intellectuals who served in the development of the enlightened literary and cultural environment of Nakhchivan, is deeply familiar with the folk language, so the problematics of his poems stand out for their originality:

*“Vətən bağında fəryad et,
Qon övradi-fünunə, nəğməyi-milliyə inkişaf et.
Cəhalətlə Vətən bir leyli-zülmətnak edər təşkil”*⁵⁸.

G.Sharifzadeh remained faithful to the classical tradition and reflected the subject matter of the new era poetry, creating an organic unity and synthesis of the two genres. While phrases and compositions predominated in his poems written in the form of ghazals, in his satirical works with a social content, he gave a little place to the

⁵⁶ Paşayev, M.C. Azərbaycanca ədəbi məktəblər (1905-1917) / M.C.Paşayev – Bakı: Ziya-Nurlan, – 2004. - s.209.

⁵⁷ Cavid, H. Əsərləri: [5 cildə] / H.Cavid, tərt. ed. T.Cavid – Bakı: Lider, – c. 1. – 2009. - s.58.

⁵⁸ Qədimov, Ə. Qurbanəli Şərifzadənin həyatı və yaradıcılıq yolu / Q.Qədimov – Bakı: Elm və təhsil, – 2009. - s.182.

official language and preserved the dominance of the colloquial language.

In the paragraph of the second chapter titled “**Artistic Searches in Prose**”, it is noted that growing up in such as N.Narimanov, A. Hagverdiyev, S.S. Akhundov, S.M. Ganizadeh, J. Mammadguluzadeh, and E.Sultanov, who emerged in Azerbaijani literature towards the end of the 19th century, wrote examples of artistic prose in various genres of literature and served to the development of prose writers who came after them. “*Azerbaijani prose, which was formed, shaped and developed in the 19th century, did not lag behind the current level of world literature in the organization of narration, in the artistic expression of the artist's position, in a word, in the field of poetics and mastery*”⁵⁹.

The place and position of the means being products of figurative thinking, characterized as a fact of speech in the works of writers: individual-situational expressions, syntactic figures (address, dialogue, monologue, various types of sentences depending on their structure and purpose) have been extensively investigated. Some literary figures who started their creative path with poetry also managed to express their talents in prose and made their mark in Azerbaijani literature. Representatives of the Nakhchivan literary environment such as M.T.Sidgi, E.Sultanov, J.Mammadguluzadeh, M.S.Ordubadi, H.Javid, A.Sabri (Gasimov), A.G.Nakhchivanli (Abbasov) did important work for the development of Azerbaijani literature. In various examples of classical prose, the sweetness that filtered through the folk language, different fair phrases and expressions, rhetorical questions, and artistic repetitions embodied their uniqueness in artistic form.

Most of the real toponyms found in prose works fully reflected the socio-political picture of that period: *Zangi, Kechilli, Salvarty, Nakhchivan, Charchibogan, Garmachatag, Zangazur, Sharur*. In literary examples, toponyms that confirm national identity and shed light on the glorious pages of history also include numerous quartal names: *Buzkhana, Chaylakh, Jafarabad, Shahab*, etc. Quartal names being among our national spiritual treasures are often found in prose

⁵⁹ Məmməd, C. Hüseyin Cavid / C.Məmməd – Bakı: Elm və təhsil, – 2019. - s.17.

works: “It was divided into two: the Eastern quartal, known as the quartal of religious people and fasting people, and the Western quartal, known as the neighborhood of fasting people working in administrative departments”⁶⁰. The works also contain fictitious toponyms in the form of word combinations formed with the participation of onomastic units that are the product of the writer's imagination: *Pirsaggız village, Danabash village, Garakand village, Garagilchig*, etc.

In prose works, nicknames, which retain the atmosphere of the time and are able to turn the reader into a real participant in the events, play the role of artistic designation, reflecting certain characteristics of the owner of the name to which they are attached, and are selected in accordance with their behavior, appearance, and individual psychology, creating conditions for an accurate depiction of the character: “*qızıllı Qasım*”⁶¹, “*lağlağı Sadıq*”, “*qəzetçi Xəlil*”⁶² və s.

E.Sultanov tried to transfer in his works natural colloquial speech, a kind of ethnography of language, into the language of literary prose by using words that encompass a large number of dialects and localisms. “*Aynaya baxıb telini, gavını düzəltdi, sonra qoltuq cibindən sürmədanını çıxarıb, gözlərinə sürmə çəkdi*”⁶³. Although the dictionary contains various meanings of the dialect word “*gav*”, in some regions of Nakhchivan this word has the meaning of *forelock*. A phonetically modified version of this word, “*gab*”, is also used. In prose works, in order to reveal the expressive capabilities of the language and achieve liveliness and naturalness, artistic contrasts are used, and loan words that are identical in meaning are used together: “*mərəz*”, “*naxoş*”, “*qızdırma*”, “*isitmə*”⁶⁴, “*gırov*”, “*zaloq*”⁶⁵,

⁶⁰ Məmmədquluzadə, C. Əsərləri: [4 cildə] / C.Məmmədquluzadə, tərt. ed. İ.Həbibbəyli – Bakı: Öndər, – c. 1. – 2004. - s.352.

⁶¹ Səbri, Ə. Povest və hekayələr / Ə.Səbri – Bakı: Gənclik, – 1978. - s.72.

⁶² Məmmədquluzadə, C. Əsərləri: [4 cildə] / C.Məmmədquluzadə, tərt. ed. İ.Həbibbəyli – Bakı: Öndər, – c. 1. – 2004. - s.41

⁶³ Sultanov, E. Hekayələr / E.Sultanov – Bakı: Elm və təhsil, – 2016. - s.43.

⁶⁴ Ordubadi, M.S. Əsərləri: [8 cildə] / M.S.Ordubadi – Bakı: Azərənşr, – c. 1. – 1964. - s.421.

⁶⁵ Yənə orada, - s.66.

etc.

Barbarisms found in prose are sometimes used by mixing with words specific to our language. The word “*qaçaqmalçı*” used in our modern language was used alongside the word “*kontrabandaçı*” which was adopted in our language from Italian⁶⁶. The noun-forming *-çi*⁴ particle, including abstract, spiritual properties, still expresses the concept of a person, a subject, who does work, a person who has a craft or profession.

In the works of M.S.Ordubadi, various connecting words that were used in our language in the past are also found: “*Vəhlonki ey günəş, sən çıxırsan, amma mən qürub edirəm*”⁶⁷. The word “*vəhlonki*”, which is a synonym for the comparative conjunction “*o haldaki, halbuki*” in the modern Azerbaijani language, has become archaic, although it lives in the language of literary works.

