

European Journal of Literature and Linguistics

2026, No 1 – 2

European Journal of Literature and Linguistics

Scientific journal

2026, No 1 – 2

ISSN 2310-5720

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European Journal of Literature and Linguistics is an international, English language, peer-reviewed journal. The journal is published in electronic form.

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SJIF 2024 = 6.687 (Scientific Journal Impact Factor Value for 2024).

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Typeset in Berling by Ziegler Buchdruckerei, Linz, Austria.

Printed by Premier Publishing s.r.o., Vienna, Austria on acid-free paper.



Section 1. Applied Linguistics

DOI:10.29013/EJLL-26-1.2-3-5



FRAME AS A COGNITIVE BASIS FOR INTERCULTURAL COMMUNICATION

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Cite: Hajiyeva A. (2026). *Frame as a Cognitive Basis for Intercultural Communication*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-3-5>

Abstract

This article examines frames from the perspective of modern cognitive linguistics as applied to intercultural communication. Research findings demonstrate that intercultural communication requires consideration of possible mismatches in the cognitive spaces of interlocutors and differences in their worldviews and cultural codes, which are essential for successful communication. A distinction is made between the following concepts: cognitive environment, cognitive space, and cognitive base. A full understanding of a frame requires knowledge of extralinguistic factors, which, in turn, are part of its structure. Frame components have indexical meaning and correspond to the value system of a particular culture. The article explores the problem of the existence of similar but non-identical frames and its impact on intercultural communication. Cases of communication breakdowns and ways to overcome them are presented.

Keywords: *cognitive base, cognitive space, similar frames, identical frames, communication breakdowns*

Introduction

Frame semantics theory is one of the most popular semantic theories at the beginning of the 21st century due to its interdisciplinary nature, integrating various branches of linguistic science (currently, frame theory is studied in such disciplines as cognitive linguistics, cognitive psychology, and anthropology) and serving as a research methodology. “Frames not only describe the most essential aspects of the ontology of the reality being studied, or even of all existence, but

also provide science with certain building blocks, scaffolds, and blocks for constructing the whole, i.e., theoretical knowledge, or the edifice of science...” (Razumovsky, O.S., 2013, p. 38).

The use of frames as a research method is associated with the postulation of a certain dependence of linguistic meaning on human cognitive experience. Accordingly, this is a method for studying the interaction between the semantic space of language and the knowledge structures of thought space, that is, a method

of cognitive-semantic modeling of language. The frame model of knowledge representation is based on M. Minsky's frame theory and represents a cognitive model of human memory. It is based on the proposition that humans perceive reality through the comparison of frames held in memory, each of which is associated with a specific conceptual object of memory and information obtained from the world of reality (Maslennikova, E. M. 2000, p. 114).

Communication is possible only when each speaker's consciousness, in their worldview, contains certain semantic "informational judgments" that are modeled as frames. The concept of a frame is one of the most well-known cognitive categories. According to L. M. Vasiliev, "cognitive categories are categories of mental content, constructs of consciousness that model our knowledge of the world and correlate it with knowledge models fixed in the structure of language" (Vasiliev, .M., 1997, p. 163). A person, "trying to understand a new situation or to take a fresh look at familiar things, selects from their memory a certain data structure (image), called a frame, with the intention of making it suitable for understanding a broader class of phenomena or processes by changing individual details" (Minsky, M., 1979, p. 8).

Aims and Objectives

To investigate the role of the frame as a cognitive basis in intercultural communication, and to determine its impact on the perception and understanding of information across cultures. To explain the theoretical essence of the concept of framing, to analyze the characteristics of intercultural communication, and to determine the cognitive role of frames in the communication process are the objectives of the article.

Methods and materials

The research material consists of scientific sources, articles and examples on cognitive linguistics, intercultural communication and framework theory. Descriptive, comparative and analytical methods were used during the research.

Main part

Frames belong to the cognitive base, that is, they are universal for the entire linguistic

community speaking a particular language. However, in the process of intercultural communication, it is necessary to take into account the possibility of a mismatch in the cognitive spaces of the interlocutors and the differences in their pictures of the world and cultural codes. A cultural code is a certain system of images that functions as a system of signs. Any part of the real world with concrete, sensory clarity can serve as a cognitive foundation for the creation of a cultural code. Frames are critical to the success of intercultural communication. By a frame, we mean the core component and all the associations associated with it (Kubryakova, E. S., 1991). These associations, in turn, are arranged hierarchically, representing slots or levels: the core, the central (basic) level, and the periphery. It is undeniable that frames are an important link and an integral part of the cultural code, as they enable the lexical meaning of a word to be represented not as a simple set of semantic features, but as an ideal picture of any object, phenomenon, or situation. A full understanding of a particular frame requires knowledge of the extralinguistic factors that comprise its structure. Frame components have indexical meaning and refer to the value system of a particular culture. Sometimes, intercultural communication can fail because frames that are similar in two different languages – that is, frames whose core components coincide – are not identical. This means that the structure of these frames does not match, and there are cases where the size of a frame in English is not equal to the size of a similar frame in Russian. For example: *When I left the skating rink, I felt sort of hungry, so I went into this drugstore and had a Swiss cheese sandwich and a malted* (Maslennikova, E. M., 2000, p. 45).

A literal translation of this sentence will cause surprise for any native Russian speaker, and thus, when perceiving this information, a breakdown in communication occurs, since the frame "drugstore" is not identical to the frame "pharmacy". The American word drugstore is a pharmacy store that, along with medicines, also sells toiletries and stationery, coffee, light snacks, cosmetics, and so on. Thus, with the coincidence of the core component (Purpose of Destination) – a store with drugs, the discrepancies are observed at the basic

level (Attributes). Speaking about non-identical frames, we can also give the following example: *She was all angles and bones; she was nearsighted; she 566 O.A. Zharina squinted; her hand was wide as a bed slat and twice as hard* (Maslova, V. A., p. 5). / *All angles and bones, nearsighted and squinted; and her hand was as wide as a shovel, and very heavy* (Fillmore, C., 1988, p. 6). The heroine's hand is literally compared to a bed frame, and it should be acknowledged that a Russian-speaking recipient will find such a comparison difficult to understand, since, firstly, in Russian we would not use such a comparison to fill the structure of the frame "wide", since it is not included in the associative array of a native Russian speaker. Secondly, due to the lack of background knowledge about the original local culture (that is, in this case, about the type of beds in the southern states of America, where the action of the novel takes place). However, it should be noted that sometimes frames in Russian and English can be completely identical, that is, have a completely matching structure. For example: *We got to the Edmont Hotel, and*

I checked in. ...The bellboy that showed me to the room was this very old guy around sixty-five. ...Anyway, what a gorgeous job for a guy around sixty-five years old. Carrying people's suitcases and waiting around for a tip (Maslennikova, E. M., 2000, p. 67). Considering this example, we can assert that the frame "hotel" is identical to the frame "hotel", since their core structure is identical. When perceiving this information, a failure in intercultural communication occurs, since the structure of the frame, in both English and Russian, includes the following concepts: number, bellhop, suitcases, tips, etc. To perceive the frame "hotel", common knowledge is used, and, in both English-speaking and Russian-speaking countries, the situation described in the example is the same. Thus, the frame as the cognitive basis of the utterance is an element that should be given special attention in the process of intercultural communication, since in different languages, similar, at first glance, frames may not be identical, in which case the information may be perceived incorrectly, and communication may be ineffective.

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submitted 01.05.2026;

accepted for publication 14.05.2026;

published 30.05.2026

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DOI:10.29013/EJLL-26-1.2-6-9



COMMUNICATIVE ASPECTS AND METHODOLOGICAL FOUNDATIONS OF TEACHING GEORGIAN AS A FOREIGN LANGUAGE

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Cite: Koberidze M. (2026). *Communicative Aspects and Methodological Foundations of Teaching Georgian as a Foreign Language*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-6-9>

Abstract

Based on applied linguistics, this article examines challenges and perspectives in teaching listening and speaking within the Georgian language curriculum. In the context of speech development, the study analyzes the methodological approaches of prominent scholars (A. Arabuli, K. Lomtadze, M. Koberidze). It emphasizes the need for phonetic processing in relation to the learner's native language. Amid globalization and multi-ethnicity, studying Georgian as a foreign language gains particular relevance. Successful acquisition requires developing both basic and academic language skills. Basic competencies for everyday communication are formed directly through conversational Georgian practice.

Keywords: *Foreign language, Georgian language, applied linguistics, language relevance, speech development, communication*

Introduction

In the era of modern globalization, the growing number of international students, tourists, business partners, and representatives of the diplomatic corps in Georgia has sharply highlighted the necessity of teaching Georgian as a Foreign Language (GEO-FL). The internationalization of the Georgian language is no longer merely a cultural mission – it has become a practical necessity. However, effective language acquisition for foreigners heavily depends on how well the educational process responds to real, everyday communicative demands. The specific structure of the Georgian language – its complex verbal system, peculiarities of personal markers, ergative construction, and an un-

usual phonetic apparatus for foreigners – often creates a barrier and causes learner demotivation when taught through traditional, dry grammatical methods. Another problem is that students frequently learn rules theoretically but struggle to apply them in live, social interaction. Consequently, developing a methodology that connects grammatical structures with communicative aspects has become an urgent priority.

The main goal of this paper is to highlight the communicative aspects of the process of teaching Georgian as a foreign language and to analyze the methodological foundations tailored to them. To achieve this goal, the paper addresses the following objectives: Adapting modern Communicative Language

Teaching (CLT) and Task-Based Learning (TBL) approaches to the specific features of the Georgian language; Exploring pathways for developing sociolinguistic and linguacultural competencies in international students; Developing methods to balance grammatical accuracy and speech fluency.

The findings of this study and the methodological recommendations presented herein will assist educators of Georgian as a foreign language in conducting the teaching process more effectively, interactively, and in a student-centered manner.

Method of research

The following methods are used in this paper: Communicative Language Teaching (CLT), focusing on real communication rather than grammar rules, where grammar is taught directly within everyday contexts; Task-Based Learning (TBL), where language acquisition occurs during practical tasks; Inductive Method, a discovery-based learning where students examine examples, identify patterns, and derive rules with the teacher's guidance; Linguacultural Method, integrating language teaching with Georgian culture, traditions, and social etiquette (e.g., supra culture, forms of politeness); Audio-Visual Method, using multimedia resources essential for the correct pronunciation of specific Georgian sounds (k', t', p', ts', ch', q); Eclectic Approach, a judicious combination of these methods ensuring a balance between grammatical accuracy and fluency. These methods are used alongside well-established descriptive and comparative linguistic methods

Main part

Due to the multiethnic nature of Georgia, multilingual communication has historically been an essential necessity – a reality that remains unchanged today. Language acquisition is an ongoing, longitudinal process that requires a significant investment of time. When learning a foreign language, meticulous attention must be paid to the development of both basic and academic language skills.

Basic language competencies are primarily cultivated through conversational practice in the Georgian language. These skills are utilized in daily situations and routine social interactions. Individuals typically acquire

these competencies within social contexts, such as peer interactions during recreational activities, commuting via public transportation, and socializing with schoolmates. This developmental process occurs naturally within environments of social interaction, further enriched by paralinguistic cues such as gestures and facial expressions (Gogoladze, T., & Koberidze, M., 2016, p. 42).

1. The Interconnection Between Academic and Basic Language Competencies. Academic language competence is a complex phenomenon that encompasses four core dimensions: listening, speaking, reading, and writing. Developing these skills enables students to think in the target language and successfully master various undergraduate courses. It is crucial to note that progress in academic language proficiency is unattainable without the foundation of basic language competencies. At this initial stage, an effective strategy involves starting with simple lexical units, constructing basic syntactic structures (sentences), and actively utilizing phrases essential for daily communication.
2. Group Size, Socialization, and Interaction. Group size plays a critical role in the language acquisition process. Working individually with a single student limits the opportunities for dialogue, interaction, or group work. In such cases, to enhance the effectiveness of the learning process, it is essential to involve students in university life beyond regular classroom activities. Interaction with Georgian-speaking students, combined with a supportive university environment and appropriate conditions, significantly fosters the social adaptation of non-Georgian-speaking students and the practical application of their acquired knowledge. Furthermore, when working with students who do not speak Georgian at all and lack a basic vocabulary for elementary communication, it is advisable for the instructor to possess at least a foundational knowledge of the student's native (or intermediary)

language to overcome the initial communication barrier.

3. Fiction as a Tool for Language and Culture Acquisition Culture serves as the foundation for social unity and societal development. Parallel to learning conversational Georgian, special attention must be paid to a thorough knowledge of the literary language, ensuring that students can read texts in the original in the future. Adapted literature represents the finest methodological tool for achieving this goal. Literary texts function as both a prerequisite and a powerful mechanism for language learning. Meaningful reading, correct interpretation of content, and an appreciation of its aesthetic and emotional richness positively influence students' critical thinking and the development of their literary taste.

In the process of text analysis, asking targeted questions (by both the lecturer and the student) facilitates: The enrichment of vocabulary; The identification of stylistic and grammatical norms characteristic of the Georgian language; The development of versatile oral and written skills. By highlighting the author's biography, the title of the work, or a prominent theme within the text, the lecturer can significantly increase student motivation and engagement. The themes presented in literary works provide an excellent platform for initiating discussions. Fiction offers students more than just linguistic competence; it opens the door to understanding cultural and literary contexts. In turn, introducing, appreciating, and respecting Georgian linguistic and cultural values strengthens students' intrinsic motivation to thoroughly master the state language.

Analyzing errors in oral communication is essential for identifying linguistic difficulties. In the process of developing speaking skills in a target language, errors are inevitable and are driven by various factors. A primary challenge involves comprehensively mastering the phonetic structure of the new language and adapting the articulatory apparatus – a process that requires long-term effort. Although individual innate abilities, such as auditory precision and phonetic aptitude, enable some learn-

ers to achieve accentless speech naturally, it is advisable to develop phonetic structures in relation to the learner's native language. Specifically, this is achieved by isolating distinct sounds and subsequently integrating them into sentences and simple, short texts (Lomtadze, K., 1993, p. 192).

The unique Georgian consonant “q” [qʰ] often presents a prolonged or even insurmountable phonetic challenge for foreign learners, thereby requiring distinct methodological attention. In spontaneous speech, learners frequently substitute it with mispronounced yet similar sounds, such as “g” [ɣ] and “b” [x]. Such substitutions can completely alter the semantics of a word, as demonstrated by the following word pairs: ყრუ [qʰru] (deaf/voiceless) – ღრუ [ɣru] (hollow/cavity) and ყელი [qʰeli] (throat) – ხელი [xeli] (hand).

In the process of language acquisition, another significant difficulty lies in the correct phonetic realization of the sound “l” [l]. To prevent mispronunciation, an effective method involves an articulatory exercise where the tip of the tongue is placed between the teeth while producing the sound. For learners, the primary objective is to differentiate the phonetic variance between the soft and hard varieties of “l” [l] and to manage the corresponding articulatory movements. To refine these skills, the utilization of specific phonetic exercises and tongue twisters is highly recommended (Arabuli, A., 2004, p. 72).

One of the challenges for students learning Georgian is the incorrect usage and alternation of directional preverbs (prefixes). For example, confusing oriented motion towards or away from the speaker, such as: ამოვიდა (rose/came up) vs. გამოვიდა (came out), or გავიდა (went out) vs. ჩავიდა (went down) (Koberidze M., 2016, p. 192).

Teaching Georgian as a foreign language requires integrating communicative aspects and methodological foundations. The use of functional grammar helps foreign students freely apply the language in real, everyday communication (Asatiani R., 2012, p. 45). Consequently, contemporary methodology focuses on developing practical language competencies aligned with the Common European Framework of Reference for Languages (Beridze M., 2015, p. 112)."

Thus, based on the principles of applied linguistics, the analysis of oral speech errors effectively identifies linguistic challenges and competency difficulties in learning Georgian as a non-native language. To overcome these barriers, it is crucial to: develop phonetic skills considering the learner's native lan-

guage; share pedagogical expertise to resolve pronunciation, grammatical, and lexical issues; integrate learners into the Georgian language environment across educational levels; promote the appreciation of cultural values; and enhance motivation for learning the state language.

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submitted 14.05.2026;
accepted for publication 28.05.2026;
published 30.05.2026
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DOI:10.29013/EJLL-26-1.2-10-21



THE ROLE OF METONYMY IN CULINARY DESIGNATION CONSTRUCTIONS (A Case Study of Dish Names in Sichuan Cuisine)

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Cite: Liu Haiou. (2026). *The Role of Metonymy in Culinary Designation Constructions (A Case Study of Dish Names in Sichuan Cuisine)*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-10-21>

Abstract

Existing studies on Chinese dish names have mainly focused on their translation strategies, cultural connotations, and pragmatic functions, while comparatively little attention has been paid to the cognitive mechanisms underlying the dish-name formation, such as metaphor and metonymy. Hence, the present study addresses this gap by examining dish names in Sichuan cuisine, one of China's eight major culinary traditions, from the perspective of their fundamentally metonymic nature, based on a corpus drawn from TSTCTD. Focusing on two major constructional types, i.e., endocentric and exocentric constructions, it analyzes the metonymic cognitive mechanisms that motivate dish-naming practices, and classifies the typical metonymic patterns attested in the data. This study identifies eleven metonymic naming patterns as flavor typical for mixtures of flavors, material for product, property for ingredient, place for flavor, producer for product, color typical of a state for the state, manner of action for the result of the action, container for the contained, material for flavor, local celebrity for product and cultural icon for product. These patterns demonstrate that the vehicles in Chinese dish-designation metonymy is predominantly grounded in concrete, experientially salient domains as well as in culturally specific, uniquely Chinese cognitive bases, often instantiated through historical allusions. This metonymic naming pattern reveals the philosophical paradigm of concrete, immanent thinking in Chinese philosophy.

Keywords: *Dish names; metonymy; endocentric; exocentric; TSTCTD*

1. Introduction

Food occupies a central place in everyday life, as an old Chinese saying goes, “mín yǐ shí wéi tiān” (Lit. People regard eating as the sky) – Food is the primary need of the people. Chinese cuisine, represented by its eight major regional traditions, is widely renowned for its remarkable diversity of dish

types and a wide range of flavors. As a kind of informational texts used in real communicative practice, Chinese dish names are not only referential labels for food items but also culturally saturated semiotic representations that encode culture-specific cognitive mechanisms. Through their condensed linguistic forms, dish names reflect how sensory,

perceptual and cultural knowledge is selectively profiled (Langacker, 1987) in Chinese conceptualization.

Existing studies on Chinese dish names have been conducted mainly within the field of translation studies, culture studies, and aesthetic studies, with particular attention to grammatical structures (Song, 2022), translation strategies (Zhu, 2008), cultural connotations (Wei, 2020), and pragmatic functions (Huang, 2019). While these researches have yielded valuable insights, they have paid comparatively little attention to the cognitive mechanisms underlying the formation of dish names, such as metaphor and metonymy. Within the limited number of studies regarding cognitive mechanisms, particular attention has been paid to the metaphorical mechanism of dish names featuring culturally salient imagery (e.g. Y. Zhang, 2014; Herliana, et al, 2025). However, these studies have selectively analyzed a limited number of emblematic dish names, failing to offer a systematic account of the underlying cognitive mechanisms. By comparison with metaphor studies, research addressing metonymy in dish names is far more scarce. A search of the China National Knowledge Infrastructure (CNKI) database reveals only four studies that directly engage with metonymic phenomena in dish naming, i.e. Meng, 2017; Wang, 2017; Tang&Gu, 2017; Huang, 2019. As a result, the theoretical reach and explanatory depth of metonymy in dish-naming research remain limited, calling for further investigation into its underexplored dimensions.

Dish names, from the perspective of cognitive linguistics, are conventionalized linguistic constructions that primarily function to refer to a specific culinary entities. The conceptualization of a dish encompasses multiple dimensions, including its core and supporting ingredients, perceptual properties (including visual form such as shape and color, olfactory qualities and gustatory taste), cooking methods, serving vessels, producer and origin (geographical and historical). In some cases, dish naming may also evoke other conceptual elements, such as the diner, consumption effects, or cultural associations, etc. Given constraints of cognitive economy (As early as the late nineteenth century, the French phonologist Parsy proposed the economy principle (principe

d'économie) in language change, particularly the phonological evolution. Subsequently, the French linguist André Martinet developed a more systematic hypothesis of the principle of economy in language use, arguing that language change is driven by a balance between communicative requirements and natural human inertia) and the requirements of effective communication, it is impossible to convey the full set of dimensions simultaneously. Instead, dish names selectively highlight a subset of above-mentioned aspects, a process that constitutes profiling and metonymy.

The cognitive elements conventionally profiled in dish names of Sichuan cuisine can be roughly categorized into two types: i. internal constraints, which correspond to the most salient and memorable features of a dish in human perception; ii. external constraints, which emphasize partial attributes of a dish for the sake of commercial promotion or aesthetic appreciation.

Human perception, information organization and linguistic expression generally follow principles of similarity, proximity, sequence, and profiling, where proximity and profiling serving as the primary psychological basis for metonymic cognition. In addition, as Meng (2017) observes, Chinese dish names reflect the specific characteristic of Han-ethnicity cognition, that is, concrete, image-based thinking pattern and emphasis on the representational imagery. Analogous to hieroglyphs in Chinese writing system, Chinese dish names often function as visual or symbolic representations akin to traditional Chinese paintings. Western dish names tend to be more literal, merely conveying information about ingredients, seasonings, and cooking methods. By contrast, Chinese naming practices favor the substitution of concrete, perceptually salient representations for abstract concepts.

2. Data collection

The data of this study comprises 171 dish-name instances with their English counterparts, drawn from the official standardized documents in the culinary sector – *Translation Standards for Technical Culinary Terminology and Dish Names in Sichuan Cuisine of China* (DB51/T 2502–2018, hereinafter briefly referred to as TSTCTD), issued by

Quality and Technical Supervision Bureau of Sichuan province (now Administration for Market Regulation of Sichuan Province). In this study, the officially provided translations in TSTCTD are adopted as the default versions, with revised translations introduced only when necessary.

Through the analysis of Sichuan dish names from TSTCTD, it is found that the naming of Sichuan dishes is not merely descriptive, instead, it frequently involves vivid metaphors, metonymies, historical allusions, mythological icons punning and other forms of wordplay, while metonymy functioning as the core mechanism of naming practice.

