



Syntax of Nariman Hasanzade's Creativity

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Abstract. *This article comprehensively examines the main features of syntactic structure in Nariman Hasanzade's creative work. The aim of the research is to determine the functional and aesthetic role of syntax in the poet's language and to evaluate the place of syntactic means in the formation of his individual style. The article analyzes the interaction between simple and complex sentence models in Hasanzade's creative work and explains the role these constructions play in expressing poetic content. It is noted that while simple sentences ensure conciseness and emotional intensity in the poet's language, complex sentences serve to express philosophical generalizations and multilayered semantic structures.*

At the same time, the article emphasizes the importance of syntactic parallelism in creating poetic rhythm and harmony. Parallel constructions are regarded as an important means of strengthening ideas and increasing emotional impact. The use of syntactic devices such as inversion, ellipsis, and rhetorical questions is also analyzed, demonstrating how they expand the possibilities of poetic expression. These means create expressiveness in the poet's language, strengthen emotional connection with the reader, and enhance the interpretative potential of the text.

The study concludes that in Nariman Hasanzade's creative work, syntax is not merely a grammatical structure but also an aesthetic system that actively participates in shaping poetic meaning. The purposeful and skillful use of syntactic means provides his creative work with both structural integrity and semantic depth.

Keywords: *Nariman Hasanzade, syntax, poetic language, parallelism, inversion, ellipsis, rhetorical question*

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Nəriman Həsənzadə yaradıcılığının sintaksisi

Qənirə Əsgərova 

Xülasə. *Bu məqalədə Nəriman Həsənzadə yaradıcılığında sintaktik quruluşun əsas xüsusiyyətləri hərtərəfli şəkildə tədqiq olunur. Tədqiqatın məqsədi şairin dilində sintaksisin funksional və estetik rolunu müəyyənləşdirmək, həmçinin, sintaktik vasitələrin onun fərdi üslubunun formalaşmasında tutduğu yeri qiymətləndirməkdir. Məqalədə Həsənzadə poeziyasında sadə və mürəkkəb cümlə modellərinin qarşılıqlı əlaqəsi təhlil edilir və bu konstruksiyaaların poetik məzmunun ifadəsində oynadığı rol izah olunur.*

Qeyd edilir ki, sadə cümlələr şairin dilində yığcamlıq və emosional intensivliyi təmin etdiyi halda, mürəkkəb cümlələr fəlsəfi ümumiləşdirmələrin və çoxqatlı semantik strukturların ifadəsinə xidmət edir.

Eyni zamanda, məqalədə poetik ritm və ahəngin yaradılmasında sintaktik paralelizmin əhəmiyyəti vurğulanır. Paralel konstruksiyalar ideyanın gücləndirilməsi və emosional təsirin artırılması baxımından mühüm vasitə kimi qiymətləndirilir. Bundan əlavə, inversiya, ellipsis və ritorik suallar kimi sintaktik vasitələrin istifadəsi də təhlil olunur və göstərilir ki, bu vasitələr poetik ifadə imkanlarını genişləndirir. Həmin üsullar şairin dilində ekspressivlik yaradır, oxucu ilə emosional əlaqəni gücləndirir və mətnin interpretasiya potensialını artırır.

Tədqiqat nəticəsində müəyyən olunur ki, Nəriman Həsənzadə yaradıcılığında sintaksis yalnız qrammatik struktur deyil, eyni zamanda, poetik məna formalaşmasında fəal iştirak edən estetik sistemdir. Sintaktik vasitələrin məqsədyönlü və ustalıqla istifadəsi onun poeziyasına həm struktur bütövlüyü, həm də semantik dərinlik qazandırır.

Açar sözlər: *Nəriman Həsənzadə, sintaksis, poetik dil, paralelizm, inversiya, ellipsis, ritorik sual*

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Introduction

In Azerbaijani literature, issues of language and style – especially the structural and semantic organization of artistic texts – have consistently been at the center of scholarly research. In this regard, the syntactic structure of a poetic text is not limited to the application of normative language rules; it also carries an important functional load in shaping artistic and aesthetic content. In modern linguistics and literary studies, syntax is no longer regarded solely as a grammatical category, but also as one of the key components of the poetic organization of a text (Huseynov, 2010). Each syntactic figure plays a significant role in making the language of a literary work emotional, poetic, and figurative (Huseynova, 2016).

From this perspective, the poetry of Nariman Hasanzadeh arouses particular scholarly and aesthetic interest. In his works, syntactic structure functions not merely as a means of expressing thought, but as a principal structural component that enhances emotional-expressive impact, shapes poetic rhythm, and creates semantic multilayeredness. In his poetic texts, sentence structures form an organic unity with content, and thus syntactic units become carriers of ideological and aesthetic meaning. This feature is noted in literary studies as one of the key indicators characterizing Hasanzade's individual poetic style (Mammadov, 2005; Abdullayev, 2003; Jafarov, 2001).

In N. Hasanzade's creative work, the functional possibilities of syntax are realized in a broad and systematic manner. The interaction between simple and complex sentence models ensures the structural integrity of the poetic text and enriches the forms of expression at different levels. At the same time, devices such as syntactic parallelism, inversion, ellipsis, and rhetorical constructions serve both the rhythmic organization of the text and the determination of its emotional tone. Through these syntactic elements, the poet regulates the internal dynamics of poetic speech and enhances its expressive power.