The third paragraph called “**The Main Aspects of the Dramatic Language**”, states that the dramatic language in the literary environment of Nakhchivan developed in connection with oral speech and gained an artistic form with the individual style of playwrights during this period. The works, reflecting national-spiritual values and social problems, renewed the vocabulary of the language and created stylistic richness. Literary figures such as J.Mammadguluzadeh, H.Javid, M.S.Ordubadi, as followers of the M.F.Akhundzadeh school, preserved and developed the traditions of classical drama. Many of loan words widely used in dramas have retained their functionality in modern language. Dramatists, taking advantage of the stylistic richness of the folk language, skillfully used wise words and proverbs in the speech of characters. For example, M.S. Ordubadi revealed emotional-expressive relationships through oaths, and presented the character's grievance in vivid language by using religious toponymic names and nicknames that were more popular among the people: “*Nəzərəli. – Hacı, sən olasan getdiyin Məkkə, sən olasan Xorasanın*

⁶⁶ Sultanov, E. Hekayələr / E.Sultanov – Bakı: Elm və təhsil, – 2016. - s.125.

⁶⁷ Ordubadi, M.S. Əsərləri: [8 cildə] / M.S.Ordubadi —Bakı: Azərənşr, – c. 1. – 1964. - s.397.

*qızıl günbəzələri. Sən olasan qırmızıgöz ağam, bir yaxamızı Kərbəlayi Haşım ağanın əlindən qurtar!”*⁶⁸. The playwright expressed how important the ideas of peace, equality and freedom are in the turbulent times of our modern world, even in the early part of the last century, in the dialogue of the character of Akif, and expressed that our people are peacemakers. The playwright, who chose words and expressions correctly, used linguistic units in accordance with the meaning and style. “*Kərbəlayi Haşım – Yenə bir alnın möhürə dəysəydi, ürəyim yanmazdı, özün də ömründə qüsl təyammümün təhərini bilməzsən, başlamısan mənə eyib tutmağa*”⁶⁹.

H.Javid, on the other hand, presented in colloquial language the harmony of words with opposite or similar meanings from lexical-semantic word groups, and did not forget to create synonym rows: “*İnsaf, mərhəmət yoq namərd fələkdə*”⁷⁰. In the characters’ speech, stark contrasts, hyperbole, and metaphor intensify the semantic overtones, heightening emotionality while also revealing the dramatist’s aesthetic purpose: “*vərəmli xülya*”⁷¹, “*ölüm uykusü*”⁷², etc. “*Böyük sənətkarlar həmişə surət dilini, nitqini fərdiləşdirməyə və tipikləşdirməyə xüsusi əhəmiyyət verirlər*”⁷³.

Playwrights sometimes included complex expressions and additions in the speech of characters associated with the atmosphere of the time, which mainly included religious words. The works also reflected everyday colloquial language, literary language norms of the time, and methods of expression used in classical literature.

The third chapter of the study, consisting of five paragraphs is called “**Functional Stylistic Differentiation in the Language of Representatives of the Nakhchivan Literary Environment of the**

⁶⁸ Ordubadi, M.S. Əsərləri: [8 cildə] / M.S.Ordubadi – Bakı: Azərənəşr, – c. 2. – 1964. - s.13.

⁶⁹ Yenə orada, - s .16.

⁷⁰ Cavid, H. Əsərləri: [5 cildə] / H.Cavid, tərt. ed. T.Cavid – Bakı: Lider, – c. 2. – 2005. - s.174.

⁷¹ Yenə orda, - s.96.

⁷² Yenə orda, - s.255.

⁷³ Namazova, F. İlyas Əfəndiyev və lirik-psixoloji dram dili / F.Namazova – Bakı: Elm və təhsil, – 2011. - s.15.

19th – the early 20th Century”. Since the use of all types of styles was observed in the language of artists active in the Nakhchivan literary environment in the 19th and early 20th centuries, the paragraphs of this chapter are devoted to functional styles in the language of literary works. The first paragraph of this chapter called **“Enlightenment realism”** studied the enlightened-realist style and its linguistic features in the Nakhchivan literary environment during the mentioned period.

Realism was formed in Azerbaijan against the background of socio-economic and cultural upsurge, expanded in the 19th century with the ideas of enlightenment, influencing all areas of literature. At the beginning of the 20th century, “Molla Nasraddin” spread the ideas of national liberation and strengthened satirical realism. Enlightenment-realists continued the tradition of succession, increased the expressiveness of the popular spoken language, and tended to create new words.

M.T.Sidqi, who intensively used artistic addresses in his works, addressed both himself and other people officially as *“hörmətli xanim”*⁷⁴, *“hörmətli maarifpərvər”*⁷⁵, etc. M.T. Sidqi, who completed his goal and mission through addresses with concrete meaning, was able to instill to the students the direction and content of the admonition with an artistic function: *“Ey mənim təmkinli şagirdlərim!, Ey mənim təmiz və səliqəli şagirdlərim”*⁷⁶.

The writers, relying on the colorfulness of natural and lively language, realistically depicted the smallest details, concretized the events, images, and feelings that attracted attention with their artistic meaning and depth. For example, it is observed that applause and curses, which serve to express positive and negative emotions, are also used in these examples: *“Yolunuz uğurlu olsun! Allah süfrənizi açıq etsin!”*⁷⁷. Another noteworthy factor in short stories is the naturalness of the dialogues as means of expression for figurative,

⁷⁴ Sidqi, M.T. Əsərləri / M.T.Sidqi, tərt. ed. İ.Həbibbəyli – Bakı: Çarşıoğlu, – 2004. - s.44.

⁷⁵ Yenə orada, - s.255.

⁷⁶ Yenə orada, - s.83.

⁷⁷ Səbri, Ə. Povest və hekayələr / Ə.Səbri – Bakı: Gənclik, – 1978. - s.41.

emotional depiction:

– *Buy, ananın südü sənə halal olsun, qızım! Abır-namus yaxşı şeydir... Namusu itə atıblar, it yeməyib.*

– *O barədə sonra. Çox görüşəcəyik, çox danışacağıq. Ancaq mənim sözüm odur ki, necə deyərlər, quşum sənə qonub.*

– *Buy, ömrün uzun olsun*⁷⁸.

The enlightenment-realists criticized the poets who showed an artificial fascination with loanwords that came to our language from Russian with revealing pathos in simple colloquial language: *“Maşallah olsun, o qədər itilget və arpazavonnu adamlar var ki, hamısı başdan ayağa qraxmala qərq, manjetli, əldə trost, gözdə açgi səhərdən-axşama kimi bulvarda var-gəl edirlər və urusuca elə vıdır-vıdır ötürlər ki, urusun babası da elə danışa bilməz*⁷⁹. Some of the borrowed words from various fields are used in the borrowed language, while others are used as they are among the people: *“incinar”*, *“advakat”*⁸⁰, *“priqavor”*⁸¹, *“şkola”*⁸² və s.

From this perspective, the journal “Molla Nasraddin” aimed to contribute to the national awakening by bringing literature and the spoken language closer together. At the beginning of the 20th century socio-political changes were reflected in the press and literature, and important steps were taken towards simplifying the language and educating the people.