3. Metonymic nature of construal and language

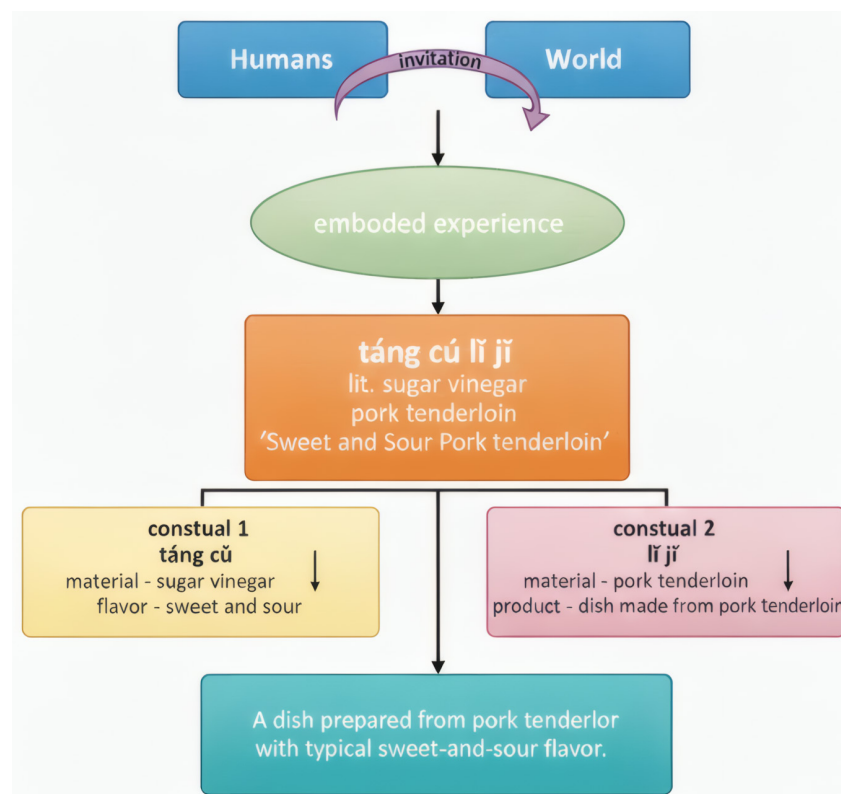
In general, language is a metonymic manifestation of human conceptualization, based on embodied experience gained through interaction with the world. According to Lin Zhengjun (2025), human perceptual and kinesthetic experience emerging from the interaction with the world are integrated into cognitive domain, a relatively stable conceptual structures formed through the categorization of the embodied experience, which I take to be equivalent to

Kövecses’s notion of “domain” (2017). Prototypical elements abstracted from such experience give rise to pre-conceptual concrete cognitive images, which are further schematized into abstract conceptual structures. And it is these conceptual structures that function as the semantic source of linguistic constructions.

Along the chain from embodied experience to domain, conceptual structure, and ultimately linguistic construction, each level constitutes a PART FOR WHOLE metonymic instantiation of its source, whereby a selectively foregrounded (Talmy, 2003) or profiled (Langacker, 1987) portion stands for a more complex relational whole. Constructions emerge as conventionalized symbolic pairings (Goldberg, 2006) grounded in metonymic compression of embodied relations, rather than arbitrary form-meaning associations.

Hence, constructional form is not an arbitrary independent formal template, but rather a schematic reflection of relational structure in embodied experience. The metonymic grounding, in other words, metonymic compression of embodied relational structure, accounts for the inseparability of form and meaning in constructions.

Figure 1. *The metonymic conceptual processing of táng cú lǐ jǐ*



From the epistemological level, humans cannot grasp all facets of an entity, but only aspects of it – profiles. The experiential input gathered through the motor-sensory system is a comprehensive whole with rich and multidimensional information. Yet only certain salient and contextually relevant aspects are selectively attended to and subjectively processed in order to form concepts in the process of conceptualization. The selected parts constitute a abstraction of the experience, that is, partial construals of experience, showcasing a metonymic relationship. Similarly, the entities in the reality (signified) and linguistic symbols (signifier) comprise metonymic relationship by highlighting particular conceptual elements within a whole, thereby achieving specific semantic effects. A signifier provides only cognitive reference points, instead of a related whole, to evoke the mental representation of an entity. Metonymy, typically including part-whole relationship, is a cognitive mechanism based on conceptual contiguity (Radden, G., & Kövecses, Z., 1998) and pragmatic inferencing. To be more specific, Metonymy as a mid-level cognitive mechanism means that it occupies an intermediate level in our cognitive architecture – neither purely perceptual nor fully propositional, but one that enables situated, context-dependent inferencing based on associative contiguity (Panther & Thornburg 2005; Barcelona 2000). The metonymic conceptual processing of *táng cù lǐ jī* (lit. sugar vinegar pork tenderloin ‘Sweet and Sour Pork tenderloin’) is taken as an illustrative example:

4. Metonymic nature of culinary naming constructions

For examples summarized in the following chart, the form difference between endocentric construction and exocentric construction is motivated by human common cognitive habits.

4.1 Metonymic endocentric constructions

Endocentric constructions for Sichuan dish names in the source Chinese are all characterized by right-headedness. A total of 156 endocentric constructions are identified in the corpus, representing 91.2% of the total.

Within such endocentric construction, the semantic head $[b]_{sh}$ is realized by the nominal N in $[A\ N]N$, $[V\ N]N$ and $[N_1\ N_2\ N_3]N$,

denoting the food entity itself, namely, what the dish is. By contrast, the slot $[a]_{am}$ functions as a modifier encoding salient attributes of the dish, including color, shape, flavor, or ingredient, thus occupying a secondary place in terms of semantic importance. The naming pattern reflects the common etymological sequence: know at first the *nature* of an entity, i.e. *what it is*; and then its *attributes*, i.e. *how it is*.

The internal structure of this construction reflects a conventional etymological sequencing grounded in embodied cognition: identification of the entity’s ontological status precedes the specification of its perceptual or functional properties, that is, *what it is* is profiled prior to *how it is*.

As stated above, $[a]_{am}$ is a metonymic representation of all the properties of the dish. The profiled, or highlighted, feature falls within the realm of “basic cognitive domain” (Evans 2019), including color, shape and odor, which are of primary concern to customers. In $[V\ N]N$ construction, $[VN]$ sequence does not emphasize the behavioral process of imposing the act V on the entity N. Instead, the construction coerces the verbal element into a *result*-oriented interpretation, whereby V is semantically reanalyzed as indicating a specific flavor *outcome* derived from the cooking process denoted by V that the food item has undergone. Motivated by a metonymic mapping of PROCESS FOR PRODUCT, specifically, COOKING PROCESS FOR SALIENT PROPERTY OF THE RESULTANT DISH, $[VN]N$ construction is employed for the designation of a culinary item. As stated by Song (2022: 47):

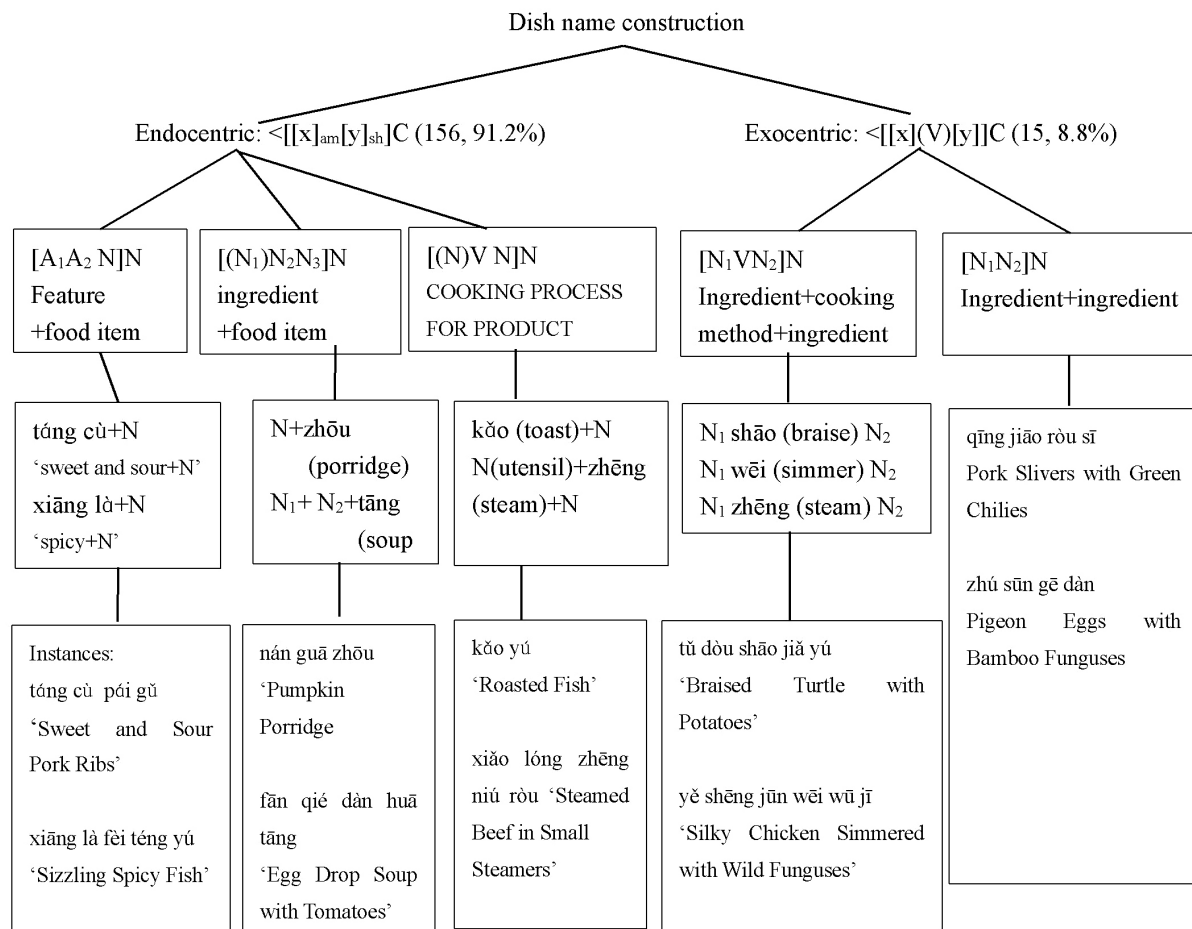
The functions of modifier-head compounds are naming and classification. Their semantic relations can be generalized as ‘quale+entity’, whereby Vs are not supposed to express actions but specify qualia features, such as telic roles, states, conventionalized attributes, constitutive roles, and so forth.

The terms *quale* (singular) and *qualia* (plural) mentioned above were first introduced by Johnston et al. (1999), as an analytical tool in the framework of generative lexicon theory (Pustejovsky, 1991) for noun-noun compounds by specifying the roles of modifiers in relation to the head noun. In English and Italian compounds, modifiers such

as wine in wine glass, bullet in bullet hole, and silicon in silicon breast respectively encode purpose, cause, and material, corresponding

to the telic, agentive, and constitutive roles. The last of four roles is the formal role, which defines the entity's ontological type.

Figure 2. Categorization and Hierarchical Inheritance of Dish Name Constructions



am=attributive modifiers (i.e., adjectives denoting characteristics, or past participles indicating cooking methods);

sh=semantic head, usually dish types;

c=an entire construction, a higher-level category

PS: The green marked part can be realized by more than one item

Building directly on the qualia-structure account outlined above, the naming of Sichuan dishes can be analyzed as a systematic exploitation of different qualia roles, in accordance with culturally specific preferences.

Under the Sichuan culinary ideal of *sè xiāng wèi*, that is, 'harmonious integration of color, aroma, and taste', modifiers Adj. in the [AN] construction which occupy the slot [x]_{am}, primarily encode elements of the formal role as defined by Pustejovsky (1991). This slot is instantiated by lexical units denoting salient perceptual properties such as color, smell, and taste. Within

generative lexicon theory, the formal role can also encompass attributes including orientation, size, shape, and dimensionality, which serve to situate and individuate an entity within a broader cognitive domain and to distinguish it from other entities of the same kind.

A Sichuan dish typically contains multiple ingredients and therefore licenses a potentially rich set of lexical items encoding its constitutive role. However, constrained by principles of naming economy, dish names rarely profile more than three constitutive elements. Such selective profiling does not aim

at an exhaustive representation of the dish's properties; rather, it constitutes a metonymic instantiation of the culinary whole via its most salient components (e.g. (1) pumpkin porridge, which profiles a single core ingredient, and (2) egg-drop soup with potatoes, which profiles two).

Beyond constitutive information, many dish names foreground a telic role, as in (3) *wǔgǔ yǎngshēng zhōu* 'five-grain health-preserving porridge' (This example is the only one not drawn from the TSTCTD corpus; it is included solely to illustrate the point). A substantial number of well-known dishes further evoke historic narratives or origin legends, thereby invoking agentive or historical dimensions.

In sum, Sichuan dish names selectively draw on one to three elements from the full set of telic, agentive, constitutive, and formal roles. What are profiled is not arbitrary, but the features that are cognitively most salient, culturally most conventional, and commercially most valued as a perceived selling point.

4.2 Metonymic exocentric constructions

The category of exocentric dish-naming constructions are primary instantiated by the patterns N_1VN_2 and N_1N_2 , as shown in the above figure. The N_1VN_2 pattern designates the resulting dish produced through a cooking event/ method, where two (at most three) ingredient-denoting nouns N_1 and N_2 undergo a processual action lexically encoded by V . In cognitive linguistic perspective, this construction profiles a causative event structure, which includes both participants (ingredients) undergoing a transformation (a culinary action).

By contrast, the N_1N_2 pattern foregrounds only the principal ingredients, leaving the cooking process unexpressed and conceptually backgrounded. Such selective profiling is termed as "meaning foci" by Kövecses (habitually profiled aspects)" (Kövecses, 2017, 334). This reflects a general metonymic mechanism, in the broad cognitive-linguistic sense, whereby human conceptualization operates through selective profiling rather than exhaustive representation. The same mechanism is further evidenced in the following dish-naming metonymic patterns.

5. Metonymic mechanisms in naming culinary items

The role of associative contiguity in metonymic referencing is fully exhibited in the construction of dish names. The analysis first examines two metonymic patterns that are commonly involved in the naming of Sichuan dishes, and then turns to a discussion of other, less general types.

Dish names often employ metonymic reasoning to select salient aspects to stand for the whole set of aspects or elements. (a) MATERIAL FOR PRODUCT is the predominant metonymic patterns, whose instantiations accounting for 53.2% of all dish names. For instance, in (4). *kǎo jī*, 'roast chicken', the raw material *jī*, 'chicken' stands metonymically for the dish as the finished product is made from that material. Within Kövecses and Radden's (1998) framework, this pattern constitutes a case of SOURCE-PRODUCT metonymy, whereby the raw material *jī* 'chicken' serves as a cognitively salient source entity that affords mental access to the target, namely the dish construed as the finished product within the same conceptual domain. Such metonymic profiling not only promotes cognitive economy in categorization but also foregrounds the element that is most experientially immediate and salient to the conceptualizer.

Chinese dishes are known for the multi-layer flavor combination. (b) FLAVOR TYPICAL FOR MIXTURES OF FLAVORS, in which most conspicuous flavors are highlighted to cover a range of mixing flavors, as shown in (5). *má là* (The italicized part represent the linguistic units which undergo metonymic projection. The same applies to the following examples) *niú ròu*, 'Mala/ Spicy and Numbing Beef'. The instantiations of this pattern constitute the second most frequent category of all dish names in TSTCTD, accounting for 13.5% of the total.

There are more types of metonymies, as shown below:

(c) PROPERTY FOR INGREDIENT

(6) *huǒ bào shuāng cuì* – Stir Fried Double Crisp

(7) *kǒu kǒu cuì* – lit. Bite crisp, trans. as Crispy Bites (crispy lettuce stems). It is suggested to be revised as Crispy Lettuce Bites so as to differentiate from Stir Fried Double

Crisp on the one hand, and maintain concise on the other hand.

Take *huǒ bào shuāng cuì* as an illustrative case of the PROPERTY FOR INGREDIENT metonymy. The adjective *cuì* ‘crisp’ not only denotes the salient textural quality of the dish but also functions referentially to the two central ingredients, *zhū dǔ* ‘pork tripe’ and *huáng hóu* ‘beef aorta’, which inherently possess this property of crispness. Likewise, in the second example, property crispness stands for the ingredient – diced lettuce.

(d) For the type PLACE FOR FLAVOR, there are:

(8) *Sìchuān pào cài* – Sichuan Pickles

(9) *Chuānběi liáng fěn* – Northern Sichuan Pea Jelly

(10) *Jūntún guō kuī* – Juntun Fried Pies

(11) *Xīpǔ nián yú* – Xipu Catfish

In the above PLACE FOR FLAVOR pattern, the geographic origins highlights the popular cooking styles and favorable flavors in these regions and thus serves as metonymic vehicles for the target concept of flavors through geology-local flavor projection.

(e) The concrete instantiations of PRODUCER FOR PRODUCT are as follows:

(12) *lǎo mā tù tóu* – Laoma Rabbit Heads

(13) *má pó dòu fu* – Mapo Doufu

(14) *Zhōng shuǐ jiǎo* – Zhong’s Jiaozi

(15) *Lài tāng yuán* – Lai’s Tangyuan

The creators’ names Laoma, Mapo, Zhong and Lai function as vehicles evoking qualities such as craftsmanship, authenticity and uniqueness.

(f) COLOR TYPICAL OF A STATE FOR THE STATE

(16) *hóng shāo* – brown braise

instantiation: *hóng shāo zhū ròu* – Brown Braised Pork

hóng shāo bào yú – Brown Braised Abalones

hóng shāo qún biān – Brown Braised Turtle Shell Brims

hóng shāo ròu – Brown Braised Pork

(17) *huáng mèn jī* – Golden Braised Chicken

Through this pattern the term indicating typical final color of a dish serves metonymically to provide mental access to the dish’s

“optimal end-stage” (Brdar. et al, 2020). In the examples, *hóng* ‘Brown’ and *huáng* ‘Golden’ profile the visually salient end-state produced by prolonged and sufficient braising, rather than merely describing surface appearance. The metonymic mapping thus foregrounds outcome quality over process through diagnostically reliable indicators of completion.

(g) MANNER OF ACTION FOR THE RESULT OF THE ACTION

(18) *yī pǐn guō tiē* – lit. Premium pan on “Premium Pan-Fried Dumplings”

(19) *lǚ zhū tí* – lit. marinate pork feet, “pork feet simmered in spiced broth”

(20) *gān shāo dà xiā* – lit. braise dry prawns, “dry braised prawns”

(21) *qīng zhēng jiāng tuán* – lit. light-flavored steam longsnout catfish, “Steamed Longsnout Catfish”. It is suggested to be revised as “light-flavored Steamed Longsnout Catfish” since diners’ ordering decisions are primarily guided by flavor profiles, rendering “light-flavored” a decision-relevant criterion that should be explicitly represented.

(22) *yān xūn pái gǔ* – Smoked Pork Ribs

(23) *ruǎn shāo zǎi nián* – Braised Baby Catfish. It is suggested to be revised as “Slow Braised Baby Catfish” where “soft”. “Slow braised”, in contrast to “Dry Braised”, describes a prolonged, low-heat cooking process that makes the ingredients tender and allows flavors to be fully absorbed.

(24) *zhú kǎo yín xuě yú* – Roasted Cod on a Bamboo Platter

(25) *gān shāo* – dry braised
instantiation: *gān shāo liáo shēn* – Dry Braised Sea Cucumber

gān shāo yú – Dry Braised Fish

(26) *gān biān* – dry fried
instantiation: *gān biān shàn sī* – Dry Fried Eel Slivers

gān shāo yú – Dry Braised Fish

In the above example (18), manner of action is realized by locative adverbial (LOC Adv.) construction instead of canonical expression Adv. V. The locative expression “*pan on*” ‘on the pan’ originally refers to the spatial setting where a cooking event takes place. Through metonymic extension (which I tend to refer to as metonymic inferential chain), the location is recruited to evoke the cooking

action typically associated with that location (i.e. pan-frying), and further to profile the resultant state produced by that action. As a result of this manner of action, namely pan-frying, the dumplings undergo salient changes in appearance (e.g. shape and surface color), texture, crispness, and flavor.

This observation is consistent with Song Zuoyan's (2022, p. 42) claim that "The major difference between Roasted Duck and Duck Simmer in Spiced Broth resides not in the cooking manners but in the resultant states such as color, fragrance and taste which are formed due to the former." From which we can clearly see that resultant state of a dish is typically the profiled target of conceptualization, regardless of the specific metonymic vehicle through which it is accessed. Whether the vehicle takes the form of manner (i.e. *lǚ* 'marinate', *shāo* 'braise', *zhēng* 'steam'), location, action or instrument, it serves the function of providing conceptual access to the resultant state.

(h) CONTAINER FOR THE CONTAINED

(27) *lěng guō yú* – Fish Cold Pot. It is suggested to be revised as "Fish in Cold Pot"

(28) *bō bō jī* – Bobo Chicken. It is suggested to be revised as "Bobo bowl Chicken" to maintain the CONTAINER FOR THE CONTAINED metonymy

(29) *shí guō niú wā* – Bullfrog in a Stone Pot

(30) *gān guō jī* – Dry Braised Chicken in a Wok

(31) *xiǎo lóng bāo zi* – Baozi in Small Steamers

(32) *xiǎo lóng zhēng niú ròu* – Steamed Beef in Small Steamers

(33) *pén pén xiā* – Crayfish in a Basin

(34) *tán zi ròu* – Meat in a Clay Jar

Specifically, CONTAINER FOR THE CONTAINED metonymy serves two pragmatic functions in designation constructions of Sichuan Cuisine.

Illustrated by examples 27–29, conceptualizers tend to favor uniquely creative expressions over clichés. In culinary naming practice, novelty serves to attract diners' attention and stimulate consumption. For example, names such as Bullfrog in a Stone Pot (*shí guō niú wā*), Meat in a Clay Jar (*tán zi ròu*), and Bobo Bowl Chicken (*bō bō jī*) employ uncommon cookware as the metonymic

vehicle, prompting diners to wonder how the resultant state of the dish differs from that of conventionally prepared dishes, thus enhancing their ordering motivation.

On the contrary, examples 30–33, the pragmatic emphasis of the CONTAINER FOR THE CONTAINED metonymy shifts from novelty to the authentication of the dish, with the vehicle container functioning as a conceptual and cultural cue that evokes traditional culinary practices. And authenticity is also a crucial criterion in evaluating a dish.

(I) MATERIAL FOR FLAVOR

(35) *má jiàng fèng wěi* – lit. sesame paste phoenix tails, "Phoenix Tails with Sesame Paste (lettuce tips with sesame paste)"

(36) *pào jiāo mò yú zǎi* – Baby Cuttlefish with Pickled Chilies

(37) *pào jiāo niú wā* – Bullfrog with Pickled Chilies

(38) *shuāng jiāo shí bān yú* – Double-chili Grouper

(39) *téng jiāo féi niú* – Beef with Green Sichuan Peppercorns

(40) *huò xiāng lú yú* – Ageratum Flavored Perch

(41) *dòu bàn yú* – Fish in Chili Bean Sauce

(42) *suān cài yú* – Fish with Pickles

(43) *táng cù cuì pí yú* – lit. sugar vinegar crispy fish, "Sweet and Sour Crispy Fish"

(44) *hóng yóu ěr piàn* – Pork Ear Slices in Chili Oil

(45) *jiāo zhī duō bǎo yú* – Turbot in Chili-flavored Sauce

(46) *cōng shāo tí jīn* – Braised Pork Feet Tendons with Spring Onions

(47) *jiàng* – sweet flour paste

instantiation: *jiàng bào yā shé* – Stir Fried Duck Tongues with Sweet Flour Paste

jiàng ròu sī – Pork Slivers with Sweet Flour Paste

jiàng shāo dōng sūn – Braised Winter Bamboo Shoots with Sweet

Flour Paste

In examples (35)–(47), all italicized nouns, which literally denote ingredient materials, are metonymically extended to profile the flavor produced by these ingredients. This shift instantiates the metonymic pattern MATERIAL FOR FLAVOR, whereby a salient seasoning ingredient comes to represent the gustatory quality it conventionally evokes.

Through this metonymic compression, the dish names foreground sensory expectations.

(j) LOCAL CELEBRITY FOR PRODUCT metonymy:

(48) Tài bái jī – Taibai Chicken

(49) Tài bái jiàng ròu – Taibai Pork in Sweet Flour Paste

(50) Dōng pō zhǒu zi – Dongpo Pork Knuckle

These shows a smart naming strategy to boost popularity by mapping the reputation of local celebrities, i.e., Taibai and Dongpo, to dishes. Tài bái is the courtesy name of China's illustrious Tang-dynasty poet Li Bai, who is believed to born in Jiangyou, Sichuan Province. The LOCAL CELEBRITY FOR PRODUCT metonymy is the result of the inferential chain of two metonymies:

PEOPLE FOR PLACE: Taibai for Sichuan;

PLACE FOR FLAVOR: Sichuan for taste, aroma, culinary style in Sichuan's regional cuisine;

The conceptual metonymy helps to achieve linguistic economy and also boost appeal to diners. A single lexical form Taibai efficiently conveys both provenance and taste of the dish. The is true for all examples under this category.

(k) CULTURAL ICON FOR PRODUCT

(51) lóng chāo shǒu – Long's Wonton

While Taibai and Dongpo fall within the domain of historical celebrities, Long (Dragon), a mythical creature rather than a historical figure, functions similarly in terms of metonymic projection. In essence, both LOCAL CELEBRITY FOR PRODUCT and CULTURAL ICON FOR PRODUCT involve the projection of culturally salient meanings associated with a symbolic icon – be it human

or mythical – onto a culinary product. Such naming practices endow the dish not only with sensory appeal but also with cultural preference and emotional resonance, offering diners a dual pleasure of taste and symbolic experience. For Chinese diners, food is not only an essential means of sustenance, but also a source of refined taste and culturally embedded enjoyment.

On the one hand, these above examples reflect Langacker's (1991: 97) notion of “established senses”, that is, meanings frequent enough to be entrenched and lexicalized as meaning-form parings, which helps explain the stability and recognizability of these naming constructions. LOCAL CELEBRITY FOR PRODUCT and CULTURAL ICON FOR PRODUCT metonymic patterns gain culturally established interpretation and become conventionalized in use within specific Chinese cultural contexts, where frequent repetition has entrenched them as naming constructions.

On the other hand, metonymic mechanism is the underlying motivation for both the naming of the original dish names and the composite pattern of their translated versions. The pervasive usage of metonymy in Chinese dish names is partly due to the practical need to extinguish one dish from the rest with its most salient features. It is language users' instinctive inclination toward cognitive economy to resort to metonymy when facing a wide range of information about multi-dimensional dish features of different regional cuisines of China. Over time, these metonymic patterns get lexicalized as productive schematic constructions that allow new extensions, shown as follows:

Table 1. Categorization, realization and frequency of metonymic patterns in TSTCTD

Types of metonymic mechanisms	Grammatical realization	Endocentric or exocentric	Token frequency	Percentage
(a) FLAVOR TYPICAL FOR MIXTURES OF FLAVORS	Adj. + N	endocentric	23	135%
(b) MATERIAL FOR PRODUCT	(Adj.) + Adj. + N N + N Adv. + V + N N + V + N	endocentric and exocentric	91	532%

Types of metonymic mechanisms	Grammatical realization	Endocentric or exocentric	Token frequency	Percentage
(c) PROPERTY FOR INGREDIENT	VP + Adj. Adv. + Adj.	endocentric	2	11‰
(d) PLACE FOR FLAVOR	N + N	endocentric	4	23‰
(e) PRODUCER FOR PRODUCT	N + N	endocentric	4	23‰
(f) COLOR TYPICAL OF A STATE FOR THE STATE	Adj. + N	endocentric	5	29‰
(g) MANNER OF ACTION FOR THE RESULT OF THE ACTION	Adj. + N (LOC) +V V + N Adv. + V + N	endocentric	11	64‰
(h) CONTAINER FOR THE CONTAINED	(Adj.) N + N	endocentric	8	47‰
(i) MATERIAL FOR FLAVOR	N + N N + V + N	endocentric and exocentric	16	94‰
(j) LOCAL CELEBRITY FOR PRODUCT	N + N	endocentric	3	18‰
(k) CULTURAL ICON FOR PRODUCT	N + N	endocentric	1	6‰
Total			168	98%

PS: There are 171 dish names in total in TSTCTD

From the statistical analysis, it is evident that metonymy plays a central role in the culinary designation constructions, accounting for 98% of the instances in the investigated corpus. With regard to the distribution of sub-patterns, the most prevalent is MATERIAL FOR PRODUCT with 91 tokens, followed by FLAVOR TYPICAL FOR MIXTURES OF FLAVORS (23 tokens) and MATERIAL FOR FLAVOR (16 tokens). In the latter, *jiàng* ‘sweet flour paste’ is the prototypical one with highest type frequency. The CULTURAL ICON FOR PRODUCT pattern is represented by only a single instance, though this may differ in dish names drawn from other culinary traditions. All eleven metonymic patterns function to profile the most salient features of dishes in the most economical and vivid way.

6. Conclusion

This study contributes theoretically by unraveling the metonymic nature and pat-

terns in dish-naming constructions, thereby deepening our understanding of the role of metonymy in human language. The findings have practical implications for menu translation and Chinese language teaching for non-native speakers, and may also facilitate understanding Chinese cultural narratives. However, this study has certain limitations. The corpus comprises an exhaustive analysis of a limited number of data – only instances drawn from TSTCTD and metonymic patterns observed within this dataset. Future research will expand the corpus to include dish names from other major culinary traditions on the one hand, and include comparative analyses with dish names from other countries on the other hand, so as to identify both universal patterns and culture-specific idiosyncrasies in culinary naming practices.

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Funding:

2022 research project “Research on Translation Optimization and Overseas Communication of Sichuan Cuisine Names from the Perspective of Construction Grammar” (CC22W19) funded by Sichuan Cuisine Development Research Center, a key research center for humanities and social sciences in Sichuan Province.

submitted 01.01.2026;
accepted for publication 14.01.2026;
published 30.05.2026
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Section 2. General philology and linguistics

DOI:10.29013/EJLL-26-1.2-22-24



THE IMPORTANCE OF CONCEPTUAL ANALYSIS IN COGNITIVE LINGUISTICS

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Cite: Khusanova S. B. (2026). *The Importance of Conceptual Analysis in Cognitive Linguistics. European Journal of Literature and Linguistics 2026, No 1–2.* <https://doi.org/10.29013/EJLL-26-1.2-22-24>

Abstract

This article examines the role and significance of conceptual analysis in cognitive linguistics. It explores the theoretical foundations of conceptual structures, their relationship with language, and their importance in understanding meaning construction. The paper highlights key approaches to conceptual analysis and discusses its applications in modern linguistic research.

Keywords: *cognitive linguistics, conceptual analysis, concept, meaning, language, cognition*

Introduction

Cognitive linguistics has emerged as one of the most influential paradigms in modern linguistic science, focusing on the relationship between language, thought, and human experience. Unlike traditional linguistic theories that treat language as an autonomous system, cognitive linguistics views language as an integral part of cognition.

In recent years, conceptual analysis in cognitive linguistics has undergone significant transformation due to the influence of interdisciplinary research and technological advancements. Modern studies increasingly integrate insights from psychology, neuroscience, artificial intelligence, and discourse analysis, which allows for a deeper understanding of conceptual structures and their functioning in language.

One of the key directions in contemporary research is the expansion of methodological approaches to conceptual analysis. Traditional descriptive methods are now complemented by inferential and computational techniques. Conceptual-inferential analysis, for instance, focuses on the reconstruction of implicit meanings and underlying cognitive mechanisms that shape linguistic expressions (Boldyrev N. N., 2023). This approach enables researchers to move beyond surface-level interpretations and explore deeper layers of conceptual organization.

Another important development is the growing attention to the dynamic nature of concepts. Concepts are no longer viewed as static mental entities but as flexible and context-dependent structures that evolve through discourse and social interaction.

This perspective is particularly evident in studies that examine how concepts are constructed and transformed in different communicative environments, including digital discourse (Kushneruk S. L., 2024).

Digital communication has created new conditions for conceptualization, leading to the emergence of hybrid conceptual forms that combine linguistic, visual, and symbolic elements. For example, emojis, memes, and multimedia texts represent new ways of encoding and transmitting conceptual information. These phenomena require new analytical tools and approaches within cognitive linguistics, as they challenge traditional notions of meaning and representation.

Within this framework, conceptual analysis plays a central role. It allows researchers to investigate how knowledge is structured in the human mind and how this knowledge is reflected in language. Concepts serve as basic units of cognition, organizing experience and enabling communication. Therefore, understanding conceptual analysis is essential for exploring how meaning is constructed and interpreted in linguistic contexts.

Conceptual analysis in cognitive linguistics is grounded in the idea that language reflects underlying mental structures. These structures, known as concepts, are not isolated units but part of a complex network of knowledge. According to cognitive linguists, concepts are shaped by human experience, perception, and cultural background. They are dynamic and flexible, constantly evolving through interaction with the environment (Lakoff G., 1987). Thus, conceptual analysis provides a framework for understanding how linguistic meaning is grounded in cognitive processes.

Language serves as a tool for expressing conceptual structures. Words and grammatical constructions reflect the way individuals categorize and interpret the world. Cognitive linguistics emphasizes that meaning is not inherent in linguistic forms but arises from conceptualization processes. This idea is supported by the theory of semantic networks, where concepts are interconnected through associative links (Langacker R., 2008).

Moreover, categorization plays a crucial role in conceptual analysis. Prototype theory suggests that categories are organized

around central, typical members rather than fixed boundaries (Rosch E., 1975). This explains why some category members are perceived as more representative than others.

Conceptual blending, another important mechanism, describes how different mental spaces combine to create new meanings (Fauconnier G., Turner M., 2002). This process is essential for creativity and meaning construction in language. Therefore, conceptual structures are fundamental to understanding linguistic phenomena.

Conceptual analysis involves a variety of methods aimed at uncovering the structure of concepts and their linguistic representation. One common approach is the analysis of linguistic data, including metaphors, idioms, and discourse patterns. These elements reveal underlying conceptual structures and cultural models.

Another method is corpus analysis, which allows researchers to examine large datasets of language use and identify patterns in conceptual representation. This approach provides empirical evidence for theoretical claims (Sinclair J., 1991).

Cognitive experiments and psycholinguistic methods are also used to investigate how concepts are processed and represented in the mind. These methods help bridge the gap between theoretical models and actual cognitive processes. Thus, conceptual analysis combines qualitative and quantitative approaches to provide a comprehensive understanding of language and cognition.

Conceptual analysis has significant implications for various fields of linguistics and related disciplines. In semantics, it helps explain how meaning is constructed and interpreted. In discourse analysis, it reveals how concepts shape communication and influence understanding. In applied linguistics, conceptual analysis contributes to language teaching by highlighting the importance of conceptual structures in vocabulary acquisition and comprehension. Understanding conceptual metaphors, for example, can improve learners' ability to grasp abstract meanings.

Furthermore, conceptual analysis plays a crucial role in intercultural communication, as different cultures may conceptualize the same phenomena in different ways (Wierzbicka A., 1992). Therefore, conceptual

analysis is a key tool for advancing linguistic research and practical applications.

Conceptual analysis is a fundamental component of cognitive linguistics, providing insights into the relationship between language and thought. It allows researchers to explore how concepts are structured, how they evolve, and how they are expressed in language. By

integrating theoretical models with empirical methods, conceptual analysis enhances our understanding of meaning construction and communication. In conclusion, the importance of conceptual analysis lies in its ability to bridge the gap between linguistic structures and cognitive processes, making it an indispensable tool in modern linguistic research.

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submitted 16.03.2026;
accepted for publication 30.04.2026;
published 30.05.2026
© Khusanova S. B.
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DOI:10.29013/EJLL-26-1.2-25-27



PAREMIAS AS AN OBJECT OF LINGUISTIC AND CULTURAL ANALYSIS: TYPES, FUNCTIONS AND MODERN TRANSFORMATIONS

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Cite: Nishonova S.S. (2026). *Paremiyas as an Object of Linguistic and Cultural Analysis: Types, Functions and Modern Transformations*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-25-27>

Abstract

The article considers paroemias as an important object of linguistic and cultural analysis. Their types, functions and peculiarities of transformation in modern discourse are analyzed. Special attention is paid to the role of paremiyas in reflecting the national picture of the world and their functioning in the context of digitalization of communication.

Keywords: *paremia, proverb, linguoculturology, linguistic picture of the world, functions of paremiyas, transformation*

Introduction

In modern linguistics, there is a growing interest in studying linguistic units that reflect the cultural and mental characteristics of the people. One of these objects is paremia, which are stable expressions of folk origin, including proverbs and sayings.

Paremiyas are a unique material for analysis, as they accumulate collective experience, values, and norms of social behavior. Their research in the framework of linguoculturology makes it possible to identify the features of the national linguistic picture of the world and the specifics of the conceptualization of reality.

The relevance of this study is due to the need to understand the role of paremiyas in the context of modern communication processes and their transformation in the digital age.

Paremiyas are stable speech units with a generalized meaning and a high degree of

reproducibility. They include proverbs, sayings, aphorisms, and catchphrases.

Proverbs are characterized by completeness of thought and instructive content, while sayings perform primarily a figurative and expressive function.

There are various classifications of paremiyas:

- structural (in form and syntactic organization);
- semantic (by meaning);
- thematic (in terms of content);
- functional (in terms of its role in communication) (Kalniyazov E., 2023).

Such a multidimensional classification makes it possible to take into account the complexity and diversity of paremiological units.

Paroemias are considered as stable, reproducible units of language with generalized meaning and edifying character. They are part of the folklore heritage and function

as a means of transmitting cultural experience (Bekmambetova Z., 2021). From the point of view of classification, the following main types of paremias are distinguished:

- proverbs (complete judgments with instructive meaning);
- sayings (figurative expressions without direct edification);
- aphorisms and catchphrases.

In addition, in modern science, a thematic-ideographic classification is used, suggesting the division of paroemias by subject (labor, family, morality, nature, etc.) (Kalniyazov E., 2023). Thus, the variety of types of paremias reflects the complexity of their semantic and functional structure.

Within the framework of linguoculturology, paremias are considered as carriers of cultural information and elements of the linguistic picture of the world. They reflect the mentality of the people, their values and historical experience. Research shows that paremias have significant linguistic and cultural potential and can be used to analyze intercultural differences (Bredis M. A., 2020).

The peculiarity of paremias is that they contain culturally marked meanings that are not always obvious when translated literally. This makes them an important object of comparative research. In addition, the paremias are closely related to the concepts underlying the national culture. For example, concepts such as “work”, “family”, and “honor” receive specific interpretations in different languages (Nosirova M. O., 2023).

Consequently, the linguistic and cultural analysis of paroemias allows for a deeper understanding of the structure of national consciousness. Paremias perform a number of important functions in language and communication.

Firstly, they perform a cognitive function, contributing to the comprehension and generalization of life experience.

Secondly, the axiological function is important, since paroemias express the value system of society and form norms of behavior.

Thirdly, the communicative function is highlighted, which manifests itself in the use of paroemias in speech to enhance the expressiveness and persuasiveness of the utterance.

Studies also emphasize their discursive function related to the formation of the text and its semantic structure (Natkho O. I., 2020). In addition, paremias have a pragmatic function, influencing the addressee and regulating communicative behavior. Thus, the functional potential of paremias is multifaceted and reflects their importance in language.

In the context of digitalization and the development of mass communication, paremias are undergoing significant changes. One of the key trends is their transformation in Internet discourse. Paremias are actively used in social networks, advertising texts, memes and demotivators, where they often acquire new forms and meanings (Bredis M. A., 2020).

Paremias play an important role in intercultural communication, as they reflect the specific features of national thinking. Comparative analysis shows that many paroemias have universal analogues, but their semantics may vary. This creates difficulties in translation and interpretation. The linguistic and cultural approach makes it possible to identify these differences and contributes to a deeper understanding of cultural characteristics.

Modern research shows that paremias can adapt to new communicative conditions while maintaining their semantic basis. For example, traditional proverbs are modified to reflect current realities and cultural contexts.

In addition, there is a tendency towards the internationalization of paremias, which is associated with globalization and intercultural interaction. At the same time, national-specific features remain, reflecting the uniqueness of each culture (Baryshova N., 2025).

It is also important to note that modern parodies can perform new functions related to humor, irony, and criticism of social phenomena. Thus, the transformation of paremias indicates their dynamism and ability to adapt to changing communication conditions.

Paremias are an important object of linguistic and cultural analysis, as they reflect the cultural, cognitive and value characteristics of society. An analysis of their types and functions shows that paremias play

significant roles in language and communication. In the context of digitalization, they continue to develop and transform, while maintaining their cultural significance. The

prospects for further research are related to the study of paremias in digital discourse, intercultural communication and educational practice.

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submitted 19.04.2026;
accepted for publication 03.05.2026;
published 30.05.2026
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Section 3. General questions of philology and linguistics

DOI:10.29013/EJLL-26-1.2-28-30



METHODS OF DIRECT AND INDIRECT PRESENTATION OF A POLITICAL FIGURE'S SPEECH

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Cite: Guliyeva A.Z. (2026). *Methods of Direct and Indirect Presentation of a Political Figure's Speech*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-28-30>

Abstract

This article examines the forms of presentation of political speech in the media and communication environment. The article shows that the direct presentation method preserves the original content and emotional impact of the speech, while indirect presentation serves to interpret and convey information to the audience. The research results show that although direct presentation has a more objective effect, indirect presentation can reflect the position and interpretation of media institutions.

Keywords: *political figure, direct and indirect presentation, methods, an authoritarian leader*

Introduction

The presentation of a political figure's speech is divided into two parts: direct (word for word) and indirect (paraphrase/interpretation). Direct presentation uses a formal, businesslike style to ensure accuracy (quotations, direct speech). Indirect presentation often uses speech acts to shift focus or to summarize, manipulate, or persuade. Direct Representation Used to convey a position accurately and eliminate distortions. Direct Speech/Quotes: A verbatim repetition of a statement (*"I promise..."*). Transcripts and Press Releases: The full text of the speech. Stump Speech: A standard speech repeated

verbatim to different audiences. Use of Neutral Vocabulary: To provide an unambiguous interpretation. Indirect Presentation Used to paraphrase, analyze, or soften/strengthen the effect. Indirect Speech: A restatement of the content (*"The politician said..."*). Summary: Media outlets or their assistants describe the gist without directly quoting. Indirect Speech Acts: The politician expresses a warning or threat by describing facts instead of directly stating it. Metadiscourse: Commenting on one's own speech to control attention (*"I must emphasize that..."*). Manipulative Techniques: Using emotional words and metaphors to create a desired

image. Key Difference: Direct presentation focuses on the accuracy of the words, while indirect presentation focuses on the interpretation of meaning and context.

Aims and objectives

The aim of the article is to examine the linguistic and stylistic features of direct and indirect methods of presentation of speeches by political figures, to determine the role of these methods in political communication and the formation of public opinion. The objectives are to analyze the theoretical foundations of political discourse, to identify the different characteristics of direct and indirect speech, and to evaluate the mechanism of the impact of presentation methods on the audience.

Methodology and materials

The article uses comparative analysis, discourse analysis and descriptive research methods. The research material consists of speeches of political figures, news broadcast in mass media, interviews and media texts with political content. During the research, direct and indirect speech forms were studied comparatively based on various media samples.

Main part

There are several ways to convey someone else's speech: from a direct quote to a brief summary of the gist of the quoted speaker's speech. Someone else's speech that the author refers to in the text can be direct or indirect. For example, direct speech, introduced by verbs such as "to say," "to speak," "to ask," "to answer," or "to answer," conveys the quoted speaker's statement word for word. For example: "I'm here now," she says, "but I don't know what my future looks like as long as I don't really know that I can stay here" (NYTimes, 16.07.2015). *I want to remind you that Russia is one of the leading nuclear powers,*" he told the children" (NY-Daily News, 29.08.2014). "As the commander in chief of the army, what have you said to the families of dead Russian officers and soldiers," asked the journalist' (Guardian, 18.12.2014). Indirect speech is a paraphrase of the quoted speaker's speech and is presented as a subordinate clause or a second-order clause in a simple sentence. For example,

through indirect speech presented with verbs such as "warn," "threaten," "blame," "to make fun," "insist," "dismiss," "enjoy," "frustrated," "demand," "deny," "complain," "urge," "emphasize," "order" and "brag about", the journalist influences the reader's perception of the information in a certain way. In the following examples, indirect speech verbs indicate to the reader that the person whose speech is paraphrased poses a certain danger and threat: ".he threatened to edge the Ukraine conflict towards a full-blown war (Daily Express, 27 april, 2014).

V. V. Putin warns enemies of Russia: *'It's best not to mess with us. In these examples, the words of the Russian president are conveyed indirectly. The journalist creates an image of an authoritarian leader by using the verbs "to threaten", "to warn" and "to blame".* Perhaps, if the journalist had used direct speech, the reader would have a more neutral image of Vladimir Putin. Indirect quotes also use neutral verbs. Moreover, they can sometimes be supplemented with adverbs expressing the emotional state. speaker. For example, in the sentence "The dog doesn't bother you, does it?" he sadistically asked, knowing full well it did" he sadistically asked, knowing full well it did (Daily Express, 27 april 2014). The adverb "sadistically" (especially in a terrible or cruel way, as painful as possible) clearly expresses the journalist's own assessment, which is also a characteristic of V. V. Putin is described as a person who enjoys humiliating others. The following example involves direct speech by the president: "When television reporter Larry King asked him what happened to the Kursk submarine, in which 118 sailors died, Putin replied curtly: *'It sank.'* Putin was on holiday at a Black Sea resort at the time of the disaster in 2000 and did not return for five days" (The Independent, 22 iyul 2015). The president's direct speech is neutral: he briefly answers the question about what happened to the submarine, saying that it sank. The journalist uses the adverb briefly (short, sharp and impolite) to draw the reader's attention to the fact that the president's answer is too brief. The journalist then also refers to information indicating that Vladimir Putin was on holiday at the resort and did not return to Moscow after learning about the tragedy, thereby advancing the author's criticism of

the actions of the Russian president. Here are some examples of the use of direct and indirect speech in the image creation of German Chancellor Angela Merkel: *“This happened just a week after Mrs. Merkel insisted that marriage should only be between a man and a woman – which caused outrage among civil rights activists”*; Mrs. Merkel, a devout Christian who has been married twice, told YouTube personality Florian Mundt (better known as LeFloid) that “For me personally, marriage is a man and a woman living together. The direct speech in the article conveys the neutral information, conveying Merkel’s personal opinion that marriage should be between a man and a woman. Meanwhile, the use of the verb “insist” in indirect speech presents the journalist’s subjective assessment, thereby emphasizing that a deeply religious person simply cannot have a different opinion. Let’s pay attention to another example: According to Caliber.Az, this was stated by Azerbaijani President Ilham Aliyev at a joint press conference in Washington with US President Donald Trump and Armenian Prime Minister Nikol Pashinyan. Aliyev said that this strategic partnership format covers many important areas: mutual investment, trade, energy, connectivity, transit, artificial intelligence, arms sales, and the fight against terrorism.