The paragraph titled **“Romantic style”** of this chapter discusses the innovations and stylistic features brought to literary expression under the influence of enlightened-realist and romantic literature in classical poetry that developed on the basis of divan poetry. For example, national spirit and romantic feelings have come to the fore in the works of Heyran Khanum, H.N.Nakhchivani, S.Ordubadı, M.Hadi, H.Javid, A.Sahhat and other poets:

⁷⁸ Yenə orada, - s.22.

⁷⁹ Qəmküsar, Ə. Seçilmiş əsərləri / Ə.Qəmküsar, tərtib ed. L.Hüseynzadə – Bakı: Şərq-Qərb, – 2006. - s.104.

⁸⁰ Səbri, Ə. Povest və hekayələr / Ə.Səbri – Bakı: Gənclik, – 1978. - s.47.

⁸¹ Qəmküsar, Ə. Seçilmiş əsərləri/ Ə.Qəmküsar, tərtib ed. L.Hüseynzadə – Bakı: Şərq-Qərb, – 2006. - s.116.

⁸² Yenə orada, - s.100.

*“Bahari-eyşim olur dähr ara xəzan sənsiz.
Baqəndə suri gülə, qəm füzun edər könülə,
Neşün ki, gülruxun olmaz gözə əyan sənsiz”*⁸³.

Love, patriotism, freedom and attitude to social problems of society were the main themes in their writings. In Romantic poetry, religious and mythological motifs, symbolic images of classical Eastern poetics were widely used, and the contradictions between man and society found their artistic expression. *“The desire to express ideas in richer colors, in a more frantic, passionate form, in a more pathetic and extravagant way inevitably created an opportunity for the romantics to return to myth and legend”*⁸⁴.

One of the main features of the romantic style was the richness of the poetic language. The poets used words borrowed from Arabic and Persian, but at the same time tried to preserve the expressive possibilities of the vernacular. In the works of the outstanding romantic of the 20th century, H. Javid, we see that along with a large number of individual stylistic epithets, such as *“sisli vulkan”*⁸⁵, *“kəfənli çöllər”*⁸⁶, *“səmavi göz”*⁸⁷, *“zümriüt yarpaq”*, *“qanlı tufan”*⁸⁸, etc., which glorify both philosophical-symbolic, and love, create effect and emotionality, we also see original epithets formed syntactically.

At the beginning of the 20th century in the works of Azerbaijani romantics religious and mythological images had symbolic character, and stylistic elements related to folklore and classical Eastern poetry were widely used.

The analysis of the satirical style, one of the most striking styles used by Nakhchivan writers, is included in the third paragraph of this **“Satirical style”** chapter. It is noted here that the complex socio-

⁸³ Sidqi, M.T. Əsərləri / M.T.Sidqi, tərt. ed. İ.Həbibbəyli – Bakı: Çarşıoğlu, – 2004. - s.61.

⁸⁴ Əliyev, K. Əsərləri. Folklor kitabı: [10 cildə] / K.Əliyev – Bakı: Elm və təhsil, – c. 4. – 2019. – 432 s., - s.58.

⁸⁵ Cavid, H. Əsərləri: [5 cildə] / H.Cavid, tərt. ed. T.Cavid – Bakı: Lider, – c. 1. – 2005. - s.51.

⁸⁶ Yenə orada, - s.72.

⁸⁷ Yenə orada, - s.92.

⁸⁸ Yenə orada, - s.145.

political processes taking place in Azerbaijan in the 19th and early 20th centuries were reflected in literature, especially in satirical poetry. Satire held up a mirror to the social problems of the people and exposed social ugliness. *“Satire, being the most complex and difficult sentence in literary language, must have a deep meaning and express bitter laughter at the social and personal flaws depicted”*⁸⁹. Azerbaijani satirical poetry developed under the influence of classical divan literature. Literary figures such as M.Fuzuli, G.Zakir, S.Shirvani laid the foundation of the satirical style, and later realistic writers such as M.F.Akhundzadeh, J.Mammadguluzadeh, M.A.Sabir continued this tradition.

Satire allows for implicit criticism of social shortcomings. For example, F.Ordubadi, in his satirical-critical poem *“Naxçıvanın abu havasını məzəmmət”* (“Condemnation of Nakhchivan’s Situation”), criticizes the problems of the era using classical rhymes such as *“cəfa”, “məta”, “vəba”, “xuda”*⁹⁰.

Satirical poetry benefits from the richness of the vernacular and is conveyed to the reader with a simple and effective style of expression. For example, F. Ordubadi included expressions belonging to the vernacular in his satire *“Kürdün çul satması”* (“The Kurd’s Sackcloth Selling”) in his work:

*“Vermisən ol çula sən üç xoroşo, bir malades,
Veririk hər kəsə, verməzlər bizə bircə soğan”*⁹¹.

In this period satirical poetry became a powerful tool for social criticism and exposure. Using the power of satire, writers of the journal “Molla Nasraddin” contributed to the national awakening movement and criticized the social ills of society, illiteracy and backwardness. A.Mahbus sharply exposed social shortcomings in his poetry:

“İndi bir əyyamdır, hər gədə bir şah olur,

⁸⁹ Axundov, A. Dil və üslub məsələləri / A.Axundov – Bakı: Gənclik, – 1970. - s.34.

⁹⁰ Ordubadi, S. Gülşəni-vəhdət / S.Ordubadi – Naxçıvan: Əcəmi, – 2010. - s.16.

⁹¹ Qarayev, N.S. XIX əsr Azərbaycan ədəbi məclisləri / N.S.Qarayev – Bakı: AMEA Əlyazmalar İnstitutu, – 2012. - s.61.

Xəlqi salır gör necə əngələ, lal ol, dilim”⁹².

From a linguistic perspective, satire constitutes a directive and evaluative discourse: through irony, hyperbole, evaluative lexis, and modality it produces illocutionary effects (exhortation, critique) and perlocutionary effects (awakening, mobilizing) aimed at regulating social behaviour. For example, by drawing on specimens of oral folk literature, Gudsı broadened the range of satirical deployment through admonitory formulas:

*“Biri qərq olsa, ona lazımdır səyi tələş”
“Xəlq içində bu məsəldir, yapışırsan kola sən,
Pirsən, Qüdsi, məzəmmət yer yox səndə, yeri,
Dust-düşmən kimi gər görsən onu, bir pülə sən”*.⁹³

The poet employs the vernacular lexeme *pülə* (in the sense “to blow/puff; to ‘inflate’ as a test”), offering counsel to “check” and “inflate” in order to discern who is friend and who is foe. These imperative forms (“*yoxla*,” “*şışirt*”) amplify the illocutionary force and, at the perlocutionary level, are designed to effect a change in cognition and mindset. Here, vernacular lexemes (e.g., *pülə*) together with organizing parallelism reinforce the evaluative tone and harden the ethical–normative frame of satire. Consequently, such samples of literary language characteristic of the satiric style attest to the breadth of the language’s lexical–stylistic resources in the period under review.