This opens up great opportunities for Azerbaijan to continue its development path,

diversify its economy, maintain the current low unemployment rate and look to the future with great optimism. The journalist notes that Azerbaijani President Donald Trump thanked him for lifting the restrictions imposed on Azerbaijan back in 1992, only one year after our country restored its independence. *“I’m very grateful to Mr. President for lifting today the restrictions that were imposed on Azerbaijan back in 1992, only one year after our country restored its independence. After 33 years, these restrictions have been lifted – just today. It is truly a day that will be remembered by the people of Azerbaijan with pride and gratitude,”* Aliyev said. Ilham Aliyev emphasized that President Trump managed to put an end to conflicts in Asia, Africa and now – in the South Caucasus in just a few months. *“If it weren’t for President Trump and his team, our great friend Mr. Vitkov and his team, we would be in an endless negotiation process,”* the President of Azerbaijan said. In order to achieve the desired effect and create a positive image, political figures resort to various methods of manipulation, including verbal influence. Thus, the use of indirect speech in articles reflects the journalist’s subjective assessment, which arises from the intention to create an image of a certain political leader in the reader’s mind.

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submitted 01.05.2026;

accepted for publication 14.05.2026;

published 30.05.2026

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Section 4. History of literature

DOI:10.29013/EJLL-26-1.2-31-34



GENDER RELATIONS IN 20TH - CENTURY FRENCH AND AZERBAIJANI PROSE

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Cite: Gurbanoba Sh. (2026). *Gender Relations in 20th - Century French and Azerbaijani Prose*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-23-2.3-31-34>

Abstract

This comparative analysis explores the evolving representation of gender dynamics within 20th-century French and Azerbaijani literature. It examines how prose writers in both cultures navigated the shifting socio-political landscapes of the era – ranging from the impact of modernization and secularization to the influence of evolving ideological frameworks. The study highlights how French literature frequently emphasized existential perspectives and evolving domestic roles, while Azerbaijani prose traced the transition from traditional patriarchal structures to the integration of women into the public and professional spheres. Ultimately, the article underscores the distinct, yet parallel, ways in which these literary traditions interrogated identity, agency, and the cultural negotiation of gender throughout a century of profound transformation.

Keywords: *Gender, Gender relation, Azerbaijani literature, French Literature, literary identity*

1.1. Gender relations in French prose: individual freedom, equality and identity

20th-century French prose began to approach gender relations not only as social relations, but also as a fundamental indicator of human existence, individual freedom and identity. In the literature of this period, the relationship between women and men began to be presented beyond the framework of stereotypes and in connection with the in-

ner world of the individual, social constraints and the search for freedom. Annie Ernaux's work – *La Place* (1983) simultaneously questions gender and class identity through the relationship between father and daughter. The writer defines not only herself within the family, but also her relationship with society through language, education and writing:

“Je me suis mise à écrire sur mon père comme pour m'éloigner de lui et de moi-même. Il ne parlait pas comme

il fallait, il disait des choses qu'on ne dit pas.

"I began to write about my father, as if to distance myself from him and from that state of mine. He did not speak as one should, he would say things that one should not say." (La Place, Gallimard, 1983, p. 17)

In this passage, Ernaux expresses his critical attitude towards the patriarchal world through the figure of the father. At the same time, the manner of speech and the norms of behavior that society expects of women show how the gender structure influences language.

Annie Ernaux – *Une femme* (1987) In this work, Ernaux reveals the invisible suffering, labor, and silent sacrifice of women within society by telling the story of her mother's life:

"Elle a toujours été en mouvement, en action. Elle n'était pas sentimentale. Elle était courageuse, travailleuse, fière de son ménage."

"She was always on the move, in action. She was not sentimental. She was a woman who was courageous, hardworking and proud of her home." (*Une femme*, Gallimard, 1987, p. 34)

Here, the image of woman is presented not as a passive emotional being, but as the bearer of family and daily life. Ernaux transforms her writing into a visible representation of the invisible experience of woman. Marguerite Duras – *L'Amant* (1984) In Duras's *L'Amant*, the image of woman is drawn to the center of desire, of the conflict between body and identity. Here, love and sexuality are the main spaces in which woman defines her existence:

"Il me semble que je suis née avec lui, qu'avant je n'étais pas."

"It is as if I was born with him, I did not exist before him." (*L'Amant*, Les Éditions de Minuit, 1984, p. 16).

Although this expression shows that a woman finds her identity in her relationship with a man, it also indicates that patriarchal society limits a woman's existence to love and relationships.

In this work, Duras also reclaims the right of a woman to express her sexual desires. The image of a woman conveyed is at once traumatic, liberated, and socially unacceptable.

"Je suis une enfant, je suis une enfant dans ses bras, dans ses bras d'homme."

"I am a child, a child in his – a man's – arms." (*L'Amant*, p. 20).

These sentences present the desire of a woman, her age-related dual identity, and her taboo relationships in an artistic framework that is simultaneously aesthetic and socially disturbing.

In conclusion:

Both writers present the female experience not only as a sentimental and aesthetic category, but also as a builder of social identity, language, and memory. Ernaux's construction of female identity through social class and language, and Duras's image of woman within the framework of body, love, and taboo, show that in 20th-century French prose, woman has become not just an "other," but a "self-expressing" subject.

1.2. Relations between men and women in Azerbaijani prose: family, society, modernization

In Azerbaijani prose of the 20th century, relations between men and women are presented against the background of profound social, cultural and ideological changes. The family model, gender roles in society and modernization processes are the main factors influencing the presentation of these relations. Although the role of women in society expanded under the influence of Soviet modernism and enlightenment, this transition was reflected in literature in both conflicting and symbolic images.

Anar – "White Port" (1974) In Anar's story "White Port", relations between men and women within the family are built on psychological tension, misunderstanding and silence. In the work, the male character (captain) is the traditional head of the family, while the woman is the emotional and waiting party. However, silent conflicts lie behind these relations:

"Qadın dayandı, arxasını çevirdi. Kişi onun arxasınca baxdı. Baxdı və bir şey demədi."

"The woman stopped, turned her back. The man looked after her. She looked and said nothing." ("White Port", p. 67).

In this scene, the physical and emotional distance between man and woman is shown

through silence. The woman already expresses her existence in “wordlessness”. Here, the image of a woman is not only a being who waits, but also a being who changes her attitude with her inner decision.

Elchin – “The Head” and other stories
In Elchin’s works, the relationship between men and women is often depicted against the background of psychological shocks brought about by modernization. The woman is no longer just the moral support of the family, but also becomes a person who is drawn to the center of a social dilemma, questioning herself and her freedom:

“Qadın kişinin dediklərini başa düşürdü, amma bu başa düşmək ona qaribə ağrı verirdi.”

“The woman understood what the man said, but this understanding caused her strange pain.” (Elchin, “The Head” story, p. 89)

This idea shows that female subjectivity is not only formed by reason, but also by feeling and pain. Elchin presents the female world not only on a rational, but also on a philosophical level related to emotion. Ekrem Aylisli – “Moonlight of the Kur River” In Aylisli’s works, the image of a woman is presented as a symbol of folk thinking, memory, and village life. His female images combine both classical and modern approaches. For example, the image of Zeynab is distinguished not only by her beauty and devotion, but also by her emotional weight:

“Zeynab hələ də Kürə baxırdı. Elə bil həmin axar su onun nə düşündüyünü, nə çəkdiyini bilirdi.”

“Zeynab was still looking at the Kur. As if that flowing water knew what she was thinking, what she was suffering from.” (A. Aylisli, “Moonlight of the Kur River”, p. 42)

Here, the woman is presented as a being who is one with nature and feeling. Her silence and gaze become a means of internal turmoil and self-expression. Mir Jalal – “The Manifesto of a Young Man” (1938) In Mir Jalal’s “The Manifesto of a Young Man”, the woman – Sona – is presented as a bearer of enlightened ideas. She is an image of a woman who is not inferior to men on an intellectual level, who expresses her own opinion, and who seeks equality:

“Sona mənimlə mübahisə edirdi. Onun sözlərində mühakimə vardı. Bu məni heyrləndirirdi.”

“Sona was arguing with me. There was judgment in her words. This amazed me.” (Mir Jalal, “The Manifesto of a Young Man”, p. 118).

Here, the woman has already become a subject who judges, defends her opinion, and demands equality. This image symbolizes the new face of women in Azerbaijani literature in the first half of the 20th century.

In Afet Gurbanova’s stories, the image of a woman is presented as a silent being who cannot express her emotional needs within the family, living with deep psychological conflicts.

“O, hər dəfə pəncərədən baxanda, sanki öz həyatına kənardan baxırdı. Bir dəfə də olsun ‘nə istəyirəm?’ sualını verməmişdi.”

“Every time she looked out the window, it was as if she was looking at her life from the outside. She never once asked the question ‘what do I want?’” (“The Red Scarf” story, p. 31).

This idea shows that a woman lives a life shaped by the expectations of society, far from her own desires and individual desires. The writer also makes the passivity of her female protagonist feel the guilt of society.

Saadat Tahirli – In her work “Silent Howl”, she presents her female protagonists as individuals who feel, think and sometimes reach a breaking point. In her prose, the woman faces not only the problem of family, but also of adapting to the modern world.

“O susurdu, amma içində qışqırırdı. Hər kəsin eşitdiyi səssizlik, əslində onun ən böyük səsiydi.”

“She was silent, but inside she was screaming. The silence that everyone heard was actually her loudest voice” (“Silent Howl”, p. 47).

This sentence poetically reflects the woman’s inner breakdown and the society’s neglect of her. Gender relations are presented here as psychological and social entities, leaving the framework of the family.

Mehriban Vazir – “Girls of the Sun” Mehriban Vazir presents female characters as active subjects – they are not silent, they stand up, they defend their dreams and their right to live. Her heroines refuse to submit to the patriarchal system.

“Mən sadəcə ana yox, qadınam. Hər şeyə tab gətirən deyil, sevlmək, anlaşımaq istəyən bir varlıq.”

“I am not just a mother, I am a woman. Not one who can withstand everything, but a being who wants to be loved and understood” (“Girls of the Sun”, p. 83).

This sentence shows that a woman accepts her multidimensional identity and no longer wants to be confined to her selfless role.

Starting from the middle of the 20th century, Azerbaijani women writers have brought a new perspective to literature – a female perspective. In their works, women no longer speak “through the eyes of the other”, but with their own voice, feelings and position. They develop the image of women in Azerbaijani prose in a deeper and more multifac-

eted way, bringing a critical, but at the same time emotional and philosophical approach to the position of women in the framework of family, love and society.

In conclusion:

In Azerbaijani prose, the relationship between men and women has gradually moved beyond the family sphere and into more complex social and psychological spheres. The image of a woman is no longer simply an object of love or a support for the family, but is also presented as a being who builds an identity through her own freedom, emotions, and choices. Literature reflects these changes not only through art, but also as a powerful ideological tool that questions the gender structure of society.

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submitted 14.05.2026;
accepted for publication 28.05.2026;
published 30.05.2026
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DOI:10.29013/EJLL-26-1.2-35-37



THE LIFE OF THEODORA OF ALEXANDRIA (BHG 1727–1730). (In Greek and Georgian Sources)

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Cite: Jikurashvili T., Guliashvili S., Mrevlishvili N. (2026). *The Life of Theodora of Alexandria (BHG 1727–1730). (In Greek and Georgian Sources). European Journal of Literature and Linguistics 2026, No 1–2.* <https://doi.org/10.29013/EJLL-26-1.2-35-37>

Abstract

This study examines the Greek and Georgian textual traditions of the *Life of Theodora of Alexandria* (BHG 1727–1730), one of the most popular hagiographical narratives of the medieval Christian world and a prominent example of the “disguised saint” motif. Drawing upon papyrological evidence, medieval Greek manuscripts, and Georgian translations, the article offers a comparative analysis of both the pre-metaphrastic (Cimenic) and metaphrastic recensions of the text. The earliest Greek witness – a 7th-century papyrus from Fayyum – confirms the early circulation of the Life, while complete Greek manuscripts of the pre-metaphrastic recension date from the 10th–11th centuries. The metaphrastic Greek tradition, associated with Symeon Metaphrastes, is first preserved in Greek in a 14th-century manuscript.

In contrast, the Georgian tradition preserves both recensions in significantly earlier witnesses. The pre-metaphrastic version survives in 11th-century manuscripts, most notably Bodl. Georg. 1 (1038–1040), copied at the Monastery of the Holy Cross in Jerusalem by St. Prochorus the Georgian. Even more significant is the Georgian metaphrastic translation of 1081 (Ivir. georg. 20), which predates the earliest extant Greek metaphrastic manuscript by approximately three centuries.

The chronological priority and textual value of the Georgian evidence demonstrate that the Georgian tradition constitutes an essential and independent witness for reconstructing the textual history of the Life. The study underscores the broader importance of Georgian translated hagiography for understanding the development and transmission of Byzantine literary models.

Keywords: *Theodora of Alexandria; Byzantine hagiography; Georgian translated literature; pre-metaphrastic recension; metaphrastic recension; Symeon Metaphrastes; Georgian manuscripts; Bodl. Georg. 1; Ivir. georg. 20; textual transmission; medieval Christianity; „disguised Saint“ motif*

Introduction

Old Georgian literature preserves a rich corpus of both original and translated works, among which hagiographical texts occupy

a central place. Recent advances in the methodology of studying translated literature, together with significant progress in Byzantine hagiographical research, have highlighted the

necessity of systematic investigation into Georgian translated hagiography. Georgian translations of both the Cimenic (pre-metaphrastic) and the metaphrastic Lives of the Saints reflect, almost synchronously, successive stages in the development of Byzantine hagiography. This fact renders Georgian material particularly important for the study of both Byzantine literary evolution and Georgian literary culture.

The *Life of Theodora of Alexandria* (BHG 1727–1730) represents one of the most popular hagiographical narratives of the medieval Christian world. Theodora of Alexandria (5th century) embodies one of the earliest and most enduring hagiographical motifs – that of the so-called “disguised saint.” As noted in scholarship, the image of repentant women ascetics who adopt male monastic identity introduced a new model of sanctity in Byzantine literature, rooted in Eastern Christian narrative traditions of the 4th–5th centuries. The Georgian transmission of this text therefore provides valuable material for textual, literary, and cultural analysis.

Research Method

The present study is based on a comparative textual and manuscript-based analysis of the Greek and Georgian sources of the *Life of Theodora of Alexandria*. The research proceeds in three stages:

1. Identification and classification of Greek sources, including papyrological, pre-metaphrastic, and metaphrastic recensions.

2. Examination of Georgian manuscript evidence, distinguishing between pre-metaphrastic and metaphrastic translations.

3. Comparative evaluation of textual chronology and transmission history, with particular attention to the relative dating of Greek and Georgian witnesses.

The study draws on published editions (Wessely, 1889; PG 115), papyrological research (Carpon, 2013), and modern catalogues of Georgian manuscripts (Chkhikvadze et al., 2018; Gippert et al., 2022).

Results Analysis

1. Greek Sources

The earliest known Greek witness of the *Life* is a 7th-century papyrus discovered in

Fayyum, Egypt (P. Louvre Hag. 3), written in Alexandrian majuscule. Although fragmentary, its existence demonstrates the early circulation and popularity of the text.

The complete pre-metaphrastic Greek tradition survives in two recensions, represented by 10th–11th century Paris manuscripts (BnF Paris. gr. 1454; 1468; 1506). Their distinction and publication were established by K. Wessely (1889). Another manuscript (Holkham Gr. 15) contains the text as a later addition (14th–15th c.).

The metaphrastic recension, associated with Symeon Metaphrastes, is first attested in a 14th-century manuscript (BnF Paris. gr. 1526). The version printed in *Patrologia Graeca* (PG 115) is based on this witness. Thus, in the Greek tradition, the earliest metaphrastic manuscript dates from the 14th century.

2. Georgian Pre-Metaphrastic Tradition

The pre-metaphrastic recension survives in ten Georgian manuscripts. The earliest is the Menologion copied in 1038–1040 at the Monastery of the Holy Cross in Jerusalem (Bodl. Georg. 1, Bodleian Library). Written in Nuskhuri script, it contains 45 hagiographical works. The *Life of Theodora* occupies ff. 426r–434r.

The manuscript was copied by St. Prochorus the Georgian (†1066), founder of the Monastery of the Holy Cross. The monastery itself was constructed with the support of King Bagrat IV and Queen Mariam and became a major Georgian spiritual and cultural center in Jerusalem.

Additional manuscript evidence (e.g., British Library Add. Ms. 11281; Cambridge University Library Georgian Ms. 5 / Add. 1890.3) demonstrates the active manuscript production associated with Prochorus and the Holy Cross monastery.

The structure of Bodl. Georg. 1, including its calendar irregularities, suggests compilation from multiple sources rather than reliance on a single archetype.

3. Georgian Metaphrastic Tradition

The metaphrastic recension of the *Life* survives in two Georgian translations:

1. Ivir. georg. 20 (1081) – preserved at the Iviron Monastery on Mount Athos.

This manuscript contains the translation by Teopile the Hieromonk and represents the September volume of a metaphrastic Menologion. The *Life* appears for September 11 (ff. 155v-164r).

2. KNHM K-4 (1565) – preserved at the Kutaisi State Historical Museum, a September–October metaphrastic collection containing 67 works.

The most significant result of this comparison concerns chronology: the Georgian manuscript Ivir. georg. 20 (1081) predates by approximately three centuries the earliest known Greek manuscript of the metaphrastic recension (14th c.). This circumstance substantially increases the importance of the Georgian tradition for reconstructing the textual history of the metaphrastic *Life*.

Conclusion (Discussion)

The comparative analysis of Greek and Georgian sources of the *Life of Theodora of Alexandria* demonstrates the exceptional im-

portance of the Georgian manuscript tradition for the study of Byzantine hagiography.

First, the Georgian pre-metaphrastic tradition preserves an early textual layer parallel to the 10th–11th century Greek recensions. Second, and more importantly, the Georgian metaphrastic translation of 1081 predates the earliest surviving Greek metaphrastic manuscript by several centuries. This chronological priority suggests that the Georgian version may preserve readings closer to earlier Greek prototypes no longer extant.

Therefore, Georgian material is not merely derivative but constitutes an independent and indispensable witness for reconstructing the textual evolution of the *Life*. Further philological comparison between the Georgian translations and the extant Greek manuscripts may shed new light on the formation of both the pre-metaphrastic and metaphrastic recensions, as well as on the broader mechanisms of textual transmission between Byzantium and medieval Georgia.

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This work was supported by Shota Rustaveli National Science Foundation of Georgia (SRNS-FG) [FR-24–7685].

This work was supported by the Shota Rustaveli National Science Foundation of Georgia (SRNSFG) [grant number FR-24–7685, “Corpus of Georgian Translated Hagiography, I”].

submitted 04.03.2026;

accepted for publication 18.03.2026;

published 30.05.2026

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DOI:10.29013/EJLL-26-1.2-38-40



THE CULT OF ANCESTORS IN OGHUZ COSMOGONY: THE CONCEPTS OF ATA, BABA, AND DEDE

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Cite: Mansimova Z.I. (2026). *The Cult of Ancestors in Oghuz Cosmogony: The Concepts of Ata, Baba, and Dede*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-38-40>

Abstract

This article explores the essence and functions of the ancestor cult – specifically the concepts of *ata* (father), *baba* (grandfather/elder), and *dede* (wise elder) – within the cosmogony of the Oghuz Turks. Based on the Oghuz epic tradition, the study demonstrates that the notion of the ancestor is not merely a mythological belief but also a fundamental ideological factor shaping the socio-political structure, moral values, and national identity of Oghuz society. Through figures such as Oghuz Khan, Dede Qorqud, and Bayandur Khan, the article reveals the leadership, wisdom, protective, and sacred mediatory functions of the ancestor. The cult of ancestors in the Oghuz epic tradition is assessed as a fundamental system uniting the historical memory, national-spiritual values, and statehood traditions of the Azerbaijani people.

Keywords: *Ancestor cult, Oghuz Khan, Dede Qorqud, epic tradition, Ata, Baba, Dede, cosmogony*

Introduction

The Oghuz epic tradition is one of the richest folkloric layers that played a significant role in the formation of the national-spiritual value system of Turkic peoples, especially the Azerbaijani people. In this tradition, the ancestor cult functions not only as a mythological belief but also as a key ideological pillar regulating the socio-political and spiritual life of society. Through Oghuz Khan, Dede Qorqud, and other figures, the wisdom, leadership, and protective role of the ancestor are emphasized. In this context, the images of ancestors in the *Oghuznames* hold special significance both for the preservation of national identity and

for expressing the historical roots of Azerbaijanism (Bayat, F., 2019, p. 255).

The Oghuz epic tradition represents a complex system where every image carries not only aesthetic meaning but also deep ideological and culturological content. Oghuz Khan acts as the supreme ruler who establishes the socio-political order of the Oghuz people, while Dede Qorqud embodies the wise elder who shapes the spiritual foundations of this order. Figures like Irkil Qoca serve as sacred mediators who guide the ruler and protect him from dangers. Management in the *Oghuznames* is based not only on physical strength but also on spiritual leadership and connection to divine knowledge.

The Function of Ancestors in the Oghuz Epic Tradition

In the Oghuz epic tradition, there are several functions related to Oghuz Khan and other figures, including Dede Qorqud, connected to the ancestor cult. In the *Oghuznames*, if Oghuz Khan is the social organizer of the Oghuz people, then Irkil Qoca is the one who secretly guides him and saves him from difficulties. Likewise, as a symbolic image, the Gray Wolf is the sacred figure that always leads Oghuz from darkness to light, pointing him to the right path. In the epic “Kitabi-Dede Qorqud,” Bayandur Khan protects the Oghuz people as a social organizer, while Dede Qorqud acts as a transformative paradigm of the wise elder figure.

As M. Kazımoğlu İmanov writes: “*The epic ‘Kitabi-Dede Qorqud’ is, first and foremost, an epic about lineage. Researchers, quite rightly, call ‘Dede Qorqud’ an epic about the ancestors, and they specifically note that the mindset ‘the father’s name is the greatest property for the son’ holds a leading place in this epic. They consider that, in accordance with the poetics of the epic, ‘Dede Qorqud’ speaks of a sacred time when ancestors lived and acted – a time when the blessings of the beys were blessings and their curses were curses*” (Kazımoğlu İmanov, M., 2016, p. 8).

Oghuz Khan as the Primal Ancestor

Oghuz Khan is both a mythical hero and a great ancestor. He elevates the society he represents, makes campaigns, conquers lands, expands territories, and finds ways for the people to live prosperously. He treats the populations of conquered lands normally, names peoples and heroes. In him exist such high values as grandeur, greatness, elderliness, sanctity, and the elevation of his people. Examining the mythological texts of Azerbaijan and legends reflecting mythological beliefs, we see that the mythological worldview of Turkic peoples, their historical path, and their way of life were first widely reflected in the *Oghuznames*. In this sense, *Oghuznames* are not simply epics but, in every sense, history – the history of the Oghuz.

B. Ögel considered the *Oghuzname* an epic concerning the great states and world empires established by the Turks (Ögel, B., 1995, p. 1). F. Sümer approached the *Oghuznames* as the

main source of Turkic national consciousness (Sümer, F., 1992, p. 346). V.M. Zhirmunsky showed that the word *oguz-name* was used among Turkic peoples in the 15th-16th centuries to refer to written and oral poetic monuments of the mythical-legendary history of the Oghuz people (Zhirmunsky, V.M., 1974, p. 522).

From the research of these scholars, it becomes clear that the ancestor-lineage line beginning with Oghuz Khan stands at the foundation of Oghuz national consciousness, statehood, and memory-historical thinking. F. Sümer shows that* “Oghuz Khan” and the ‘Oghuzname’ written by Fazlullah Rashiduddin give us a very clear idea about the essence of Turkic consciousness. It is understood that the foundations of this consciousness are: a) From Oghuz Khan to the period when the work was written, the Turkic world is represented by these named peoples: Oghuz (Turkmen), Uyghur, Kipchak, Kanli, Karluk, Kalach; b) The Turks, like the Mongols’ Genghis Khan, have world-conquering rulers who lived in ancient times; c) The Turkic world emerged as a result of Oghuz Khan’s great conquests; d) The Oghuz descended from Oghuz Khan’s 24 grandchildren; e) In the ‘History of the Turks’ chapter, Oghuz Khan is shown as a prophet-ruler sent by God to bring his people to the true religion”* (Sümer, F., 1992, P. 346–347).

The Semantic Chain of Ata-Baba-Dede

H. Ismailov has valuable thoughts regarding the meanings of the terms *ata*, *baba*, and *dede* in connection with the ancestor cult. According to his concept, the art of the *ashug* passed through the following stages: 1. Ata (God’s envoy); 2. Baba (baba dervish); 3. Dede (truth lover); 4. Ashug (artist) (Ismayilov, H., 2002, p. 66). This is a completely new approach to the origin and development stages of the *ashug* art. It becomes clear that the *ashug* art, by its roots, is connected to the ancestor tradition.

Regarding *ata*, Ismailov writes: “*Initially, this name is a sign of the ancestor cult. He is the community leader. Later, he is a shaman-priest. Still later, he is the prophet of Tengrism, the ancient Turkic monotheistic religion*” (Ismayilov, H., 2002, p. 16). Several layers of meaning – being an ancestor, being

a community leader, being a shaman-priest, and being a prophet of Tengrism – are fused in the name *ata*. There is a syncretism here; these functions are inseparably connected with each other.

Regarding the sign *baba* of the ancestor cult, Ismailov writes: “*Since the baba phenomenon has not been systematically studied either in folklore or ethnography, its place in the belief system as an ancestor cult and its position in folklore as a carrier of literary thought have not been determined. Regarding the ‘baba’ seen in folklore, the following is known: – he presents the magical apple in fairy tales; he gives the inspiration (buta) to lovers in epics; – he helps folklore heroes in difficult situations. In general, the phenomenon called ‘baba dervish’ passes through folklore carrying a salvific function*” (Ismayilov, H., 2002, p. 18).

Regarding the concept of *dede*, Ismailov writes: “*The activity of the group understood under the name ‘Dede’ is included in the ata-baba complex we previously noted. If ata is taken as a group sign in the artistic phenomenon of the Eastern Oghuz (ancient Turks), and baba as that of the Western*

Oghuz, then Dede will be distinguished as a specific cultural institution of the Oghuz-Turkmen type within the Oghuz in general” (Ismayilov, H., 2002, p. 21).

Conclusion

In the cosmogony of the Oghuz, the concepts of *ata*, *baba*, and *dede* are not merely kinship terms but fundamental concepts carrying deep mythological, ideological, and cultural meaning. This chain of meanings, formed within the framework of the ancestor cult, became one of the main pillars determining the socio-political structure, moral value system, and worldview of Oghuz society. *Ata* symbolizes the primal beginning, divine knowledge, and authority; *baba* carries the function of transformation and protection; *dede* represents wisdom and spiritual leadership. This tripartite system functions as a sacred mechanism ensuring both the cosmogonic act of creation and the spiritual continuity of society. In the Oghuz epic tradition, the preservation of these concepts is one of the important factors ensuring the continuity of the historical memory, national identity, and statehood thinking of the Azerbaijani people.

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submitted 02.04.2026;

accepted for publication 16.04.2026;

published 30.05.2026

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Section 5. Languages of the word

DOI:10.29013/EJLL-26-1.2-41-44



SYNSEMANTICS OF COMPLEX SENTENCE COMPONENTS

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Cite: Ahmadova G.V. (2026). *Synsemantics of complex sentence components*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-23-2.3-41-44>

Abstract

The article examines the semantic relations between the main and subordinate clause components of subordinate complex sentences. The author shows that the parts of a subordinate complex sentence do not carry independent meaning; they create a unified content in a interconnected manner. This feature is called synsematicity in linguistics. Synsemantic units can fully express their meaning only in connection with other units. The main idea of the article is that the main and subordinate parts of a subordinate complex sentence are semantically dependent on each other; each of them acquires a complete meaning with the participation of the other, and this interdependence is characterized as synsematicity.

Keywords: *subordinate clause, main clause, subordinate clause, definite clause, relative pronouns*

Introduction

The issue of the subordinate complex sentence has been sufficiently studied both in German and Azerbaijani linguistics, and a large number of scientific works have been written in this field. The subordinate complex sentence in the languages being compared has undergone an interesting development.

L. R. Zinder and T. V. Stroyeva-Sokolskaya note that in the grammatical literature the classification of subordinate clauses is based on various principles (Zinder L. R., 1941, p. 242). A number of authors (for example, the Heyse-Lyon grammar) note that the subordinate clause plays in the subordinate complex

sentence to the basis of the classification, and in this way distinguish subjective, objective, predicative, attributive and adverbial sentences. Other authors (e.g. Paul's grammar) classify sentences based on the formal feature, the word that forms the sentence, and distinguish between relative clauses formed with relative pronouns and adverbs and conjunction clauses, i.e. daß-clauses, weil-clauses, da-clauses, and asyndetic clauses, i.e. sentences without external subordination (Zinder L. R., 1941, p. 242).

Discussion

L. R. Zinder and T. V. Stroyeva-Sokolskaya believe that neither this nor the other

classification says anything about the content expressed by the subordinate clause (Zinder L. R., 1941, p. 243). Meanwhile, the latter is more important, since when constructing a sentence, the speaker must first take into account whether he wants to give information or ask something. Thus, the subordinate clauses /Es ist klar, daß er recht hat// and /Sage mir, ob ich Recht habe// differ not in being subjective or objective, but in being narrative and interrogative.

The relationship and dependence between two clauses of a compound sentence can be expressed by various extralinguistic means. L. R. Zinder and T. V. Stroyeva-Sokolskaya include here: 1) word order in words and also in sentences; 2) verb form in a subordinate clause; and 3) conjunctions in a subordinate clause and correlates in the main clause (Zinder L. R., 1941, p. 243).

E. V. Gulga and M. D. Natanson note that the subordinate complex sentence as a complete unit has significant features. These signs include the following closely related subordination relations: 1) conjunctions and relative words; 2) word order in the branch sentence; 3) movement of branch sentences; 4) correlates in the main sentence; 5) word order in the main sentence; 6) special lexical-grammatical indices in the main sentence; 7) intonation; 8) mode category; 9) includes means of expression such as the use of time forms (110, p. 99).

L. R. Zinder and T. V. Stroyeva-Sokolskaya write that the main feature of a subordinate complex sentence is that the verb stands at the end. For example: /Sein Diener bemerkte, als Werther nach Hause kam, daß seinem Herrn der Hut fehlte// (Goethe. J.W.).

In cases where the verb form is complex, the part of the verb that changes according to the person comes last.

However, in some cases this rule is violated and the verb in the branch sentence is not used at the end of the sentence. The last place in the sentence is used either by a complement or a verb noun. This case is mainly found in colloquial language, and sometimes in literary language (Zinder L. R., 1941, p. 244). For example:

/... wenn sie nun daliegt in dem erbärmlichsten Ermatten//.

This case is often found in sentences where a later complement is used, which is

attached to any member of the sentence. In this case, for the sake of clarity, the verb is moved a little forward, otherwise it would be used in the branch sentence in an even more lost way. For example:

/Ich habe ihm mein Leben lang getroffen in allem, was in meinen Kräften stand//.

L. R. Zinder and T. V. Stroyeva-Sokolskaya note that these deviations can also be found in cases where the infinitive part of the verb is used after the infinitive part (Zinder L. R., 1941, p. 244). In a number of cases, especially when there is an infinitive, the infinitive part comes last, and the infinitive part comes before it. This situation is found in constructions using modal verbs, in constructions with infinitive and active cases. For example:

/Wir wissen, daß er hat kommen wollen. Er sagte, daß er sie hat singen hören. – ... damit wir es können färben und die Exemplare drücken und malen lassen//.

According to L. R. Zinder and T. V. Stroyeva-Sokolskaya, the verb in a subordinate clause can also be in first place. Such a position is mainly found in conditional and concessional subordinate clauses used without a conjunction.

For example:

/Hätte er das gewußt, so würde er anders gehandelt haben//.

The verb is always in the second position in non-conjunctive clauses and clauses of completeness. For example:

/Es ist besser, man lerne in der Jugend. – Es ware kein Wunder, ich verlire alle Geduld//.

In branch sentences, the conjunction always comes first. However, in complex conjunctions such as *wie auch*, the second part of the conjunction is in the middle of the sentence (Zinder L. R., 1941, p. 245). For example:

/Er kam nicht, wie man ihn auch bat//.

A clause that is not directly dependent on the main clause, but on another branch clause, is either inside the latter or comes after it. For example,

/Ich bin convinced, daß er, bevor er die Ergebnisse sener Versuche unterworfen hatte, sie einer genauen Prüfung unterworfen// – /Ich bin convinced, daß er die Ergebnisse seiner Versuche einer genauen Prüfung unterworfen hatte, bevor er sie publictende//.

According to the authors, sometimes in a subordinate complex sentence there is a phenomenon that H. Paul called “Satzverschlingung” (sentence interlacing), when one member of the subordinate clause stands at the beginning of the main clause, and the other part is used after the main clause (Zinder L. R., 1941, p. 246). For example:

/An einem eigentümlichen Talenten zum epischen Gedichte, glaub ich nicht, daß es mir fehlt// (Goethe J. W.).

The verb form that expresses dependence between two sentences is the subjunctive. L. R. Zinder and T. V. Stroyeva-Sokolskaya note that if the meaning of the subjunctive previously corresponded to the meaning in the independent clause, in modern language it acts as a means of expressing the relationship of subordination (Zinder L. R., 1941, p. 247). In modern language, time differences have also lost their semantics and mainly carry a purely formal function.

L. R. Zinder and T. V. Stroyeva-Sokolskaya state that a widespread, distinctive system of conjunctions that made it possible to convey complex shades of thought arose in the later history of language development. The rapid development of subordinating conjunctions coincides with the period of early German. In the later period of language development, the semantics of subordinating conjunctions is characterized by their diverse meanings. A number of conjunctions, the abstract meaning of which arose from old concrete conjunctions, combine these functions in themselves. A partial conjunction serves to express many different relations. Thus, the conjunction *weil*, which arose from the temporal conjunction *weil*, connected with the noun *die Weile* /*Man muß das Eisen schmieden, weil es warm ist*// – /*They hammer the iron hot-hot*//, was used for a certain period in the sense of expressing both time and reason. With the development of the national written language, these relations were reconstructed. With the increase and development of new conjunctions that

are clearly differentiating and limiting in their meaning, the old polysemantic conjunctions have reduced their range of use. Thus, the conjunction *weil* has come to express only causality (Zinder L. R., 1941, p. 248).

The meaning of synsemantics is conditioned by certain groups of words included in the main clause – synsemantic units. E. V. Gulyga includes the following in these synsemantic units: 1) mainly active verbs and nouns formed from them; 2) linking verbs; 3) modal-evaluative indicators: modal words, as well as nouns and adjectives expressing the attitude of the thought to reality or the evaluation of the thought from the speaker’s point of view; 4) words of the sign field: pronouns, pronoun adverbs, demonstrative adverbs; 5) Nouns used in combination with words of the sign field; 6) Some common nouns of the type *Mensch* – human, *Sache* – thing, *Tatsache* fact (Gulyga E. V., 1971, p. 19).

The meaning of synsemantics is also determined by the absence of one of the main members, which does not create incompleteness of the sentence. Sentences with signs of meaning synsemantics, especially main sentences, are called synsemantic or synsemantic sentences. Main sentences consisting only of formal elements are called asemantic sentences (Moskalskaya O., 1983, p. 19).

Conclusion

The autosemantics of components (elementary sentences) are reduced by their inclusion in the structure of a subordinate complex sentence, and this is reflected in intonation. Structural synsemantics is created with the help of word order, auxiliary words in the subordinate clause, and correlates in the main clause. Synsemantics of meaning is determined by a certain lexical group of words in the main clause – active verbs of speech, nouns formed from them, coordinating verbs, modals-evaluative indicators, words of the sign field, and nouns with an indefinite substantive meaning.

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submitted 14.05.2026;
accepted for publication 28.05.2026;
published 30.05.2026
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DOI:10.29013/EJLL-26-1.2-45-48



THE LINGUISTIC PALETTE OF GIORGI SOSIASHVILI: LEXICAL FALITURAS

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Cite: Koberidze M. (2026). *The Linguistic Palette of Giorgi Sosiashvili: Lexical Falituras*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-45-48>

Abstract

This article explores the linguistic palette and lexical features of the renowned Georgian writer Giorgi Sosiashvili. The study analyzes his rich vocabulary, innovative word-building, original denominal verbs, Kartlian dialectal elements, unique synonymous pairs, and regional toponyms, which collectively create a realistic narrative background. The paper examines how the author employs these identity-bearing forms to enhance emotional expressiveness, construct colloquial styles, and individualize character speech. The research evaluates these linguistic choices in the context of theoretical insights by leading Georgian linguists (S. S. Orbeliani, A. Shanidze, S. Dzidziguri, A. Ghlonti).

Keywords: *Giorgi Sosiashvili, Georgian language, linguistic palette, vocabulary, word-building, toponyms*

Intruduction

The study of the linguistic fabric of literary texts is essential for understanding the dynamics of a literary language. This article aims to provide a complex analysis of the linguistic palette and lexical features in the works of Giorgi Sosiashvili. The scientific novelty of the paper lies in identifying unique specimens of the Kartlian dialect within the author's prose that are not documented in existing specialized dictionaries. The issue is examined through the lens of leading Georgian linguists' theoretical concepts, allowing us to determine the writer's contribution to enriching the treasury of the Georgian literary language and forming linguistic identity.

Method of research

This study employs a comprehensive approach to linguistic research. The descriptive method is selected as the primary tool for analyzing the material, enabling the classification of word-building models and denominal verbs within the text. Through contextual analysis, the semantic functions of synonymous pairs and parallelisms are determined. Additionally, the study utilizes the comparative method, cross-referencing the lexical data and Kartlian dialectal forms with Sulkhan-Saba Orbeliani's dictionary and academic dialectological sources.

Main part

Every literary work reflecting contemporary events is of great significance for

linguistics as well. “How close and organic to us is the element of human speech, yet how tedious it often seems to look into the depths of word-formation, to understand the regularities behind the emergence and development of linguistic phenomena” (Dzidziguri S., 1988, p. 3). A deep observation of a writer’s language reveals a highly unique world – a living organism filled with fascinating colors, which allows us to perceive the centuries-old breath of humanity, its pulsation, and its path of historical development.

A word has its own life. It is often said that a word is born, develops, and dies. This is, of course, a metaphorical expression, as the existence of a word cannot essentially be equated with the life of a biological organism, which is genuinely characterized by birth, growth, and physical death. Nevertheless, we still maintain that a word has its own life. Indeed, a particular lexical unit gradually emerges and establishes itself within a language, changes its form over time, and might eventually fall out of use or disappear entirely at a certain stage of linguistic development (Dzidziguri S., 1988, p. 5).

The lexical composition of a language is far more dynamic and mutable compared to its grammatical structure; vocabulary is constantly replenished with new units. This circumstance often threatens the survival of the oldest specimens of live, vernacular speech. Therefore, a writer’s primary mission is to preserve the lexical repository of their native language for posterity, to create innovative forms of word-building, enrich the language, and introduce as many words as possible into the linguistic treasury.

From this perspective, Giorgi Sosiashvili’s book *Chvidmetni* provides highly interesting material, allowing us to trace the dynamics of the processes occurring within the literary language from a lexical viewpoint. While observing the analyzed material, our attention was drawn to contextual synonymous pairs and expressive parallelisms, which indicate the richness and flexibility of the writer’s vocabulary: “Mtsinare, sibneleyshi chaquchebul kalaks mediduri mzerit gadmokhuurebda” [He looked down with a haughty gaze upon the sleeping city, hushed in darkness]; “Vidre beladi gardaitsvleboda, vidre dzia saakaos ganerideboda” [Before the leader passed

away, before the uncle departed from this earthly world]; “Im patara khokhis garshe-mo, sadats bakhustan gamijnurebuli terdzis shvili daibada da tvalkhilluli samqaro ikhila, mteli ubani akhvetes” [Around the small hut, where the son of the tailor, who was infatuated with Bacchus, was born and saw the visible world, they cleared out the whole neighborhood]; “Rogor gamoilia ertkhel sur-satini magaziebi mariili da Stalinma marilis karkhnis khelmdzghanelis moukhmo” [How salt once ran out in grocery stores and Stalin summoned the head of the salt factory]; “Bolos kibes kheli daavlo, saghebavebit savse qutsits amoichara da landivit gakra” [Finally, he grabbed the ladder, tucked the box full of paints under his arm, and vanished like a ghost] (Sosiashvili G., 2011, P. 3–5).

In these illustrative examples, the author’s synonymous parallelisms and artistic-contextual pairs are represented by: *mtsinare* [sleeping] and *chaquchebul* [hushed/silent], *gardaitsvleboda* [would pass away] and *saakaos ganerideboda* [would depart from this earthly world], as well as the periphrastic pair *daibada* [was born] and *tvalkhilluli samqaro ikhila* [saw the visible world]. In other instances, we observe verbal sequences characteristic of a dynamic narrative context (*gamoilia* [ran out] – *moukhmo* [summoned], *amoichara* [tucked under arm] – *gakra* [vanished]), which enhance the emotional background of the text.

SH. Dzidziguri termed such pairs as synonymous parallelisms (Dzidziguri SH., 1941, p. 689), whereas A. Shanidze and Al. Ghlonti considered them a characteristic feature of a writer’s individual style (Shanidze A., 1946, p. 80; Ghlonti Al., 1988, p. 58).

To generate authorial neologisms and innovative lexical forms, prefixal, suffixal, and prefixal-suffixal (circumfixal) derivations are employed. Both specialized affixes and postpositions, as well as case endings (genitive, instrumental, adverbial), serve as derivational elements. The classification of such linguistic models reveals an abundance of derived words and a rich diversity of derivational means (Koberidze M., 2011, p. 180). Prominent examples of this morphological derivation in Giorgi Sosiashvili’s linguistic palette include: *mosargluli* [trellised/fenced with stakes], *boriali* [wandering/roaming],

ukhortso [fleshless/incorporeal], satsetsebi [tentacles], sadzireebi [foundations], dajavrianebuli [embittered/angered], nalo-liavebi [pampered/cherished], navenakhari [former vineyard], gamokvantuli [sculpted/well-formed], saghvine [wine vessel/cellar], chirisuploba [mourning/acting as a caretaker], nasoplari [abandoned settlement/former village], and gadabuguli [burnt down/scorched].

From the perspective of studying the dynamics of the literary language and the local color of the artwork, the diverse toponyms utilized by the writer are equally of great interest. The geographical names of Shida Kartli and its adjacent territories are organically woven into the linguistic fabric of Giorgi Sosiashvili's prose:

Oronyms and microtoponyms: Shambiritis mtebi [the Shambiriti Mountains], Kochora mta [the Kochora Mountain], Zghudris ferdobi [the Zghudri Slope], Beberi tsikhe [the Old Fortress], Shuatskhviri tqe [the Shuatskhviri Forest], Pokhalas goraki [the Pokhala Hill], Irmisferda [the Deer's Slope], Jvareti [Jvareti], Ghvarebi [Ghvarebi], Makharoblis tqe [the Makharobli Forest], Zonkris tqe [the Zonkeri Forest], Koshkas mindvrebi [the Koshka Fields], and Nazvrebi [the Former Vineyard Area]: Hydronyms and valley names: Liakhvis kheoba [the Liakhvi Valley/Gorge], Samzeos kheoba [the Samzeo Valley], and Kvaptischala [the Kvaptis Meadow/Valley]; Rural locations and cult sites: Akhalgori [Akhalgori], Karaletis veeba chadrebis kvesh [under the colossal plane trees of Karaleti], and Tsminda Giorgis salotsavi [St. George's Shrine].

Particularly noteworthy are the katoikononyms (demonyms) derived from these geographical names, such as kheobebebi [valley-dwellers] (from the Samzeo Valley), as well as modifiers of toponymic origin that emphasize the authenticity of the region, such as diseuri [diseuri vazi – Disevian vine, from Disevi] and ditsuri [ditsuris tskali – Ditsian water, from Ditsi].

While observing the analyzed material, our attention was drawn to the vocabulary of the Old Georgian language, some of which belongs to the passive fund of the modern literary language today. The writer

revived these words and expressions within the artistic text and reintroduced them into literary discourse. A comparison of the analyzed material with Sulkhan-Saba Orbeliani's dictionary revealed highly interesting lexical-semantic parallels: Alagi – place/plot (e.g., “daqamirebuli alagi” [fallow/uncultivated land]). According to Saba: “Alagi – dasadgomi anu dasadebeli risame adgilivit” [A place, as it were, for standing or putting something]; Satsde – wine vessel/press. It is documented with the exact same meaning in Sulkhan-Saba's dictionary; Zedashe – pure red wine intended as an offering to a church or shrine: “Zedashe davaqenot da geris nishs shevtsirot” [Let us prepare zedashe and offer it to the shrine of Geri] (Sosiashvili G., 2011, p. 270). According to Saba's definition: “Zedashe – shetsiravi ghvino” [Zedashe – wine for offering] (Orbeliani S. S., 1991, p. 278).

The lexical-semantic analysis of Giorgi Sosiashvili's novel *Chvidmetni* demonstrates that the writer's linguistic palette provides unique material for studying the dynamics of the literary language. The linguistic features identified in this study can be summarized into several key findings: The text actively employs contextual synonymous pairs and artistic parallelisms, which enhance the expressiveness of the prose and indicate the author's linguistic flexibility.