As we see from the example, a high style and metaphorical tone (laziness/indifference is coded as “relaxed sleep”) are created with Arabic-Persian loan adverbial combinations such as “*xabi-rahət*” və “*piri-xoşdil*”. Such satirical deictic examples (direct address to the audience “ey”), through rhetorical structure (parallelism, address) index the ideas of national identity and freedom in the language. As a result, the satirical style indicates the breadth of lexical-stylistic capability of the literary language.

⁹² Qədimov, Ə. Əli Mıhbus və əsərləri / Ə.Qədimov – Bakı: Nurlan, – 2019. - s.86

⁹³ Qədimov, Ə. XIX əsr Ordubad ədəbi mühiti. Qüdsi Vənəndi / Ə.Qədimov – Bakı: Elm və təhsil, – 2023. - s.188.

In the fourth paragraph of this chapter called “**Scientific style**” it is noted that in the literary environment of that period, in parallel with the use of words and adverbial compounds of Arabic-Persian origin in the scientific style, there is also observed the introduction of terms of Russian-European origin related to science and technology into the language. At the same time, some terms have become archaic over time, and some have been replaced with new ones in accordance with the requirements of the modern period. This process is of great importance in terms of learning the lexical composition and grammatical structure of the language.

The lexicon of the scientific style also penetrated into fiction, paving the way for the concretization and logical expression of content. Like artists who remain faithful to the classical Eastern tradition of poetry, it is possible to observe in Heyran Khanum's ghazals the transformation of common words into terms or their development towards terminology. For example, the poetess synthesized scientific and artistic style in the following verses and demonstrated her astronomical knowledge:

*“Parlaq günəşim, həsrəti-ruyinlə gözümdən
Qan yaş axıdıb, Dəclələr icad edərəm mən”⁹⁴.*

The verb “*icad etmək*” in the ghazal was used in the sense of “to invent” without any detriment to the general spirit of classical poetry. Through analogies, scientific concepts were brought into the artistic style, and love and feelings were compared with astronomical objects, gaining a deep philosophical meaning.

The literary examples considered during the study show that in the 19th century, the use of terms of Arabic-Persian origin prevailed in the scientific style, and in the subsequent period, a large number of new terms from Russian and European languages entered the language, creating conditions for the terminology of words related to various fields and their new meaning to be easily accepted by society: “*sənət*”, “*surət*”⁹⁵, “*hasil*”⁹⁶, etc.

⁹⁴ Heyran xanım. Seçilmiş əsərləri / Heyran xanım, tərt. ed. M.Soltan, Q.Məmmədli – Bakı: Şərq-Qərb, – 2006. - s.60.

⁹⁵ Sultanov, E. Hekayələr / E.Sultanov – Bakı: Elm və təhsil, – 2016. - s.73.

⁹⁶ Yənə orada, - s.72.

The terms that entered our language from Russian and European languages during this period mainly pertained to technical and scientific fields: “*Doktor oftalmoskopu çıxarıb Rzaqulu xanın dimağını və bu kimi bəzi nöqtələrini diqqətlə mülahizə edib fikir edirdi*”⁹⁷, etc. The influence of scientific and technical innovations is clearly visible in M.T.Sidqi’s poetry:

“*Baxdım su altında çəkilib tellər,
Təldə danışılır cürbəcür dillər*”⁹⁸.

Here, the transmission of sound through wires under water is used as an image related to scientific discoveries. This is one of the clearest examples of the influence of the scientific style in fiction.

The scientific style is characterized by complex syntactic structures, genitive constructions, and precise expression of terms. One of the morphological features of this style is word creation. For example, terms created with the suffixes *-çı*, *-şunas*, *-xana*, *-pərəst* are widely used in scientific texts: “*şərqsünas*”, “*türksünas*”⁹⁹, “*qonaqdust*”, “*sahibxana*”¹⁰⁰, etc.

The last paragraph of the third chapter “**Official-business style**” is devoted to the official-business style existing in the literary environment of Nakhchivan in the 19th and early 20th centuries and the reflection of its elements in artistic examples, and the new facts that entered the language against this background. It is noted that the writers referring to business correspondence correctly used the syntactic features of this style and tried not to harm the form and content of the documents: “*Bura qədər Qəza Polis İdarəsində dəftərxana məmuru qulluğunda ikən, o, öz kiçik ailəsini çətinliklə dolandıra bilirdi*”¹⁰¹. “*Polis idarəsində qulluğuma xitam verildi*”¹⁰² və s.

⁹⁷ Ordubadi, M.S. Əsərləri: [8 cildə] / M.S.Ordubadi – Bakı: Azərnəşr, – c. 1. – 1964. - 446 s., s.372.

⁹⁸ Sidqi, M.T. Əsərləri / M.T.Sidqi, tərt. ed. İ.Həbibbəyli – Bakı: Çarşıoğlu, – 2004. - 280 s., s.26.

⁹⁹ Şahtaxlı, M. Seçilmiş əsərləri / M.Şahtaxlı, tərt. ed. İ.Həbibbəyli – Bakı: Çarşıoğlu, – 2006. - s.202.

¹⁰⁰ Məmmədov, X. XIX əsr Azərbaycan ədəbiyyatı / X.Məmmədov – Bakı: ADPU, – 2006. - s.129.

¹⁰¹ Sultanov, E. Hekayələr / E.Sultanov – Bakı: Elm və təhsil, – 2016. - s.69.

¹⁰² Yenə orada, - s.69.

The terms specific to the official-business style used in literary works have served to educate and enlighten people and have played a role in expanding the capabilities of the functional style. Official-business documents, having gained wide practical activity and influencing formation of the cultural level of society, fully or partially preserved their unique features and rules of organization in the language of the works. The official style was used along with the vocabulary, expressions, and grammatical forms specific to the vernacular. The specific linguistic features of the official-business style, writing style, syntactic structures, terms and term-like words were used in a somewhat different, more specific way in the language of images, in accordance with the speech situation: “*Rüstəmbəy. Ağalar, əzayi-məclis xahiş edir ki, bəyanatı tamam edək və dəxi danışmağa ixtiyar verməyək. Kim buna razıdır, dursun ayağa*”¹⁰³. To create solemnity in such examples reflecting diplomatic speech the titles such as *cənab, ağa, kral, şah, xanım, zati-alilər* are used as a sign of respect. The works also include words used in the language of diplomatic documents and the guard service that protects the administrative territory of the official administration: “*Küçə qapısında uzaqdan tək bir adam görsənirdi; sonra gördük ki, bu haman qarauldur ki, həmişə əli tüfəngli konsulxananın keşiyini çəkir*”¹⁰⁴, etc.

The fourth chapter of the research work, consisting of three paragraphs, is called “**The role of Nakhchivan writers in the development of the literary language at the beginning of the 20th century**”, where it examines the social position of translated works, journalistic writings, letters, and their impact on the development of the literary language. The first paragraph of this chapter, titled “**The role of literary translation in the development of the literary language**”, reviews and analyzes the stylistic possibilities of literary translation works that enriched Azerbaijani literature at the beginning of the 20th century. Literary translation gained a more memorable and attractive appearance in the literary world thanks to writers such as

¹⁰³ Məmmədquluzadə, C. Əsərləri: [4 cildə] / C.Məmmədquluzadə, tərt. ed. İ.Həbibbəyli – Bakı: Öndər, – c. 4. – 2004. - s.461.

¹⁰⁴ Ordubadi, M.S. Əsərləri: [8 cildə] / M.S.Ordubadi – Bakı: Azərənəşr, – c. 1. – 1964. - s.210.

M.Shahtakhtli, M.T.Sidgi, E.Sultanov, J.Mammadguluzadeh, M.S.Ordubadi, Sh.M.Rasizadeh, A.G.Nakhchivanli, A.Sabri, A.Sharif, who had experience in writing, were able to understand the language of the original, felt it, and at the same time knew the depths of their native language.

During this period, literary translations began to take a wide place both in the press and in textbooks, contributing to the enrichment of children's literature. Mainly small poems and stories were translated, in some cases they were presented in the form of an adaptation or quotation. Language disorders, difficulties of expression, and difficulties in sentence structure were observed in translated literature from time to time. This is explained by the fact that the writers who were engaged in translation at that time had their first experiences as writers. Through translated works, it is possible to form a clear idea of the authors' social worldview, aesthetic taste and creative style. Mainly literary figures, who were inclined to artistic creativity and knew one or more languages, were engaged in translation. In addition to having a rich vocabulary, they translated proverbs, sayings and idioms in accordance with the linguistic characteristics of the time, preserving the original style and national characteristics.

M.Shahtakhtli also rendered important services in the field of translation, and carried out extensive activities in the direction of introducing valuable works of the Eastern peoples in Europe and Russia. In one of his first articles written in the 19th century, he emphasized the valuable content of Mirza Mehdikhan's work "Tarihi-Nadir", but noted that the volume of the newspaper did not allow for a full presentation of this work¹⁰⁵. M.Shahtakhtli's language skills included, alongside with Azerbaijani, Ottoman Turkish, Arabic-Persian, Russian, English, French and German, and he was noted to have extensive scientific knowledge and experience in this field.

M.Shahtakhtli was one of the first authors to translate scientific and journalistic literature into Azerbaijani and did important work in

¹⁰⁵ Şahtaxtlı, M. Seçilmiş əsərləri / M.Şahtaxtlı, tərt. ed. İ.Həbibbəyli – Bakı: Çarşıoğlu, – 2006. - s.265.

this field. His research on words that passed from Arabic to our language showed that some words of Arabic-Persian origin have acquired different meanings in our language. Shahtakhtli emphasized that it is wrong to mix up some words that passed from Arabic and explained their correct use. Along with his translation activities, he also paid special attention to language reform issues and made a significant contribution to the formation of a scientific style in Azerbaijani.

In the article “Tatar proverbs” by E. Sultanov, who translated scientific, journalistic and artistic works that captured the pulse of the era and touched on topical issues, special attention was paid to ensuring that the translated expressions reflected the true meaning of the original in Azerbaijani and were adapted in terms of style. For example: Orijinal: *“Кошка – это лев, когда ловит мышь, но сама она обращается в мышь всхватке с барсом”*. – Translation: *“Siçanı tutanda pişik aslandı, lakin bəbirlə döyüşdə özü siçana dönür”*¹⁰⁶.

As can be seen, E.Sultanov adapted Russian proverbs to the Azerbaijani language by finding lexical-semantic equivalents, thereby strengthening cultural ties between different languages.

J.Mammadguluzadeh achieved concise language and laconic expression of thought in the field of translation, as in his prose work. When translating L.N.Tolstoy's “Labor, death and displeasure” into Azerbaijani, he paid special attention to adapting the text to the living spoken language, and at the same time, he preserved the artistic style of the work, preserving the expressions reflecting the characteristic features of the Russian people. During the translation, the writer mainly preferred expressions from the colloquial language and used fairy-tale lexicon in order to increase artistic value. For example, *“Pərvərdigari-aləm buyurdu: Çünki mən xoşbəxtlik nə olduğunu insana anlada bilmədim, qoy özləri nə tövr ki, xahiş edirlər, elə də rəftar eləsinlər”*¹⁰⁷.

¹⁰⁶ Sultanov, E. Məqalələr / E.Sultanov – Naxçıvan: Əcəmi, – 2017. - s.164.

¹⁰⁷ Məmmədquluzadə, C. Seçilmiş əsərləri: [4 cildə] / C.Məmmədquluzadə, tərt. ed. İ.Həbibbəyli – Naxçıvan: Əcəmi, – c. 1. – 2004. - s. 640.

J.Mammadguluzadeh's translation style reflected his writing style, while the natural fluidity and stylistic accuracy were preserved in the description of real events in the texts. He managed to preserve the ideological and stylistic features of the works, at the same time making them more understandable for the Azerbaijani reader.

Among the translated literary and artistic examples there is the work of the outstanding representative of Persian literature A.Firdovsi "Shahname". This translation belongs to Sh.M.Rasizadeh, one of the personalities born in Nakhchivan. Sheikh Mahammad paid attention to the accuracy of expressions, tried to stay away from fancy words, and preferred simple sentence structure:

*"A Mahmud Sultan! Şəhərlər alan,
Qoçaq, qorxmaz olsan da, qorx
Tanrıdan. Ki çox şahlar olmuş da səndən qabaq
Onlar səndən artıq – tarixə bax,
Onlarda da vardı həmin təxtü tac,
Onlar da zəifdən alardı bac"*¹⁰⁸.

Trying to convey the author's idea more clearly, Sheikh Mahammad used simple vocative words for the purpose of appeal, interrogative sentences to increase emotionality and create emotion, managed to find the correct equivalent of words and expressions, preserved the artistic nature of the work, and perfectly revealed the lexical, syntactic, and stylistic capabilities of the language. Sheikh Mahammad, who deeply understood the meaning of individual words and expressions, showed sensitivity to words expressing emotion, correctly revealed the capabilities of his native language, and preserved the artistic aesthetic significance of the work.

In his translations, A.Sharif expressed the Russian language not literally, but with the feeling of his native language. Although his early works contained many words and phrases specific to the Arab-Persian languages, as well as words incomprehensible to the general readership, after he began translating from the works of Russian classics simplicity and expressions specific to the vernacular began to take a wider place in his language. The translator translated Fadaye's

¹⁰⁸ Hüseyinov, R. Əbədi Cavid / R.Hüseyinov – Bakı: "Nurlan", – 2007. - s.471.

novel “Ruined”, L.N.Tolstoy's “The God is the Same for All”, M. Gorky's “Mother”, “Enemies”, “People of the Valley”, and N. Lyashko's short stories under the name “At Home and About Shackles”.