From a morphological perspective, diverse word-building models (prefixal, suffixal, and circumfixal) have been identified, fully aligning with the internal regularities of the Georgian language. The toponyms of Shida Kartli (oronyms, hydronyms, and microtoponyms) are organically woven into the work, giving the text a unique local color and enriching the geographical realities of the literary language. The writer successfully reactivates the Old Georgian lexical fund (archaisms), which was verified by cross-referencing the material with Sulkhan-Saba Orbeliani's dictionary.

In conclusion, Giorgi Sosiashvili not only preserves the authentic specimens of vernacular speech but also makes a significant contribution to enriching the lexical treasury of the modern Georgian literary language and forming linguistic identity.

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submitted 03.05.2026;
accepted for publication 27.05.2026;
published 30.05.2026
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DOI:10.29013/EJLL-26-1.2-49-52



INSTITUTIONAL INDIFFERENCE AND THE HUNGER FOR SIGNIFICANCE: A PSYCHOLOGICAL ANALYSIS OF DESTRUCTIVE COMMUNICATION IN ACADEMIC AND BUSINESS SETTINGS

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Cite: Mammadova F. (2026). *Institutional Indifference and the Hunger for Significance: A Psychological Analysis of Destructive Communication in Academic and Business Settings*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-49-52>

Abstract

This article explores the psychological mechanisms through which the unmet need for recognition – “the hunger for significance” – leads to manipulative and destructive behavioral patterns in business and academic communication. Based on empirical findings from organizational psychology, clinical neuropsychology, and management ethics, the study argues that individuals whose constructive professional contributions are ignored by institutional leadership tend to adopt negative trajectories, such as deliberate conflict creation, violation of official subordination, simulated professional burnout, and passive resistance. The article examines the phenomenon of titular sensitivity as a legitimate manifestation of professional identity and analyzes historical examples (Washington, Columbus, Shakespeare, Hugo, Wilhelm II) to illustrate the universality of this need. Special attention is given to the “institutional invisibility” of ordinary staff and the therapeutic function of small spiritual gestures. The author concludes that civil academic management must transform institutional communication from a cold bureaucratic mechanism into a humanistic dialogue, in accordance with Martin Buber’s I-Thou philosophy and Carl Rogers’ principle of sincerity. Practical recommendations are offered for department heads and institute directors to prevent professional alienation and creative demoralization.

Keywords: *hunger for significance; destructive behavior; business communication; academic communication; title sensitivity; humanistic management; institutional indifference; emotional resonance; professional alienation*

1. Introduction

In contemporary management theory and organizational psychology, much attention is paid to formal, leadership styles, and strategic planning. However, one of the most fundamental yet often overlooked drivers of hu-

man behavior in professional environments is the existential need for a “sense of significance.” This need, deeply rooted in human psychology, determines not only individual well-being but also the overall ethical climate of business and academic institutions.

When this need is adequately satisfied through sincere recognition, respectful communication, and appreciation of professional identity, individuals flourish creatively and demonstrate organizational loyalty. Conversely, when the need for significance is systematically ignored or frustrated by institutional indifference, individuals develop destructive behavioral patterns as compensatory mechanisms. This phenomenon – the “hunger for significance” – represents one of the most serious ethical and psychological challenges in modern business and academic communication.

The present article provides a systematic analysis of how the hunger for significance manifests in corporate and academic environments, what forms of destructive behavior it generates, and how humanistic management strategies can redirect this powerful psychological force toward constructive outcomes. Drawing on clinical psychology, historical case studies, and management ethics literature, this study offers both theoretical insights and practical recommendations for institutional leaders.

Empirical studies of clinical psychology and neuropathology prove that while approximately half of mental disorders and internal degradations are caused by physical, organic or toxic causes, the other large part is entirely functional-moral in nature. There are frequent cases when individuals completely break away from mental reality and take refuge in an imaginary world, even though there are no pathological changes in their brain tissues.

Observations conducted in the field of psychiatry show that the fundamental reason for these difficult situations is the individual's complete inability to find the love, social status, family harmony and, most importantly, “a sense of significance” that he needs in the real world, within the family or society. This finding has direct implications for organizational behavior. The workplace, for many individuals, represents a primary arena for satisfying the need for recognition. When this arena fails, psychological consequences can be severe.

For example, it is a classic psychological situation in which an individual whose moral aspirations have been undermined by the harsh constraints of real life, and who per-

sistently encounters indifference and social isolation within both familial and broader social environments, may retreat from reality as a form of internal psychological defense. Such individuals create an artificial aristocratic status for themselves in the fantasy world, imagining themselves surrounded by imaginary high ranks, titles and great respect (Freud, 1993: 91).

In organizational behavior theory, an individual's perceived status and professional identity within a corporate environment are closely shaped by how effectively the organization's structures and culture enable the satisfaction of intrinsic ego-related needs. In the intellectual environment, the need for significance is manifested in individuals' mastery of modern scientific paradigms, attempts to gain status in high-index international databases, and the desire to publicize the scientific achievements of their academic graduates.

A constructive business communication architecture should direct this legitimate need for recognition of academic staff into channels of scientific creativity, effective teaching, and institutional development. However, academic subjects whose constructive contributions and professional performance are not meaningfully recognized and who face institutional indifference tend to adopt destructive behavioral patterns to satisfy their internal “hunger for significance.”

This paradox in management psychology proves that an individual who cannot gain favor in positive ways chooses negative trajectories, such as deliberately creating conflicts in the work environment, demonstrating destructive opposition to official regulations, or violating discipline, in order to demonstrate his presence and social weight. Such subjects try to attract corporate attention to themselves by constantly highlighting their personal problems, professional burnout or simulated dissatisfaction in the business environment. In this way, they simulate their sense of significance.

One of the most common destructive patterns observed in institutions where the hunger for significance remains unsatisfied is deliberate conflict creation. Individuals who cannot obtain positive attention through genuine performance may provoke negative attention through confrontation. Such em-

ployees systematically challenge official regulations, question the authority of leadership, and create tension within work groups.

In academic settings, this behavior often manifests in dissertation defense disputes, refusal to accept editorial decisions, systematic opposition to departmental policies, and the formation of informal coalitions against institutional leadership. While these behaviors are typically interpreted as manifestations of difficult personality or professional incompetence, the present analysis suggests that they often represent desperate attempts to restore a sense of significance through negative channels.

Another destructive trajectory is the simulation of professional burnout or exaggerated victimhood. Subjects who cannot satisfy their need for significance through scientific achievement may adopt the role of the “unjustly treated employee.” They constantly complain about excessive workload, lack of resources, personal health problems, or family difficulties, thereby forcing the institutional environment to pay attention to them.

This manipulative strategy is particularly effective in academic institutions because it exploits the natural empathy of colleagues and the ethical obligation of management to care for employee well-being. However, the paradox is that the more attention such individuals receive for their simulated problems, the more they reinforce their destructive pattern, further distancing themselves from genuine professional achievement as a source of significance.

A third destructive pattern is passive resistance and institutional withdrawal. Employees who have given up on obtaining recognition may formally fulfill their duties but invest no emotional or creative energy in their work. They refuse to participate in institutional development initiatives, avoid collaborative projects, and maintain maximum psychological distance from the organization.

This pattern, often labeled as “professional alienation” or “quiet quitting” in contemporary management discourse, represents a form of silent protest. The individual remains physically present but psychologically absent. From the perspective of the hunger for significance, this behavior reflects the individual’s judgment that the institutional en-

vironment offers no realistic prospect of satisfying the need for recognition. Therefore, the employee conserves psychological energy for personal, non-professional spheres of life.

In business and academic management, titular sensitivity is the most prominent manifestation of the internal need for significance. Political and cultural history shows that even the greatest historical figures have approached the acquisition of titles and symbolic privileges as a fundamental necessity in order to protect their public identities and be recognized.

George Washington’s desire to be addressed as “Mighty President of the United States,” Christopher Columbus’s struggle for the title of “Admiral of the Ocean,” Catherine II’s demand for the title “Her Imperial Majesty” in her letters, William Shakespeare’s attempts to obtain a noble coat of arms for his family, and Victor Hugo’s ambition to have the city of Paris named after him are historical manifestations of this psychological need (Carnegie, 1981, P. 40–41).

This reality directly determines how the ethics of official speech should be established in higher education and scientific institutions. In academic communication, adherence to official forms of address, honest expression of scientific degrees and specialist statuses is not a simple bureaucratic procedure, but a key indicator of fundamental ethical respect for the intellectual identity of the other party.

Ignoring scientific titles in business communication by the head of the department or the management of the institute, or violating the rules of subordination, creates sharp alienation in individuals and paralyzes the atmosphere of sincere scientific cooperation. When individuals’ need for recognition and appreciation within a socio-professional environment is obstructed by administrative indifference or institutional detachment, it gives rise to the emergence of manipulative and destructive forms of behavior.

The disregard of the scientific identity of the employee by the leader completely dries up the scientific creativity environment, turning business communication into a cold bureaucratic mechanism. The ethics of civil academic management considers it the highest humanitarian norm of management to

nourish not only the material needs of the staff under his/her control, but also their intellectual self and scientific pride with sincere words of sympathy.

A sincere word of appreciation expressed by the official leadership for the academic staff becomes a powerful stimulus that leaves an indelible mark on the memory and professional motivation of scientists for years. The experiences of pedagogy and management psychology show that instead of constantly criticizing any shortcomings, timely recognition of a unique advantage or a compensatory talent can be the beginning of a completely new creative phase in the professional life of the subject (Carnegie, 1981, 43).

Conclusion

In the sociology of business communication, one of the most important parameters determining the effectiveness of sympathy

and appreciation mechanisms is the phenomenon of “emotional resonance.” Analysis of corporate and macro-social management practices shows that the most crucial time for individuals to gain moral appreciation and internal support is during the “loneliness” stages when they face mass crises, administrative pressures, or professional failures.

The fate of the German Emperor Wilhelm II provides a dramatic historical example. Forced to emigrate after being removed from power at the end of the First World War, Wilhelm II faced mass hatred and general aggression. Historical documents prove that at the peak of this crisis, a sincere, honest and admiring letter written to the emperor by an ordinary child created such a crushing emotional resonance in his spiritual world that the former ruler took this step as the greatest psychological shield of his entire life.

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submitted 15.05.2026;

accepted for publication 29.05.2026;

published 30.05.2026

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DOI:10.29013/EJLL-26-1.2-53-55



THE ROLE OF POETRY IN THE FORMATION OF THE ANDALUSIAN ARABIC GRAMMAR SCHOOL

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Cite: Mammadov O. (2026). *The Role of Poetry in the Formation of the Andalusian Arabic Grammar School*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-53-55>

Abstract

The article examines the role of poetry in the formation and development of the Andalusian Arabic grammar school as one of the most significant intellectual trends of medieval Islamic civilization in al-Andalus. Unlike the Eastern grammatical tradition, which was primarily centered around the schools of Basra and Kufa, Andalusian grammarians approached linguistic theory through a synthesis of philology, poetry, rhetoric and literary criticism. Poetry functioned not merely as an artistic genre but also as a linguistic authority and methodological source for grammatical reasoning. Andalusian scholars widely employed poetic texts as evidence in the interpretation of syntactic structures, morphological variations and semantic subtleties.

The article also explores the contributions of major Andalusian scholars such as Ibn Mada al-Qurtubi, Ibn Malik and Abu Hayyan al-Andalusi. Their works illustrate how poetry became an essential instrument in the criticism of excessive grammatical analogy and in the establishment of a more text-oriented linguistic methodology. The study concludes that poetry played not only an aesthetic role but also an epistemological and methodological function in shaping the Andalusian Arabic grammar school and enriching the broader Arabic linguistic tradition.

Keywords: *Andalusian grammar school, Arabic poetry, Andalusian philology, Ibn Mada, Ibn Malik, muwashshah, Arabic linguistics, grammatical theory*

Introduction

The Andalusian Arabic grammar school occupies a distinctive place in the history of Arabic linguistic thought. Emerging within the multicultural environment of al-Andalus, this school developed under the influence of both Eastern Arabic grammatical traditions and the unique intellectual atmosphere of Islamic Spain. Unlike the grammatical circles of Basra and Kufa, which were largely dominat-

ed by rigid analogical reasoning and theoretical debates, Andalusian grammarians demonstrated greater sensitivity toward literary language, poetic creativity and practical linguistic usage. In this context, poetry became one of the principal foundations for grammatical analysis and linguistic interpretation.

The importance of poetry in Arabic linguistic culture dates back to the earliest stages of Arabic philology. Classical Arab

grammarians relied on pre-Islamic and early Islamic poetry as the highest linguistic authority because poetic language preserved the authentic structures of Arabic before linguistic corruption and dialectal transformation. In al-Andalus, however, poetry acquired an even broader intellectual function. It was not only a source of linguistic citation but also a dynamic medium through which grammarians reconsidered the relationship between language, meaning and artistic expression.

I. Poetry as a Linguistic Authority in Andalusian Grammar

One of the defining characteristics of the Andalusian grammar school was its extensive use of poetic texts as grammatical evidence. Andalusian grammarians inherited the classical Arabic tradition of citing poetry to explain syntactic constructions and lexical meanings, yet they expanded this practice by incorporating a wider range of poetic materials into linguistic analysis. In addition to pre-Islamic poetry, Andalusian scholars also utilized Abbasid poetry, Andalusian lyrical compositions and even vernacular poetic genres (Chejne, 1974).

Poetry provided grammarians with authentic examples of linguistic usage that could not always be explained through strict analogical reasoning. The flexible structure of poetic language demonstrated the richness and adaptability of Arabic syntax. Andalusian grammarians often argued that language should be understood through actual usage rather than purely speculative rules. This perspective distinguished them from certain Eastern grammarians who tended to prioritize theoretical consistency over textual evidence.

The emergence of *muwashshah* and *zajal* poetry in al-Andalus significantly influenced grammatical thought. These poetic forms introduced new rhythmic patterns, colloquial expressions and innovative syntactic arrangements (Monroe, 1974). Although some conservative linguists criticized these genres for deviating from classical norms, Andalusian scholars frequently regarded them as evidence of the living vitality of the Arabic language. The incorporation of colloquial and regional linguistic features into poetic

composition encouraged grammarians to reconsider rigid distinctions between “correct” and “incorrect” usage.

II. The Influence of Poetry on Grammatical Methodology

The interaction between poetry and grammar in al-Andalus contributed to the emergence of a more flexible and text-centered linguistic methodology. Andalusian grammarians criticized excessive dependence on *qiyas* (analogy) and abstract grammatical causation. They argued that many grammatical explanations had become unnecessarily complex and detached from authentic linguistic practice (Menocal, 2002).

One of the most influential figures in this intellectual movement was Ibn Mada al-Qurtubi. In his famous critique of traditional grammar, he rejected many speculative principles developed by Eastern grammarians and advocated a simpler approach based primarily on actual linguistic evidence (Ibn Mada al-Qurtubi, 1982). Poetry occupied a central position in his methodology because poetic texts represented naturally occurring language rather than artificially constructed grammatical examples. Ibn Mada considered literary usage superior to excessive theoretical abstraction.

The works of Ibn Malik further demonstrate the importance of poetry in Andalusian grammatical scholarship. His famous grammatical poem *Alfiyya Ibn Malik* transformed grammar itself into poetic form. This work illustrates the deep integration of literary creativity and linguistic instruction within Andalusian intellectual culture (Ibn Malik, 2004). Through verse, grammatical principles became easier to memorize, transmit and interpret. Poetry thus functioned not only as evidence for grammar but also as a pedagogical tool for grammatical education.

Abu Hayyan al-Andalusi also emphasized the role of textual analysis in linguistic interpretation. His commentaries reveal extensive engagement with poetic sources and rhetorical structures. For Abu Hayyan, poetry represented the highest manifestation of linguistic eloquence and therefore provided essential insight into the nature of Arabic syntax and semantics.

III. Poetry, Cultural Identity and Linguistic Innovation

Poetry in al-Andalus fulfilled not only linguistic and literary functions but also cultural and civilizational roles. Andalusian poets expressed the intellectual identity of Islamic Spain through innovative stylistic forms and symbolic language. Grammarians, in turn, recognized poetry as a reflection of social and linguistic transformation within Andalusian society.

The urban culture of al-Andalus also shaped poetic language. Courtly life, musical gatherings, gardens and philosophical discussions generated a highly sophisticated literary atmosphere (Versteegh, 1997). Poets experimented with imagery, rhythm and syntactic arrangement in ways that expanded the expressive possibilities of Arabic. Grammarians studied these innovations carefully because they revealed new dimensions of linguistic structure and stylistic variation.

The role of poetry became especially important during periods of political instability and cultural decline. As Muslim rule in al-Andalus weakened, poetry increasingly functioned as a medium of memory, nostalgia and intellectual resistance. Grammarians preserved poetic texts not only for linguistic purposes but also as symbols of Andalusian cultural heritage. Through poetic preserva-

tion, linguistic scholarship became intertwined with historical consciousness.

Conclusion

The formation of the Andalusian Arabic grammar school cannot be fully understood without recognizing the central role of poetry in its intellectual development. Poetry served as a linguistic authority, a methodological foundation and a pedagogical instrument within Andalusian grammatical thought. Unlike more rigid grammatical traditions, Andalusian scholars emphasized textual evidence, stylistic flexibility and the living nature of language.

The works of Ibn Mada al-Qurtubi, Ibn Malik and Abu Hayyan al-Andalusi demonstrate that Andalusian grammar was not simply a continuation of Eastern linguistic traditions but a unique intellectual synthesis shaped by the cultural environment of al-Andalus. Poetry allowed grammarians to move beyond purely abstract theorization and toward a more dynamic understanding of language as a living artistic and social phenomenon.

For this reason, poetry played a decisive role in the formation of the Andalusian Arabic grammar school and contributed significantly to the enrichment of Arabic linguistic and literary civilization as a whole.

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submitted 08.05.2026;

accepted for publication 22.05.2026;

published 30.05.2026

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Section 6. Linguistics

DOI:10.29013/EJLL-26-1.2-56-61



ENGLISH PHRASEOLOGICAL UNITS RELATED TO TIME AND ITS MEASUREMENT (SEMANTIC–COGNITIVE ASPECT)

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Cite: Faramazov A.S. (2026). *English Phraseological Units Related to Time and its Measurement (Semantic–Cognitive Aspect)*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-56-61>

Abstract

This study provides a comprehensive analysis of English phraseological units containing lexemes that denote discrete time intervals, such as *second*, *minute*, *hour*, *day*, *week*, *month*, and *year*. The relevance of the research lies in the need to reconsider the mechanisms of temporal conceptualization in modern English within an anthropocentric framework, as well as to distinguish between general temporal notions and specific metrological units that acquire secondary meanings in phraseology. The aim of the study is to identify and systematize the structural and semantic characteristics of such units and to reconstruct the cognitive models underlying them.

The study also examines the degree of semantic transparency of idioms, showing that it ranges from motivated expressions to fully idiomatic forms, which supports the idea of a continuum in phraseological meaning. The results have practical implications for linguistic disciplines such as theoretical grammar, lexicology, stylistics, and translation studies, contributing to a more integrated understanding of language and its conceptual foundations.

Keywords: *cognitive linguistics, phraseology, temporality, conceptual metaphor, linguistic worldview, English language, semantic opacity, chrononym, discourse, idiomaticity*

Introduction

The category of time, being one of the fundamental ontological constants of existence, is invariably the focus of attention for philosophers, physicists, and linguists, since it is time that structures human experience, giving it the forms of sequence, duration, and rhythm. In the linguistic science of recent decades, there has been a steady interest in

the problems of time verbalization, which is caused by the turn towards anthropocentrism and cognitivism, where language is viewed as a key to understanding mental processes. However, despite the significant body of research dedicated to the general concept of TIME and its grammatical expressions, the sphere of phraseological representation of specific units of time measurement – the

so-called chrononyms (*second, minute, hour, day, week, month, year*) – remains insufficiently illuminated. Most scientific inquiries focus on the abstract lexeme *time*, ignoring the fact that human consciousness attempts to “tame” the flow of time precisely through its discretization, i.e., division into understandable, measurable segments. Consequently, researching how these “time quanta” behave within idioms acquires special significance for reconstructing the worldview of English speakers.

The importance of studying measurement units specifically, rather than just abstract time, lies in the fact that these lexemes are intersection points between objective physical reality (astronomical cycles) and subjective human perception. When a speaker uses the expression *in a New York minute* or *donkey's years*, he appeals not to a chronometer, but to culturally marked codes where a minute can equal an instant, and years – eternity. This phenomenon of semantic transformation of metrological terms into expressive means requires detailed cognitive analysis. It is necessary to clarify why some units (e.g., *hour*) become symbols of critical moments, while others (*month*) – symbols of boredom or rarity. Such selectivity is not accidental; it reflects deep cognitive strategies of mastering reality, which are the subject of our analysis.

The scientific novelty of the proposed research lies in the attempt at a systemic description of the phraseological field of temporal measurement units through the prism of theories of semantic transparency and conceptual metaphorization. We move away from the traditional descriptive approach, proposing instead an explanatory model that integrates psycholinguistic data on idiom processing and cultural information regarding the origin of set expressions. The paper consistently differentiates the cognitive profiles of micro-, meso-, and macro-time intervals in phraseology, which allows identifying specific metaphorization patterns for each level of the temporal hierarchy.

Literature Review

The theoretical and methodological basis comprises works examining idiomaticity from various perspectives, creating a holistic picture. In the context of definition, the

approaches of G. Pastor and J. Colson (Pastor G., & Colson J. P. (Eds.), 2020), as well as F. Boers and S. Webb (Boers Frank, & Webb Stuart), are determining; they emphasize *semantic opacity*, where the expression's meaning is not derived from the sum of components (for example, *through thick and thin* or *donkey's years*). P. Kallens and M. Christiansen complement this with the concept of lexical integrity, viewing idioms as indivisible *gestalts* (Kallens P., & Morten H., Christiansen. 2022). The cognitive direction is represented by the works of Z. Zeng and S. Bhat (Zeng Z., & Bhat S., 2021), who interpret idioms as expressions based on conceptual metaphors: time is money, time is a moving object, and time is space. Researchers argue that expressions like *waste time* or *time flies* reflect a deep mode of thinking; however, their works largely overlook the specificity of concrete time measurement units.

The psycholinguistic aspect is highlighted in the works of S. Yermolenko (Yermolenko Svitlana, 2024) and T. Kuptsova (Kuptsova T., & Koliieva I., 2023), who assert that idioms are stored in the mental lexicon as holistic patterns, which accelerates communication. This is also pointed out by B. Short (Short Brian. 2014), who notes that when using the phrase *beat the clock*, the brain does not construct meaning from individual words but activates the ready-made scenario “to make it before the deadline”. Pragmatic dimensions are explored by W. Hsu (Hsu W., 2020), noting the correlation between idiom type and genre: *idioms of urgency* are characteristic of news, while *idioms of temporality* are typical of formal registers. It is also emphasized that transparent metaphors are acquired more easily than culturally specific ones like *once in a blue moon*. The cultural code is analyzed by R. Gläser (Gläser Rosemarie. 2023), emphasizing that abstract time is anchored to concrete domains of experience, transforming phraseology into a repository of cultural memory where specific associations of a certain linguoculture are fixed.