M.İbrahimov writes about A.Sharif's precision not only in his literary activity but also in his translation work: *‘He spares no effort to ensure that the translation is both accurate and artistically expressive. I believe that if our talented literary youth learn and adopt these admirable qualities from A. Sharif, they will achieve ever greater accomplishments.’*¹⁰⁹

*“Noyabr ayının axırı idi. Donmuş yerə gündüzdən quru, narın qar yağmışdı, indicə çıxıb gedən oğlunun ayağı altında qar xirtildayırdı. Qatı qaranlıq, bir şeyi güdən düşmən kimi, pəncərənin şüşələrinə qısıllaraq hərəkətsiz dayanmışdı. Əllərini skamyaya dayayaraq oturmuş ana qapıya baxıb gözləyirdi”.*¹¹⁰ A.Sharif in Maxim Gorky's “Mother” who preferred an equivalent translation, retained the moments of use of the past tense *-di*⁴, which expresses the result of an action performed in the past at the time of speaking, as in the original. A.Sharif narrated the events in the past tense in order to give the work authenticity and depth as in the original.

Ali Sabri took a somewhat creative approach to translating national color units into our language, translating the beauty of meaning, rich life scenes, and the character of the world of images into Azerbaijani. He translated V.Dmitrieva's “Little and the Spotted”, and Lev Tolstoy's “Ilyas”, “Françoise”, “The Adventures of Karen Vasilyevich”, “Worker Yemelyan and the Empty Drum” into Azerbaijani, and published them under the title “Four Stories”.

When we compare the translations with the original of the work, we see that the translator expresses the plates described by the writer with the same consistency and accuracy. Ali Sabri did not translate the words mechanically, but translated them while preserving the naturalness of the Azerbaijani language and the features of expression,

¹⁰⁹ İbrahimov, M. Ədəbi qeydlər / M.İbrahimov – Bakı: Azər nəşr, – 1970. - s.20.

¹¹⁰ Qorki, M. Ana / M.Qorki (tərc. Ə.Şərif) – Bakı: Uşaq və gənclər nəşriyyatı, – 1950. - s.18.

and preserving the internal laws of the language: “*Balaca məktəbdə yaxşı oxuyurdu. Evə gəldikdə kitabdan ayrılmırdı. Müəllimə də onu çox qısnamırdı. Ona çox diqqət yetirirdi. Az bir vaxt içərisində Balaca dərsdə yoldaşlarının hamısını ötüb keçdi. O, heç bir şeydə çətinlik çəkmirdi, lakin “ş” və bir də “p” hərfləriylə əlbəyaxaydı, döyüşürdü*”.¹¹¹

Alakbar Garib (Abbasov) translated N.M.Karamzin’s “Unhappy Liza”, N.N.Lyashko’s “Blast Furnace”, and M.Yu. Lermontov’s “A Hero of Our Time” into our language. The writer, who presented the translation in accordance with all the requirements, standards, and rules of the short story genre, translated the author's idea and the narration of an event into line-by-line translation in simple, laconic language: “*Sahil təpəcik kimidir, çay isə balacadır – eni 6 metrə olar. Çayın o tayı göllük və arandır. Yağış çiləməyə başladı. Bir az çilədi, saqqıldadı – və dayandı. Külək də kəsdi. Ətrafa söyüd ağacı və nanə qoxusu yayıldı*”.¹¹²

The second paragraph of the fourth chapter, entitled “**The Literary and Social Position of the Publicistic Language**”, discusses the development of Azerbaijani publicistics in the Nakhchivan literary environment in the late 19th and early 20th centuries, its impact on socio-political events, and its main representatives. The linguistic features of the publicistic style, its role in the formation of the national press, and its importance in the spread of enlightenment ideas are emphasized.

The publicistic activity of diplomat, educator, and publicist M.Shahtakhtli was multifaceted and the range of topics was wide. In his literary and journalistic activities, M.Shahtakhtli was a distinguished intellectual not only in Azerbaijan, but also in Russia, Europe and the Middle East, as the author of articles on the history, life, education and culture of the peoples of the East, as well as on such spheres as language, religion and philosophy. “*The newspaper “Shargi-Rus” (1903-1905) published by M.Shahtakhtli in Tbilisi was*

¹¹¹ Səbri, Ə. Povest və hekayələr / Ə.Səbri – Bakı: Gənclik, – 1978. - s.55.

¹¹² Lyaşko, N.N. Domna ocağı / N.N.Lyaşko (tərc. Ə.Qərib) – Bakı: Azərnəşr, 1929. - s.9

the only famous Azerbaijani newspaper at that time. The newspaper paid attention to the issues of education, culture, alphabet and language reform"¹¹³. The newspaper "Shargi-Rus" gathered around itself a large army of intellectuals, including M.A.Sabir, A.Sahhat, O.F.Nemanzadeh, H.Javid, M.S.Orduvadi, A.Gamkusar, A.Nazmi, and did important work in the wakefulness and education of the nation. After the newspaper "Ekinchi", the pages of the newspaper "Shargi-Rus", which served the national ideology, gave extensive space to issues such as backwardness, ignorance, religious fanaticism, superstition, and women's rights, and expressed an attitude to socio-political processes. The editor of the newspaper, M. Shahtakhtli, created the conditions for the publication of more than 50 articles, focusing on the discussion of issues such as education, science, school, and the alphabet, and the promotion of progressive teaching methods.

Press organs such as "Shargi-Rus", "Molla Nasraddin", "Hayat", "Iqbal", "Taraggi", "Fuyuzat", etc., along with expanding the capabilities of the publicistic style, created conditions for the democratization, massification, and enrichment of the literary language. A.Akhundov, evaluating the decisive steps of the journals "Molla Nasraddin" and "Fuyuzat" in the struggle for the literary language, wrote: *"On the one hand, representatives of realist-enlightened, especially revolutionary-democratic literature, are simply fighting for the Azerbaijani folk language, while on the other hand, representatives of bourgeois literature, in theory and practice, and some representatives of romantic literature, are promoting a language that is more Ottoman than practical, and in some cases consists entirely of the Ottoman language, and they considered it the only literature language of the Azerbaijani people"*¹¹⁴.

During this period it was quite difficult to publish newspapers in the Azerbaijani language. At the same time, the lack of funds and printing houses was one of the most important difficulties

¹¹³ Paşayev, M.C. Azərbaycanca ədəbi məktəblər (1905-1917) / M.C.Paşayev – Bakı: Ziya-Nurlan, – 2004. - s.35.

¹¹⁴ Axundov, A. Dilin estetikası / A.Axundov – Bakı: Yazıçı, – 1985. - s.11.

encountered in this sphere. In his articles M.T.Sidqi publicized this indifferent attitude towards newspapers, which was published with such a big difficultoes, and with his satirical pen, he tried to save people stupefied by the world of ignorance from backwardness: *“Buying a newspaper, reading a newspaper is blasphemy in the opinion of the Mouslim clerics. In the eyes of the students it is a sin, among merchants it is a pastime, among craftsmen it is nonsense, and for the common people it is nothing at all. I do not know about other places. Yet here, in the view of certain pseudo-scholarly ignorant students (who are native Turks, after all), anything written in the Turkish language is considered unworthy of attention.”*¹¹⁵. M.T.Sidqi used the word “*tullab*” from the Arabic language not as *students* as the meaning it expressed, but as a metaphorical meaning of *careless*, contrasting it with the same word *students* in the second sentence. We should note that this word in Nakhchivan as a *thief* or a *person who steals*.

M.T.Sidqi emphasized that the newspaper “Shargi-Rus” the importance of the newspaper as a valuable tool, which plays a role in the social, political, economic and spiritual life of the people, and also its significant role in quickly delivering to the people innovations related to science, technology, education and culture: *“No matter how many newspapers are published in the Turkish language, such as “Shargi-Rus” you are the happiest and most contented person in terms of cooperation and solidarity, there is no need to repeat it”*¹¹⁶.

In his article titled “Molla Nasraddin”, J.Mammadguluzadeh succinctly expressed the attitude towards the press at that time as follows: *“During these four years, Muslims demanded many things: they wanted Muslim newspapers not to speak at all about the issue of women; they wanted that whenever a women’s society came together, it should be immediately broken up; they wanted that, for the sake of one or two black- or red-bearded mullahs, writers should be*

¹¹⁵ Sidqi, M.T. Əsərləri / M.T.Sidqi, tərt. ed. İ.Həbibbəyli – Bakı: Çəşioğlu, – 2004. - s.164.

¹¹⁶ Yenə orada, - s.175.

suppressed and the all usul-i-jadid reformers should be silenced"¹¹⁷.

Newspapers and magazines give extensive space to rhetorical questions, which are characteristic of the language of the journalistic style, and it was considered appropriate that all explanations of the issues raised be included in articles of this type:

"The extensive use of questions and exclamatory sentences for the purpose of expression was achieved by directing the reader's attention to any event and creating various stylistic nuances: "Sincerity or shamelessness?", "When did this happen?", "Where is true freedom?", "What is a newspaper?", "Let them say if I'm possibly wrong!", "What did I see in Nakhchivan?", etc."

A.Sharif emphasized that the journalistic style played an important role in the creation of our current literary language, writing: *"The issue here was not only in removing Arabic and Persian words from the language or in discarding Russian words that had been introduced into the Azerbaijani language, but in organizing the language in a completely new way"*¹¹⁸.

The third paragraph of the fourth chapter is called **"Linguistic Features of Literary Letters"**. This paragraph, which discusses the development of the epistolary style in the historical period under consideration, notes that patriotic and enlightened writers such as M.T.Sidgi, G.Sharifzadeh, E.Sultanov, J.Mammadguluzadeh, H.Javid, M.S.Ordubadi, A.Sabri, A.Sharif expressed the ideas and content of various life issues in their letters, which served to awaken national consciousness, form national self-awareness, and form literary and social thought, and have not lost their significance in our time.

"In the first stage of the development of the literary language of this period, in the 1920s and 1930s, the epistolary style was under the influence of the literary language (in the press, in particular, in the journal "Molla Nasraddin", the standards of the epistolary style were used for artistic and journalistic purposes starting from the beginning

¹¹⁷ Məmmədquluzadə, C. Seçilmiş əsərləri: [2 cildə] / C.Məmmədquluzadə, tərt. ed. İ.Həbibbəyli – Naxçıvan: Əcəmi, – c. 2. – 2009. - s.353.

¹¹⁸ Şərif, Ə. "Molla Nəsrəddin" necə yarandı / Ə.Şərif – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1986. - s.366.

of the 20th century)”¹¹⁹.

Letters mainly served to spread advanced democratic ideas, and alongside with reflecting the biographies of writers, they also played a role as a source in specifying dates of their birth and death. These letters, addressed to others and not written for everyone, become objects of research even today, due to their richness in language and style, as well as interesting facts, and are included in textbooks; in short, they arise interest in everyone who reads them. M.Shahtakhtli's "Selected Works", J.Mammadguluzadeh's "My Memories", H.Javid's "Works", G.Sharifzadeh's "Life and Creative Path", Ali Mahbus's "Works", A.G.Nakhchivanli's "Court of Justice", M.S.Ordubadli's "Two Children's Journey to Europe", A.Sharif's "Diary", "From Past Days", "My Father and I", and M.T.Sidgi's "Works" extensively include examples of letters or refer to them. "These letters, along with the authors' subjective and personal interests and feelings, also prominently reflected the historical picture of the current social life and the epic presentation of important social events of the period."¹²⁰.

Special attention is paid in this paragraph to addresses, which are considered to be the key elements of the epistolary style. Taking into account their structural features, addresses are classified according to the number of components: Simple addresses: *əfəndim, bəradərim, həzrətləri*, etc. Compound addresses: a) those consisting of two words: *mehribanım Məmmədəli, müəllim cənabları, əzizim Mehdişan, fəzilətli əfəndim, bəradəri həqiqim, əfəndim həzrətləri, əzizi mən*. b) those consisting of three and more words: *maarifpərvər əfəndim həzrətləri, mərifətli, mərhəmətli və tərifə sığmaz*, etc.

The observations and analyses conducted give grounds to say that in the language of letters at the end of the 19th and beginning of the 20th centuries, along with the words used by the people in everyday life, socio-political lexicon and constructions also predominated. Socio-political words and expressions reflecting various spheres of life were more prominent in the letters. The letters

¹¹⁹ Xudiyev, N. Azərbaycan ədəbi dili tarixi / N.Xudiyev – Ankara, – 1997. - s.667.

¹²⁰ Mustafayev, M. XIX əsr Azərbaycan realist şeiri / M.Mustafayev – Bakı, – 1991. - s.66.

of literary figures, rich in high imagery, metaphorical expressions, aphorisms, also contained complex addresses and difficult-to-understand words.

The scientific results obtained during the study are summarized in the form of propositions as follows:

1. In the 19th and early 20th centuries, the Nakhchivan literary milieu, while preserving Eastern poetic traditions, expanded the expressive and poetic resources of the Azerbaijani language. During this period, expressions and terms borrowed from Arabic and Persian – shaped by classical Eastern poetics – were adapted to poetic ends, enriching the genres and styles of Azerbaijani literature. Alongside the aruz meter, poets successfully employed the syllabic meter and forms such as goshma and bayati, and made extensive use of emotionally expressive metaphor.