Summarizing the review, it is worth noting that although individual aspects of temporal phraseology have been subjects of interest (Hsu, Gläser, Yermolenko), a comprehensive analysis of the group of idioms containing names of calendar and clock periods (*year*,

week, month, minute) as a separate subsystem has not yet been conducted. Most existing studies view these units within the general mass, without differentiating specific cognitive mechanisms activated when using micro-intervals as opposed to macro-intervals. This defines the scientific niche of the work: to investigate exactly how time measurement units become instruments of cognitive modeling of reality in phraseology.

Aim and Objectives

The primary aim of this study is the identification and systematization of structural-semantic features, as well as the reconstruction of cognitive mechanisms forming the meanings of English phraseological units containing time interval components. Achieving this aim involves the sequential solution of a number of interrelated tasks:

- to carry out an inventory and classification of phraseological units by the key temporal component, identifying the productivity of each;
- to conduct componential and etymological analysis of the selected units to establish the degree of their semantic transparency and motivation;
- to reconstruct basic conceptual metaphors and cognitive scenarios underlying the reinterpretation of time interval names;
- to determine the pragmatic functions of the studied idioms in various types of discourse.

Materials and Methods

The material basis of the study consists of a sample numbering over 150 phraseological units of modern English, obtained through continuous sampling from authoritative lexicographical sources (Cambridge Dictionary, Oxford English Dictionary, Collins Dictionary, Merriam-Webster Dictionary) and analysis of corpus data (British National Corpus, Corpus of Contemporary American English). The selection criterion was the presence within the phraseological unit of a lexeme denoting a time measurement unit: *second, minute, hour, day, week, month, year*. The sample included classic idioms as well as phraseological combinations, proverbs, and sayings demonstrating stability of form and semantic integrity.

The research methodology is comprehensive in nature, combining traditional linguistic methods with the latest tools of cognitive science. The primary method is the method of conceptual analysis, which allows penetrating the internal structure of the concept objectified in the phraseological unit and revealing the connection between linguistic form and mental representations. To determine the type of metaphorical transfer, the method of cognitive modeling was applied, which involves the reconstruction of mapping schemes from the source domain to the target domain. This method allowed us to reveal how physical properties of space or substance are transferred onto abstract time. The analysis of the internal form of idioms was carried out taking into account etymological data, which allowed verifying hypotheses regarding the cultural conditioning of certain images (for example, the origin of expressions *donkey's years* or *blue moon*). Furthermore, the method of contextual-interpretative analysis was used to establish the pragmatic features of idiom functioning in real discourse, particularly for analyzing connotations and emotive coloring. The application of psycholinguistics principles allowed interpreting the peculiarities of perception and storage of the studied units in the memory of native speakers.

Main Part

The conducted analysis of the factual material allowed for the identification of a clear hierarchical structure of the phraseological field of temporality, where each time measurement unit plays a specific role in the cognitive modeling of reality. We propose a classification into three levels: micro-time (seconds, minutes, hours), meso-time (days, weeks), and macro-time (months, years, eras).

Micro-time units: Second, Minute, Hour. Lexemes denoting the shortest time intervals become carriers of maximal intensity, speed, suddenness, and criticality values within the English phraseological system. They mark moments of transition, crisis, or instantaneous change of states. The component Minute demonstrates high productivity in creating idioms describing time compression. A vivid example of a culturally specific metaphor is the expression in a New York minute,

which means “very quickly”, “instantly”. This idiom, originating from the southern US, is based on the stereotypical perception of New York as a space of frantic speed, where time flows differently than in the rest of the world. Here we observe a complex interaction of the TIME IS SPACE metaphor (localization in New York) and the concept of social rhythm. Another interesting example is five-minute wonder (a flash in the pan, someone or something enjoying short-lived success). In this case, the numeral “five” does not indicate actual duration but serves as a symbol of an insignificantly short term of existence in the public space, echoing Andy Warhol’s famous expression about 15 minutes of fame. For cognitive linguistics, it is important here that the minute becomes a unit of measurement of social attention, not astronomical time.

The component Hour often acquires a dramatic, even fatal coloring. A classic example is the idiom at the eleventh hour, meaning “at the last moment”, “just in time before the inevitable end”. Its origin, as noted by researchers, goes back to the biblical parable about the workers in the vineyard, but in the modern consciousness, it is firmly associated with the clock face, where the hand approaches the number 12 – the symbol of the cycle’s end. Here, the metaphor TIME IS A CONTAINER WITH A BOUNDARY is realized, where the 11th hour is the last opportunity to act before the “container” closes. Similar weight is carried by the expression zero hour, borrowed from military lexicon, which denotes the beginning of a decisive operation. In the idiom darkest hour, the hour is metaphorically colored with the hue of an emotional state (darkness = despair, trouble), which is an example of synesthesia in language. A separate group consists of idioms with the word Clock, which metonymically replaces time. The expressions beat the clock (to meet a deadline), race against the clock, and against the clock (short of time) vividly illustrate the metaphor TIME IS AN OPPONENT. In this model, time is personified as an enemy to be defeated or outrun. This is a typical example of “idioms of urgency” according to W. Hsu’s classification, which dominate in sports and business discourses. Around the clock visualizes time as a circle, emphasizing the continuity of the process through the spatial preposition around.

Meso-time units: Day, Week. Units of medium duration, such as day and week, are closely related in phraseology to social rhythms, work and rest cycles, routine, and domestic planning. The component Day is one of the most polysemantic. The idiom call it a day (to stop working) demonstrates the conceptualization of the day as a completed cycle of activity. The act of “naming” (call it) is performative here: the speaker establishes the boundary of the time segment by their will. The expression save for a rainy day exploits the metaphor of future time as a potentially dangerous space (rain = trouble) for which one must prepare. Here, the day acts not as a unit of measurement but as a conditional point in the future. The idiom make someone’s day metonymically extends the positive emotion of a single event to the entire time segment of the day, emphasizing the significance of the emotional experience – “filling” the day with joy.

The component Week often marks monotony or, conversely, the relativity of time perception. The expression week in, week out (constantly) uses reduplication and spatial prepositions in/out to create an image of cyclical entry and exit from the time container. This creates an effect of endless, monotonous repetition of events. In political discourse, Harold Wilson’s phrase a week is a long time in politics has gained wide currency. This aphorism, which has turned into an idiom, emphasizes the relativistic nature of social time: an objectively short astronomical interval (a week) subjectively stretches due to high event density and the speed of change. This is a vivid example of how event density influences the categorization of a time segment. Mention should also be made of idioms related to specific days of the week, such as Blue Monday, Black Monday, and Man Friday, which demonstrate how days of the week become “containers” for specific cultural and emotional contents.

Macro-time units: Month, Year. Names of long time intervals are used to denote stability, duration, historical distance, or, conversely, the rarity and exceptionality of events. The component Month appears in such idioms as a month of Sundays, where the meaning of “a very long time” is based on cultural perception. Another expression, flavor of the

month, denotes temporary popularity. The component Year is often used to denote an indefinitely long time or the deep past, as in donkey's years or since the year dot. The idiom once in a blue moon denotes an extremely rare event, where "moon" functions as an astronomical time marker.

Results

The analysis of the factual material makes it possible to identify a clear hierarchical organization within the phraseological field of temporality, where different time units correspond to distinct patterns of semantic and cognitive representation. Micro-time units (minute, hour, second) are primarily associated with meanings of urgency, intensity, speed, and critical moments. They frequently occur in discourse types that emphasize competition, deadlines, and rapid change, such as news and sports communication. In contrast, meso-time units (day, week) tend to reflect routine, cyclicity, and everyday experience, often carrying evaluative or emotional connotations related to social life and habitual activities. Macro-time units (month, year) are typically used to express duration, historical distance, rarity, or stability, and they are more characteristic of narrative and descriptive contexts.

The study also reveals that phraseological units are structured around several dominant cognitive models that shape the conceptualization of time. Among these, the most prominent are the metaphors TIME IS A CONTAINER, TIME IS A RESOURCE, TIME IS SPACE, and TIME IS AN OPPONENT. These models determine how temporal expressions are interpreted and used in different communicative contexts. For instance, time may be perceived as a bounded entity that can be filled or divided, as a valuable resource that can be spent or saved, as a spatial dimension through which one moves, or as an adversary that must be overcome.

Another important result concerns the degree of semantic transparency of phraseological units. The findings confirm that many expressions have undergone a process of semantic shift, where their original literal meanings become less accessible, and the units function as holistic lexical signs. This indicates a high level of cognitive automa-

tization in language processing, as speakers no longer rely on the original imagery but directly access the conventional meaning.

Finally, the analysis demonstrates that the distribution of phraseological units across different types of discourse is not random but functionally motivated. Different communicative domains favor specific temporal models and expressions, which reflects the interaction between linguistic structure, cognitive representation, and pragmatic needs. These results confirm the systematic nature of temporal phraseology and highlight the strong interdependence between linguistic form, conceptual structure, and discourse function.

Conclusions

The semantic-cognitive research of phraseological units with time interval component names conducted in this article allows formulating the following generalizations.

1) Chrononyms (*second, minute, hour, day, week, month, year*) within phraseological units undergo substantial semantic transformation. They lose their primary function as tools of precise chronometric measurement, transforming into expressive quantifiers of subjective time. A minute becomes a symbol of instantaneity, and a year – a symbol of eternity. This process of desemantization is accompanied by the acquisition of new connotative meanings (evaluation, emotion), making these units indispensable for expressing the human experience of perceiving time.

2) At the basis of the meaning formation of the studied idioms lies a complex interaction of three basic conceptual metaphors: time is a container, time is a resource, and time is space. Precisely these cognitive mechanisms allow objectifying abstract time, endowing it with the properties of physical objects (it can be saved, killed, filled, stretched).

3) A clear dependence has been established between the "scale" of the time unit and the idiom semantics. Micro-time units (*minute, hour*) tend towards expressing meanings of urgency, dynamics, and critical states. Macro-time units (*year, month*), conversely, serve to conceptualize stability, long duration, boredom, or historical depth.

4) The degree of semantic transparency of temporal idioms is heterogeneous. Alongside transparent metaphors (*darkest hour*), there

exist deeply idiomatic, culturally marked units (*donkey's years*, *month of Sundays*), the understanding of which requires knowledge of the cultural code (religious traditions, folklore, history). This confirms the thesis that phraseology is not only a linguistic but also a cultural phenomenon, where time acts as one of the key categories of culture.

Thus, the phraseological subsystem of time interval names is a dynamic, cognitively motivated fragment of the linguistic worldview, which allows speakers not only to measure time but also to comprehend their place in it, manage it, and emotionally experience its flow.

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submitted 23.04.2026;
accepted for publication 07.05.2026;
published 30.05.2026
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DOI:10.29013/EJLL-26-1.2-62-66



DISCOURSE AND TEXT AS INTERCONNECTED STRUCTURES IN MODERN LINGUISTIC ANALYSIS

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Cite: Aslanova V. Sh. (2026). *Discourse and Text as Interconnected Structures in Modern Linguistic Analysis*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-62-66>

Abstract

The present paper investigates discourse as a multidimensional phenomenon in modern linguistics, emphasizing its interaction with text as a structured linguistic entity. Particular attention is paid to the role of contextual, cognitive, and communicative factors in shaping meaning beyond the sentence level. The study highlights that discourse is not merely a sequence of linguistic units, but a dynamic process in which coherence and interpretation emerge through interaction between participants. It is argued that understanding discourse requires an integrated approach that combines structural, semantic, and pragmatic perspectives.

Keywords: *discourse analysis, text structure, coherence, communicative function, context, linguistic interaction*

Introduction

In contemporary linguistics, the study of discourse has gained a central position as scholars increasingly recognize that language cannot be fully understood when analyzed solely at the level of isolated sentences. While traditional approaches to language focused primarily on grammatical structures and sentence-level analysis, modern linguistic theories emphasize that meaning emerges within larger communicative units. In this context, discourse is viewed as a dynamic and complex phenomenon that encompasses not only linguistic forms but also the cognitive, social, and contextual factors that shape communication.

The relationship between text and discourse represents one of the key issues in this field. A text is commonly understood as

a structured and coherent linguistic product, fixed in written or spoken form, whereas discourse is interpreted as language in action, embedded in a specific communicative situation. This distinction highlights the dual nature of language: on the one hand, it functions as a system of formal structures; on the other hand, it operates as a tool for interaction and meaning-making. Therefore, the analysis of discourse requires an integrative approach that combines structural, semantic, and pragmatic perspectives.

A fundamental aspect of discourse analysis is the concept of coherence, which refers to the logical and semantic unity of a text. Unlike cohesion, which is achieved through explicit linguistic markers such as conjunctions, pronouns, and lexical repetition, coherence arises

from the interpretation of meaning by participants in communication. It depends not only on the internal organization of the text but also on shared knowledge, contextual assumptions, and communicative intentions. As a result, discourse cannot be reduced to a mere sequence of sentences; rather, it constitutes a meaningful whole shaped by multiple interacting factors.

Another important dimension of discourse is its dependence on context. Linguistic expressions acquire their full meaning only within a particular situational, cultural, and cognitive framework. This includes both the linguistic context, which consists of preceding and following elements within the text, and the extralinguistic context, which involves real-world knowledge, social relations, and communicative goals. The interaction between these elements enables speakers and listeners to construct and interpret meaning effectively.

Furthermore, discourse plays a significant role in shaping and reflecting social reality. Through discourse, individuals negotiate meanings, express identities, and establish relationships within a community. This makes discourse analysis not only a linguistic endeavor but also an interdisciplinary field that intersects with sociology, psychology, and communication studies. By examining how language is used in real-life situations, researchers can gain deeper insights into the mechanisms of human interaction and the processes underlying meaning construction.

In light of these considerations, the present study aims to explore discourse as a complex linguistic and communicative phenomenon. It seeks to analyze its structural organization, semantic content, and pragmatic functions, as well as its interaction with text as a formal linguistic unit. The research is based on the assumption that a comprehensive understanding of language requires moving beyond sentence-level analysis and examining the broader context in which communication occurs. Through this approach, the study contributes to the ongoing development of discourse analysis as a key area of modern linguistics.

Purpose

The purpose of this study is to examine discourse as a complex linguistic and communicative phenomenon and to clarify its

relationship with text within the framework of modern linguistic analysis. The research aims to identify the structural, semantic, and pragmatic features that characterize discourse and distinguish it from sentence-level language units. Particular attention is given to the role of coherence, cohesion, and contextual factors in the construction and interpretation of meaning.

Furthermore, the study seeks to analyze how discourse functions as a dynamic process shaped by communicative intentions, cognitive mechanisms, and extralinguistic conditions. It also aims to determine the ways in which discourse influences and organizes linguistic elements such as word order, grammatical structures, and lexical choices. By adopting an integrated approach that combines text linguistics and discourse analysis, the research intends to contribute to a deeper understanding of language as an interactive and context-dependent system.

Scientific Methodology

This study is based on an integrative methodological framework that combines principles of text linguistics and discourse analysis. The research adopts a qualitative approach, focusing on the interpretation of linguistic data within their communicative and contextual environments. The analysis is grounded in structural, semantic, and pragmatic perspectives, allowing for a comprehensive examination of discourse as a multi-dimensional phenomenon.

The primary method employed in this study is discourse analysis, which is used to investigate how meaning is constructed beyond the sentence level. Within this framework, particular attention is given to the identification of coherence and cohesion mechanisms, as well as to the role of contextual factors in shaping interpretation. Textual analysis is also applied to examine the internal organization of texts, including their segmentation, hierarchical structure, and the relationships between their components.

In addition, elements of functional analysis are incorporated to explore the interaction between linguistic forms and their communicative functions. This includes the examination of how grammatical structures, lexical choices, and syntactic patterns contribute

to the overall effectiveness of discourse. The study also takes into account cognitive and pragmatic approaches, emphasizing the role of speaker intention, shared knowledge, and extralinguistic context in the process of meaning construction.

The data for analysis are selected from representative examples of written and spoken discourse, allowing for the observation of linguistic phenomena in authentic communicative settings. Through a systematic and comparative analysis of these examples, the study aims to identify recurring patterns and to formulate generalizations about the structure and function of discourse. This methodological approach ensures both analytical depth and theoretical relevance, contributing to a more comprehensive understanding of discourse in modern linguistics.

Discourse as a field of linguistic inquiry has developed through various theoretical perspectives that go beyond traditional sentence-based analysis and focus on language as a communicative and functional system. In this respect, discourse is understood as a structured and meaningful whole in which linguistic elements interact within specific contextual and pragmatic conditions. The shift from sentence to discourse has allowed linguists to investigate how meaning is constructed across larger units, how speakers organize information, and how communication is shaped by cognitive and social factors. As a result, discourse analysis provides a more comprehensive framework for understanding language in use, emphasizing that meaning emerges not only from grammatical structures but also from their integration into coherent communicative contexts.

One of the key contributions to discourse-oriented linguistics is associated with William Labov, who explored the structure of narrative discourse and demonstrated how everyday spoken language reflects systematic patterns. Labov's model of narrative organization highlights the importance of sequencing, evaluation, and the communicative purpose of storytelling (Labov William. 1972, 48). His work shows that discourse is not random but follows identifiable structural principles that guide the production and interpretation of meaning in real-life communication.

Another influential perspective is presented by Deborah Tannen, who focused on the interactional and conversational aspects of discourse (Tannen Deborah. 1989). Tannen emphasized the role of repetition, involvement strategies, and interpersonal dynamics in shaping communication. Her research illustrates that discourse is deeply embedded in social interaction and that linguistic choices are influenced by factors such as relationships, context, and communicative goals. This approach highlights the importance of pragmatics in discourse analysis, demonstrating that meaning is co-constructed by participants in interaction.

From a different angle, Michael Stubbs contributed significantly to corpus-based discourse analysis (Stubbs Michael. 1983, 25). He argued that large-scale textual data provide valuable insights into patterns of language use, enabling researchers to identify recurring structures and tendencies in discourse. Stubbs' work emphasizes that discourse should be studied empirically, based on authentic data, rather than solely on theoretical assumptions. This methodological perspective strengthens the scientific foundation of discourse analysis and allows for more objective generalizations.

In addition, Norman Fairclough introduced the concept of critical discourse analysis, which connects language with power, ideology, and social structures. Fairclough's approach demonstrates that discourse is not only a linguistic phenomenon but also a social practice that reflects and shapes relations of power within society (Fairclough Norman. 1995, 76). By analyzing texts in their socio-cultural context, he showed how discourse contributes to the construction of social realities and the maintenance or transformation of ideological systems. Consequently, discourse analysis becomes a tool not only for linguistic description but also for critical interpretation of social processes.

The development of discourse studies has also been significantly influenced by pragmatic and interaction-oriented approaches, which emphasize the role of speakers and listeners in meaning construction. One of the key figures in this regard is Herbert Paul Grice, whose theory of conversational implicature explains how meaning often goes beyond what is ex-

PLICITLY stated (Grice Herbert Paul. 1975, 46). Grice introduced the cooperative principle and conversational maxims, showing that participants in communication rely on shared assumptions and inferential processes to interpret discourse. This perspective is crucial for discourse analysis, as it highlights that coherence is not only a property of the text itself but also a result of interpretive activity.

Another important contribution comes from John Searle, who developed speech act theory (Searle John. 1969, 98). According to Searle, utterances perform actions such as asserting, questioning, or requesting, which means that discourse must be analyzed in terms of its functional and intentional aspects. This approach demonstrates that language is not merely descriptive but performative, and that discourse reflects the intentions and goals of its participants. As a result, discourse analysis must consider not only what is said, but also what is done through language.

The role of interaction in discourse is further explored by Erving Goffman, who examined how social roles and situational contexts shape communication. (Goffman Erving. 1974, 56). Goffman's work shows that discourse is embedded in social practices and that participants organize their speech according to expectations, norms, and identities. His concept of "frame analysis" explains how individuals interpret situations and adjust their discourse accordingly, which is essential for understanding variability and flexibility in communication.

Finally, Dell Hymes contributed to the study of discourse through the concept of communicative competence (Hymes Dell. 1972, 107). Hymes argued that linguistic knowledge alone is not sufficient for effective communication; speakers must also understand how to use language appropriately in different contexts. His ethnographic approach emphasizes the importance of cultural and social factors in discourse, demonstrating that communication is governed by norms that vary across communities. This perspective reinforces the idea that discourse is a socially situated phenomenon, shaped by both linguistic structures and contextual conditions.

Discourse, therefore, should be understood as a dynamic and multilayered process in which linguistic structures, contextu-

al conditions, and communicative intentions interact continuously. It is not limited to the linear arrangement of sentences, but rather represents a complex system in which meaning is constructed through coherence, information flow, and the organization of thematic elements. Within this system, the relationship between form and function becomes especially important, as linguistic units gain their full significance only when integrated into a broader communicative context. Discourse also reflects the influence of extralinguistic factors such as social environment, cultural norms, and shared knowledge, all of which shape both the production and interpretation of texts. As a result, the analysis of discourse requires attention to multiple dimensions simultaneously, including structural organization, semantic content, pragmatic function, and cognitive processing. This multidimensional nature explains why discourse cannot be reduced to a purely grammatical or formal phenomenon, but must instead be approached as a holistic communicative system in which language operates as a tool for constructing meaning, expressing intentions, and maintaining interaction between participants.

Results

The analysis conducted in this study demonstrates that discourse represents a complex, structured, and context-dependent phenomenon that cannot be adequately explained through sentence-level analysis alone. The findings reveal that meaning in discourse emerges from the interaction of multiple dimensions, including structural organization, semantic content, pragmatic intention, and cognitive processing. It has been shown that coherence plays a central role in the formation of discourse, as it ensures the logical and semantic unity of the communicative whole, while cohesion provides the formal linguistic mechanisms that connect its elements. However, the study also confirms that cohesion alone is insufficient for full comprehension, since interpretation depends on contextual knowledge, shared assumptions, and the communicative goals of participants.

Moreover, the results indicate that discourse is influenced by both internal linguistic factors and external extralinguistic conditions. Linguistic structures such as word order,

grammatical forms, and lexical choices are not randomly selected but are shaped by communicative needs and contextual constraints. At the same time, discourse reflects cognitive processes, as speakers and listeners actively construct and interpret meaning based on their knowledge and experience. Social and cultural factors also play a significant role, as discourse serves as a medium through which individuals establish relationships, express identities, and negotiate meanings within a community. These findings highlight the integrative nature of discourse, where language, cognition, and society function as interconnected components of a unified system.

Conclusion

In conclusion, the study confirms that discourse should be understood as a holistic and dynamic communicative process that extends beyond the boundaries of formal linguistic structures. It is not merely a sequence of sentences, but a meaningful and organized whole in which structural, semantic, and

pragmatic elements interact to produce and convey information. The research emphasizes the importance of adopting a multidimensional approach to discourse analysis, one that incorporates textual organization, contextual factors, and communicative intentions in order to fully explain how meaning is generated and interpreted.