2. The development of ashug poetry in the Nakhchivan literary milieu was fostered by natural and geographical conditions, regional particularities, and a vibrant folkloric milieu. Poetic simplicity, harmony, and concision predominated in its language, helping to preserve national values and to advance the lexical–semantic development of the vernacular. A rich rhyme system and the deliberate use of phonetic devices (e.g., alliteration, assonance, consonance) shaped the poetic structure of Nakhchivan ashug verse.

3. The “Anjumani-shuara” literary circle in Nakhchivan made a significant contribution to national poetry by preserving classical Eastern traditions while fostering innovation. It enriched the poetic language, sustained classical forms, and at the same time encouraged new creative directions. Within the circle, poets discussed their new works, composed verse that artistically reflected socio-political events, and safeguarded national values. The poetry evenings and critical discussions it organized marked an important stage in the development of the Azerbaijani language and literature.

4. Poets clarified the stylistic orientation of their poetics and powerfully conveyed a religious-lyrical mood in artistic depiction. By skillfully incorporating Islamic terminology in their ghazals, they figuratively rendered the psychological makeup, worldview, spirituality, and emotions of religious personae and motifs through

rich imagery and rhetorical devices, thereby laying the groundwork for the success of religious lyric in belles-lettres.

5. It is possible to trace the historical evolution of the scientific style (register) by following the terminology that appears across fiction and other genres, noting both the earliest attestations and later refinements of terms. Alongside Arabic and Persian loanwords, authors also adopted terminology from Russian and other European languages, thereby facilitating the language's integration into the global scientific lexicon. The influx of domain-specific terms enriched the Azerbaijani language's lexical inventory and grammatical resources. At the same time, incorporating elements of the scientific style into literary works advanced public enlightenment and broadened the circulation of scientific knowledge.

6. During these periods, the official – bureaucratic register helped preserve standard forms, archaisms, and loan terminology while simultaneously enriching the Azerbaijani language. In literary works, writers incorporated formulae of official documents, legal expressions, and diplomatic terms, thereby expanding the language's descriptive resources and reaching broader audiences. By artistically mediating this register, authors showcased its communicative potential and further integrated its functional manifestations into the national language. The official-bureaucratic style also mirrors the language's historical stages, registers the impact of socio – political conditions, and evidences the expansion of its functional capacities.

7. Socio-political processes of the period profoundly shaped language, style, and literary themes. Ideas of enlightenment and national awakening, grounded in the vernacular, spread widely through the literary field and became central to works celebrating freedom, patriotism, and national-spiritual values. The literary language both retained Arabic–Persian layers and absorbed European influences, forming a new lexical stratum. A principal aim of the literature of this time was to preserve the national cultural heritage and transmit it to future generations.

8. At the beginning of the 20th century, democratic-realist tendencies emerged in poetry alongside the classical tradition. In line with the social demands of the new era, poets addressed themes of

freedom, enlightenment, women's rights, and broader social issues. The period also saw experimentation with diverse poetic forms – free verse, critical realism, and satire – which contributed to the renewal and development of the Azerbaijani literary language.

9. In the 19th and early 20th centuries, both oral and written literature showcased the folk language's rich lexical – semantic resources and heightened its expressiveness. Prose widely employed poetic devices – phraseological units, similes, metaphors, and dialogue. The individualization of characters' speech, the incorporation of colloquial phraseology, and the use of everyday vocabulary lent these works a lively, natural tone. National customs and traditions, as well as historical events and social conflicts, were likewise rendered with realistic detail.

10. National and spiritual values, the people's way of life, cultural heritage, and historical events were artistically rendered in these works. To enrich the literary language, authors incorporated dialectal vocabulary, loan expressions, and elements of local color. Toponyms, everyday terms, and the names of traditional foods and garments reflected the ethnographic and cultural characteristics of the Azerbaijani people.

11. Dramatic works not only showcased the richness and stylistic range of the Azerbaijani language but also helped preserve national heritage by drawing on folklore and classical literature. Playwrights such as J.Mammadguluzadeh and H.Javid incorporated colloquial speech, proverbs and aphorisms, and individualized character voices. Their plays realistically depict national and moral values, social problems, and the socio-political landscape of the period. Thus, dramatic language and style served as key vehicles for promoting national heritage and transmitting it to future generations.

12. The evolution of functional styles within the Azerbaijani literary milieu significantly enriched the national language and broadened literary diversity. Their variety and expressive range were most clearly realized across registers, where stylistic choices heightened nuance and voice. By reflecting the socio-political life of society, functional styles mapped the era's linguistic landscape and helped preserve the national character of the language.

13. With the emergence and development of Enlightenment realism, classical traditions were synthesized with the ideas of the new era, and the realist method was articulated in clear, effective language accessible to the public.

14. Azerbaijani Romantic poetry, while sustaining the traditions of classical Eastern poetics, made a significant contribution to national culture and poetic thought. Drawing on classical aesthetic principles, Romantic poets articulated humanism, moral values, and the pursuit of social justice. Their work is distinguished by a strong national spirit, lyrical intensity, and a rich palette of poetic imagery.

15. The satirical register emerged and developed in Azerbaijani literature as one of the most effective instruments of social critique. It addressed socio-political problems, injustice, and moral stagnation in both colloquial and high poetic diction. Poets sought to enlighten the public – “to open their eyes” – by conveying ideas forcefully and precisely through proverbs, aphorisms, and parabolic forms. Under the influence of the *Molla Nasraddin* school, satirical poetry advanced critical realism, revolutionary-democratic ideals, and Enlightenment thought. Drawing on classical traditions, satirists reshaped poetic form and content; the vitality of the vernacular and the extensive use of metaphor, irony, and hyperbole produced stylistic innovation, thereby enriching the national language and fostering literary development.

16. Through literary translation, the cultural heritage of diverse peoples was introduced and studied, expanding the Azerbaijani language’s lexical and semantic resources. During translation, the original content and stylistic features were preserved, while native idioms and colloquial elements were employed to maintain the language’s natural flow.

17. In the late nineteenth and early twentieth centuries, publicistic (journalistic) prose prioritized accuracy and candor, depicting everyday life, national and cultural values, and social problems. Periodicals such as “*Shargi-Rus*” and “*Molla Nasraddin*” made major contributions to the development of the literary language and national thought, enriched the vernacular, and disseminated Enlightenment ideas to broad audiences. Thus, journalism, as a

component of the national literary language, acquired both artistic and social value.

18. In the letters of Nakhchivan writers, colloquial speech, phraseological expressions, and figurative devices are widely employed, substantially enriching the linguistic and stylistic resources of the epistolary genre. At the same time, these letters serve as invaluable sources for preserving national culture and studying the literary language, fostering diverse modes of artistic expression. They also offer a broad record of the period's social and cultural realities.

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