Furthermore, the distinction between text as a formal product and discourse as language in action highlights the necessity of examining both aspects in an integrated manner. Discourse analysis provides valuable insights into the functioning of language in real-life communication, revealing how linguistic forms are shaped by context, cognition, and social interaction. Ultimately, recognizing discourse as both a linguistic and social phenomenon contributes to a deeper and more comprehensive understanding of language, allowing researchers to move beyond purely structural descriptions and to explore the dynamic processes that underlie human communication.

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submitted 23.04.2026;

accepted for publication 07.05.2026;

published 30.05.2026

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Section 7. World literature

DOI:10.29013/EJLL-26-1.2-67-70



"MOLLA" AND "MÖVLANA" AS HONORIFIC TITLES FOR MUHAMMAD FUZULI: A STUDY OF MEDIEVAL TAZKIRAS

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Cite: Adgozelzade-Rasulova N.E. (2026). "Molla" and "Mövlana" as Honorific Titles for Muhammad Fuzuli: A Study Of Medieval Tazkiras. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-23-2.3-67-70>

Abstract

In medieval Turkic biographical compilations (tazkiras), the prominent poet Muhammad Fuzuli (1494–1556) is frequently introduced with the titles "molla" and "mövlana" (or "mevlana"). This article examines the usage of these titles in tazkiras from the 16th to the 19th century, including works by Ahdi Baghdadi, Sam Mirza Safavi, Latifi, Gelibolulu Ali, Sadiqi, Mutribi Samarqandi, Seyid Azim Shirvani, and Firudin bey Kocharli. The study reveals that "molla" and "mövlana" were not merely religious designations but rather markers of profound scholarly erudition, philosophical depth, and moral perfection. The analysis demonstrates that Fuzuli's high religious education, mastery of Arabic and Persian, and his Sufi-mystical creativity justified the use of these honorifics. The article concludes that these titles reflect the intellectual and spiritual authority attributed to Fuzuli within the classical Ottoman–Azerbaijani literary tradition.

Keywords: *Fuzuli, tazkira, Ottoman poetry, molla, mevlana, medieval Turkic literature*

Introduction

Muhammad Fuzuli (1494–1556) is widely regarded as one of the most powerful masters of classical Eastern poetry. He wrote in three languages – Azerbaijani Turkish, Persian, and Arabic – and his works have profoundly influenced the literary traditions of the entire Turkic-Islamic world. In various medieval biographical compilations known as *tazkiras*, Fuzuli's name is often preceded by the titles "molla" or "mövlana" (also spelled "mevlana"). Other sources mention

only his pen name (takhallus), "Fuzuli". This variation raises an important question: what did these titles signify, and why were they attached specifically to Fuzuli?

The word "molla" before the poet's name carries not only a religious-scholarly status indicator but also the connotation of an address to a person of wisdom and learning. Representatives of classical Eastern poetry were expected to be familiar with religious-philosophical knowledge, Arabic grammar, the subtleties of the prosody system (*aruz*),

and often Sufi mysticism. It can be assumed that persons possessing these qualities – including many literary figures – were presented as “molla”. This article investigates for the first time the title “molla” as a distinct research subject in relation to Fuzuli, systematically analyzing how different tazkira writers from the 16th to the 19th century referred to the poet.

Tazkiras as Sources of Honorifics

The 16th-century Ottoman tazkira writer Ahdi Baghdadi, in his work *Gülşen-i Şü'ara* (The Rose Garden of Poets), refers to Fuzuli as “Mevlana Fuzuli Baghdadi”. He describes the poet as “perfect in the knowledge of virtues, eloquent in speech, and a master of wisdom”. Ahdi emphasizes that Fuzuli was a humble and virtuous person who did not covet worldly possessions despite being a great poet and scholar. This description suggests that the title “mevlana” was used not only for religious authorities but also for those who combined literary genius with moral excellence.

Similarly, Sam Mirza Safavi, a 16th-century Safavid prince and tazkira writer, in his work *Tohfeyi-Sami* (Sam's Gift), calls Fuzuli “Mevlana Fuzuli”. By using this title, the author emphasizes the poet's high religious and philosophical worldview. Sam Mirza's inclusion of Fuzuli in a Persian-language tazkira also demonstrates that the poet's fame transcended linguistic and political boundaries – he was respected in both Ottoman and Safavid territories.

Latifi, another 16th-century Ottoman tazkira writer, in his *Tezkiretü'sh-Şu'ara ve Tabsiratün-Nuzam* (Biography of Poets and Explanation of Versification), mentions Fuzuli simply as “Baghdadi”, noting his origin without using any honorific title. This indicates that the use of “molla” or “mevlana” was not mandatory but reflected the individual tazkira writer's judgment of the poet's status.

Gelibolulu Ali, in his work *Künhü'l-ahbar* (The Essence of News), written between 1591 and 1598, uses both titles. He first introduces Fuzuli as “Mevlana Fuzuli – from Baghdad by birth”, but later in the same text refers to him as “Molla Fuzuli”. This dual usage can be explained by the poet's multifaceted scholarly activity and his comprehensive person-

ality. Ali likely considered Fuzuli worthy of both titles: “mevlana” for his philosophical depth and spiritual insight, and “molla” for his mastery of religious sciences. The tazkira writer also notes that Fuzuli's work *Hadiqat al-su'ada* (The Garden of the Blessed) is superior to the Persian work *Rawdat al-shuhada* by Husayn Vaiz Kashifi, further justifying the title “molla”.

The Meaning of “Mevlana” in Ottoman Literary Milieu

In the Ottoman literary environment, the word “mevlana” did not simply express religious affiliation. It carried more comprehensive semantic meanings – as a symbol of philosophical depth, moral perfection, and spiritual authority. The term gained widespread fame through Jalal al-Din Rumi (1207–1273), who lived in 13th-century Anatolia and became known to posterity simply as “Mevlana”. After Rumi, “mevlana” became associated with the highest level of spiritual and intellectual achievement.

In Sufi thought, “Mevlevism” expresses the servant's connection with God through the path of divine love. The Mevlevi path is also the way of art, literature, teaching, and learning. The core principles of Mevlevism are the cultivation and teaching of good manners, tranquility, humanistic approach, and love. Therefore, when Ahdi Baghdadi refers to Fuzuli as “Mevlana”, he presents the poet not merely as a madrasa-educated scholar but as a guide who calls people to become perfect by combining religious, philosophical, and literary knowledge with spiritual depth.

This interpretation is supported by Fuzuli's own writings. In the preface to his Turkish divan, Fuzuli describes his educational journey: “The coach of spiritual perfection turned the reins of my horse of fortune towards the acquisition of good manners, and the sun of wisdom illuminated the essence of my nature with the effect of education. My mine of jewels that achieved perfection was a school resembling paradise.” Fuzuli portrays his teachers as luminous beings and the school as a paradise on earth. This self-presentation as a seeker of knowledge and spiritual perfection aligns perfectly with the connotations of “mevlana”.

Later Tazkiras and the Continuity of the Tradition

The Uzbek tazkira writer Mutribi Samarqandi (17th century), in his work *Tazkirat üş-şü'ara* (Biography of Poets), notes that Fuzuli reached a high rank in knowledge and virtue and “ascended to the level of melevism”. Mutribi describes Fuzuli as one of the greatest poets writing in Turkish and provides examples from his Turkish divan. The fact that a Central Asian tazkira writer recognized Fuzuli as having achieved the rank of “mevlevi” demonstrates the widespread acceptance of this honorific across the Turkic world.

Seyid Azim Shirvani (19th century), a representative of classical Azerbaijani literature, in his own *Tazkira*, introduces Fuzuli as “Molla Muhammad Baghdadi Fuzuli”. He calls the poet “the flower of the garden of eloquence and the fresh herb of the spring of beautiful expression, the master of eloquent poets”. By using “molla”, Shirvani emphasizes Fuzuli’s mastery of religious subjects, particularly evident in *Hadiqat al-su’ada*, and his profound knowledge of the Qur’an and hadith.

The first systematic literary historian of Azerbaijan, Firudin bey Kocharli (19th–20th century), also presents Fuzuli as “Molla Muhammad Baghdadi”. Kocharli interprets “molla” as a title indicating the poet’s religious and educational level. He famously states: “It can be said with fairness that the founder of Turkish literature is Molla Muhammad Baghdadi.” This authoritative judgment from the founder of Azerbaijani literary historiography confirms the importance of the title “molla” in understanding Fuzuli’s place in literary history.

Western Scholarship and the Question of Titles

It is noteworthy that Western scholars of Ottoman poetry, such as E. J. W. Gibb (author of *A History of Ottoman Poetry*), refer to Fuzuli simply as “Fuzuli of Baghdad” without using “molla” or “mevlana”. Gibb describes Fuzuli as having “achieved fame with the originality of his genius” and representing “the sun that shines with its own light in the East”. He declares that there is no greater name in all Turkish literature than Fuzuli.

The absence of honorific titles in Gibb’s work can be explained by the different conventions of Western literary scholarship. Gibb evaluated Fuzuli based on his poetic power and universal literary merit, not on his religious or scholarly status. Similarly, the French orientalist Edmond Fazy, in his *Anthologie de l’Amour Turc* (Anthology of Turkish Love), calls Fuzuli “the greatest lyric poet of the Asian literary school” without using any religious title. Fazy sought to present Fuzuli’s poetic identity to the French reader. Had he used “molla”, he would have created the image of a religious scholar rather than a world-class poet.

This contrast between Eastern and Western scholarly traditions highlights that the use of “molla” and “mevlana” for Fuzuli is deeply embedded in the specific cultural and religious context of the classical Islamic world. These titles are not arbitrary but reflect the values and hierarchies of that world.

Comparative Perspective: Other Poets Called “Molla”

Fuzuli is not the only poet in Azerbaijani literature to be called “molla”. Two other notable examples are Molla Panah Vagif (18th century) and Molla Juma (19th century). Vagif, who studied the Eastern sciences under Molla Muhammad Shafi, worked as a schoolteacher in a mosque, learned Arabic and Persian, and became familiar with religious sciences – all of which led to him receiving the title “molla”. Vagif’s poetry, while not exclusively religious, reflects his deep knowledge of classical Eastern literature and Islamic culture.

Molla Juma’s literary heritage is almost entirely built on Islamic and Eastern mythology. He based his works on the Qur’an, promoting honest living and righteousness. The depth of knowledge, life experience, and worldview evident in his poetry, combined with his skillful application of religious knowledge, resulted in him being given the title “molla”.

These examples confirm that in Azerbaijani literary tradition, “molla” was used for poets who combined literary talent with deep religious and philosophical learning. Fuzuli, as the greatest representative of this tradition, was naturally accorded this title.

Conclusion

The analysis of tazkiras from the 16th to the 19th century shows that the word “molla” in relation to Fuzuli indicates his education, erudition, and leading position in the intellectual sphere. Fuzuli received religious education from a young age and deeply mastered numerous religious and philosophical works in Arabic and Persian. The title “molla” symbolizes this education and knowledge.

The use of “mövlana” (mevlana) similarly reflects the poet’s high status as a philosopher and spiritual guide. In the Ottoman literary milieu, “mevlana” was not simply a religious title but a comprehensive symbol of philosophical depth and moral perfection. By calling Fuzuli “Mevlana”, tazkira writers

placed him in the same category as Jalal al-Din Rumi – as a guide who calls people to become perfect through the integration of knowledge and spirituality.

These titles do not limit Fuzuli’s personality to a religious framework but rather present him as a person familiar with both universal sciences and religious knowledge. As Hasibe Mazioglu noted, to understand Fuzuli’s mastery of Arabic, Persian, and Turkish, and his profound knowledge of religious sciences, one must examine his works – and for this reason, sources call him “Mevlana Fuzuli”. The use of “molla” and “mevlana” for Fuzuli is thus a fitting recognition of his encyclopedic learning, philosophical depth, and poetic genius.

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submitted 09.04.2026;

accepted for publication 23.04.2026;

published 30.05.2026

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DOI:10.29013/EJLL-26-1.2-71-74



THE LINGUOPOETIC CHARACTERISTICS OF TOPONYMS IN KARABAKH FOLKLORE

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Cite: Asgarova I. (2026). *The Linguopoetic Characteristics of Toponyms in Karabakh Folklore*. *European Journal of Literature and Linguistics* 2026, No 1–2. <https://doi.org/10.29013/EJLL-26-1.2-71-74>

Abstract

This article investigates the linguopoetic functions of place names in Karabakh folklore. Based on an analysis of the genres of legend and narrative, it is determined that toponyms perform text-forming, plot-forming, semantic-center, emotional-aesthetic, mythological-sacral, reality-confirming, and collective-memory functions. Whereas in legends place names tend to display a mythological and symbolic character, in narratives their historical and informative function predominates. In Karabakh folklore, toponyms become a poetic means of expressing national identity, historical memory, and cultural values.

Keywords: *Karabakh folklore; place names; toponym linguoetics; legend; narrative; national-cultural memory; sacral space; semantic center; poetic devices*

Introduction

Folklore is an important domain of verbal art that preserves a people's historical memory, worldview, and national-cultural values. Within this system, place names- toponyms-function not only as indicators of geographical space but also as linguopoetic units bearing a deep semantic and aesthetic load. Especially in Karabakh folklore, legends and narratives related to place names closely connect the concept of space with national identity, collective memory, and historical experience.

A linguopoetic approach makes it possible to investigate the functional and aesthetic characteristics that linguistic units acquire in an artistic text. From this perspective, the study of the text-forming, plot-forming, semantic-center, emotional-aesthetic,

mythological-sacral, and national-cultural functions of place names in Karabakh folklore is especially topical. This article comparatively analyzes the genres of legend and narrative and identifies the linguopoetic characteristics that toponyms acquire within these genres.

In a linguopoetic approach, the functions performed by linguistic units in an artistic text are determined by their semantic and aesthetic potential. In a folkloric text these functions are particularly complex, because in oral tradition the word serves as a carrier of both information and emotional-aesthetic load. In legends and narratives about place names in Karabakh folklore, toponyms perform diverse linguopoetic functions, playing an important role in shaping the text's semantic, plot, and ideational structure.

When explaining the functional load of the word in artistic text, VM Jirmunski notes that within an aesthetic text linguistic units “acquire text-forming and idea-forming functions” (Jirmunski, 1977, p. 29). This proposition can be fully applied to folkloric texts, especially to legends and narratives in which toponyms participate intensively. Karabakh folklore materials show that place names are not a passive background element in the text but function as active linguopoetic units.

One of the main linguistic functions of place names is the text-forming function. In Karabakh legends and narratives, a toponym often serves as the starting point of the text. The event is first and foremost linked to a specific place, and it is precisely the name of this place that gives rise to the plot. For example, in legends related to “Come kayasi” (“Bride Rock”), the fact that events unfold around this rock turns the place name into the main support of the plot. In such cases the toponym is not merely a spatial indicator; it operates as a linguopoetic mechanism that prompts the emergence of the narrative (Karabakh, 2012, book II, p. 73).

Another important linguopoetic function of toponyms is the plot-forming function. In legends and narratives, the development of events is often constructed on the semantic potential of the place name. In Karabakh folklore, the names of mountains, rocks, ravines, and springs determine the direction of the plot and condition the content of events. For instance, in narratives associated with “Bloody” Dere (“Bloody Ravine/Valley”), the toponym’s semantic load—associations of blood, tragedy, and war—shapes the dramatic character of the plot and generates emotional tension in the text (Karabakh, 2012, Book III, P. 58–59). In this respect, the place name is not only the starting point of the plot but also a poetic unit that determines its trajectory of development.

The semantic-center function of place names is also clearly observed in Karabakh folklore. Yu. M. Lotman emphasizes that in an artistic text the semantic center is the principal structural element carrying the ideational load (Lotman, 1992, p. 74). In Karabakh legends and narratives, this center is often concentrated precisely on the toponym. The idea of the event, the message conveyed, and the core content of collective memory are condensed

in the place name. For example, in narratives connected with village names, the toponym functions as a semantic center that generalizes the village’s historical fate, the events that befell it, and the people’s attitude toward it (Karabakh, 2014, Book VIII, P. 91–94).

Another important linguopoetic function of place names in Karabakh folklore is the function of emotional-aesthetic impact. Toponyms create an emotional background in the folkloric text and evoke particular feelings in the listener. Emotional shades such as sorrow, loss, sacredness, and heroism are often activated in the text through place names. This feature is especially evident in narratives connected with historical tragedies. For example, in narratives about the destruction of settlements, village names become carriers of emotional weight and intensify the dramatic impact of the event (Karabakh, 2012, Book IV, P. 112–115).

Toponyms’ mythological-sacral function also occupies an important place in Karabakh folklore. In legends, place names are frequently linked to the notion of sacred space. Names such as “Sayyid lake”, “Girls Lake” “Pir dağı” acquire the status of sacral space in the text, and this status broadens the toponym’s linguopoetic function. Such spaces are presented in folkloric texts as protective, punitive, or healing (Karabakh, 2014, Book IX, P. 60–63). KN Veli notes that sacral semantics in a folkloric text activates the poetic function of the word at a maximal level (Veli, 2019, p. 6).

The genre-differentiating function of place names should also be noted. In Karabakh folklore, whereas toponyms in legends tend to perform a mythological and symbolic function, in narratives their linguopoetic function is more historical and informative in character. However, this informativeness does not imply a weakening of the poetic function. On the contrary, as a result of the poetic presentation of historical fact, place names likewise play an important aesthetic role in narratives (Azerbaijan legends poetics and plot indicator, 2023, P. 203–205).

One of the linguopoetic functions of place names is the function of preserving collective memory. In Karabakh folklore, toponyms act as poetic codes that contain historical and cultural memory transmitted from generation to

generation. The place name becomes the main means through which an event is recalled and retained in memory within the text. This function is particularly evident when the same toponym is repeatedly used across different texts (Karabakh, 2012–2014).

Thus, in Karabakh legends and narratives related to place names, toponyms function as multifunctional linguopoetic units. In the text, they perform text-forming, plot-forming, semantic-center, emotional-aesthetic, mythological-sacral, and collective-memory functions. The unity of these functions determines the poetic status of place names in Karabakh folklore and plays a decisive role in apprehending their generic, thematic, and ideational characteristics.

In linguopoetic analysis, the strength of a literary text's aesthetic impact is determined mainly by the poetic devices through which linguistic units are presented. In folkloric texts, especially legends, these devices are stabilized and traditional in character. In Karabakh legends related to place names, toponyms appear not only as units that bear semantic load but also as key textual components whose aesthetic effect is intensified through various poetic devices.

When explaining the function of poetic devices in artistic text, Jirmunski notes that the aesthetic value of a word is linked to its figurative use, its emotional loading, and the special emphasis it acquires within context (Jirmunski, 1977, p. 52). In Karabakh legends, the poetic expression of place names is formed precisely on these mechanisms. Within a legend text, the toponym is supplied with epithets, framed metaphorically, personified, and semantically reinforced through repetition.

One of the poetic devices used to express place names in legends is the use of epithets. In Karabakh legends, toponyms are frequently accompanied by emotional and evaluative epithets. In combinations such as "Uca mountain" ("lofty mountain"), "black" "black rock", "sacred" "sacred spring", and "bloody" "dere" ("bloody ravine/valley"), epithets expand the semantic field of the place name and increase its aesthetic impact. For example, in legends connected with the toponym "Bloody valley", the epithet "bloody" is not merely a color adjective; it functions as

a poetic device that concentrates meanings of tragedy, death, and historical memory (Karabakh, 2012, Book III, P. 58–59).

Metaphorization also plays an important role in the poetic expression of place names. In Karabakh legends, names of mountains, rocks, ravines, and springs are often metaphorically linked to human fate and life events. In the legend of "Bride kayasi", the notion of the rock directly symbolizes human fate, tragedy, and the concept of honor. The rock's "freezing" and "turning to stone" carries a metaphoric meaning, expressing the human being's hopeless situation and the immutability of fate (Azerbaijan legends poetics and plot indicator, 2023, P. 61–62). At this point, the place name rises to the level of a poetic metaphor.

One of the widely used devices in the poetic expression of place names in legends is personification. In Karabakh folklore, the concept of space is often presented as a living being. Mountains protect, rocks bear witness, springs "cry," and the earth "drinks blood." Such personifications amplify the poetic function of place names and connect them with mythological thinking. For example, in legends about mountains, the idea that the mountain protects or punishes a person indicates that space is presented as a living image (Karabakh, 2013, Book V, P. 102–104).

Repetition and parallel constructions also play an important role in the poetic expression of toponyms. In legend texts, repeating a place name several times increases its semantic and emotional load. Rehearsals in the form "Come rock, come kayasi" create a tragic emphasis in the text and concentrate the listener's attention on the place. Jirmunski specifically notes that such repetitions in an artistic text increase emotional intensity (Jirmunski, 1977, p. 55). In Karabakh legends, this technique is one of the principal means that consolidates the toponym's poetic status.

Symbolization is also widespread in the poetic expression of place names in legends. In Karabakh folklore, many toponyms do not denote a concrete place but express a generalized idea. The mountain functions as a symbol of loftiness and resistance; the spring, of life and purity; and the ravine, of tragedy and loss. As a result of such symbolization, the place name becomes a carrier of

ideas in the legend text. For example, in legends about lakes and springs considered sacred, the water space is presented as a sign of both religious and moral purity (Karabakh, 2014, Book IX, P. 60–63).

Another device for the poetic expression of place names in legends is their integration with mythological motifs. In legends, place names are often linked to mythological motifs such as petrification, disappearance, and transformation. These motifs strengthen the toponym's poetic expression and, by distancing it from a purely real notion of space, carry it into a mythological time-space plane. Names such as "Bride" and "Girls lake" have been formed precisely through this mechanism (Azerbaijan legends poetics and plot indicator, 2023, P. 175–178).

In a linguopoetic analysis of folkloric texts, KN Veli indicates that poetic devices realize the aesthetic function of the word in a folkloric text at a maximal level and increase the text's emotional impact (Veli, 2019, p. 6). The poetic expression of place names in Karabakh legends fully confirms this view. Here, toponyms are not only units that transmit information; they also function as one of the main sources of emotional, ideational, and aesthetic effect within the text.

Thus, in Karabakh legends related to place names, poetic devices-use of epithets, metaphorization, personification, repetition, symbolization, and integration with mythological motifs-are the principal mechanisms shaping the linguopoetic value of toponyms. Through the unity of these devices, place names acquire a high poetic status in legend texts and play a decisive role in revealing the genre's aesthetic essence.

Conclusion

Original of the article first in the part of toponyms linguopoetic functions – especially text creator, plot creator, semantic center, emotional-aesthetic and mythological-sacred functions – details in the way analysis Karabakh in folklore legend and legends in the context of place their names just geographical indicator not, but also poetic codes where certain Epithet, metaphor, personification, repetition and symbolization like poetic tools of toponyms aesthetic impact the power increases. In this section also of toponyms mythological thoughtfully commitment and holy place the concept formation Research shows that Karabakh in legends toponyms national memory, history of experience and moral of values in the protection important role is playing.

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submitted 07.04.2026;

accepted for publication 21.04.2026;

published 30.05.2026

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