From this perspective, syntactic means in Hasanzade's poetry function not only as structural elements of language but also as forms of artistic thinking. Their purposeful and functional use allows for a clearer and more multidimensional presentation of the ideological and aesthetic content of the poetic text (Aliyev, 1998).

In modern Azerbaijani poetry, the role of syntax in shaping individual style is particularly significant. The poetry of Nariman Hasanzadeh stands out as a vivid example of this tendency. His poetic language is syntactically dynamic, expressive, and multilayered, which increases both the semantic depth and the aesthetic impact of the text. For this reason, the study of his poetry from a syntactic perspective is considered one of the relevant and necessary directions in Azerbaijani literary studies. Thus, the main aim of the present article is to systematically analyze the features of syntactic structure in Nariman Hasanzade's creative work and to determine the functional and aesthetic role of syntax in his poetic language.

Research

One of the main features of syntactic structure in Nariman Hasanzade's poetry is the functional unity of simple and complex sentence models. This unity plays an important role in expressing the poet's artistic thinking and serves as one of the key factors ensuring the internal integrity of the text at both structural and semantic levels. Simple sentences are considered one of the primary syntactic means that create conciseness, clarity, and emotional intensity in Hasanzade's poetic language. In such sentences, ideas are expressed directly, laconically, and effectively; as a result, the dynamism of the poetic text increases, and the reader's attention is more strongly directed toward the central ideas and emotional moments.

“When the wife is not at home, even a button breaks and falls. When the wind shakes the branch, the leaf too separates and falls” (Hasanzadeh, 2010). “Nature disrupted my union, tuned the strings to the balance of good and evil” (Hasanzadeh, 2022). Researchers note that this functional feature of simple sentences in literary texts contributes to the strengthening of emotional-expressive impact and to the more flexible formation of poetic expression (Huseynov, 2010).

At the same time, complex sentences create broader semantic and structural possibilities in the poet's work. Through these syntactic models, N.Hasanzadeh makes philosophical generalizations and presents logical and semantic relations between various events and concepts in a multidimensional way. Complex syntactic constructions add depth, multilayeredness, and intellectual breadth to the poetic text, significantly expanding the reader's interpretative possibilities. This feature corresponds to the tendency in modern Azerbaijani poetry toward an increased semantic load of syntactic structures (Mammadov, 2005).

“There is a person who lives a hundred, a hundred and five years, each new season calls him to life” (Hasanzadeh, 2004). Parallel constructions occupy a special place in the poet's syntax and serve as one of the key indicators of his individual style. Syntactic parallelism contributes to the formation of poetic rhythm and harmony through the sequential use of sentences with identical or similar structures. This device is not limited to a rhythmic function; it also ensures emphasis and strengthens the semantic core of the text. Through parallel constructions, the author presents a particular idea from different perspectives and reinforces it more firmly in the reader's memory (Aliyev, 1998).

Moreover, in Hasanzade's creative work, parallelism functions not only as a formal stylistic device but also as an element actively involved in organizing semantic structure. The repeated use of identical syntactic models strengthens internal connections within the text, ensures unity of idea, and

enhances the overall poetic impact. In this regard, parallelism can be considered an essential component in the poet's system, contributing both to structural organization and meaning formation. "Speak - if you speak, I will remain silent; speak - if I speak, you will remain silent. I will hold your hands, and you will hold mine." (Hasanzadeh, 2022).

Repetition occupies an important place in N. Hasanzade's style and serves to intensify emotional impact. A repeated word or expression directs the reader's attention to a particular idea and heightens emotional intensity. In poetic language, repetition appears not only in expressive (lyrical) passages but also in descriptive parts of the text (Asgarova, 2021).

"The children quarreled, the children argued, and even fought a little. The elders intervened; hearts were troubled. The children reconciled, the elders felt ashamed." (Hasanzadeh, 2022). Repetition creates musicality in poetry. The recurrence of the same words or structures establishes rhythmic harmony between lines, forming a sense of rhythm and intonation, while also emphasizing meaning. The poet repeats certain ideas to bring them to the forefront and reinforce their impact. "So much greed, so much malice, so much ambition, so much desire." Hasanzadeh, 2022).

Researchers note that the use of repetition in the language of literary works refers, of course, to types of repetition employed purposefully and in appropriate contexts for stylistic effect (Baylarova, 2008). "Come, let me see-come, let me see you." (Hasanzadeh, 2004).

In Nariman Hasanzade's creative work, inversion stands out as a notable syntactic device and plays an important functional role in shaping his poetic stylistic system. Inversion – that is, the deliberate alteration of word order – allows the poet to foreground certain syntactic and semantic components within a sentence and present them with greater emotional intensity. Through this technique, the traditional stress pattern of poetic text is reorganized, the intonational structure is enriched, and the expressive power of the utterance is significantly enhanced.

Particularly in lyrical works, the intensive and purposeful use of inversion serves to express more vividly the poet's inner emotional state, psychological tension, and the dynamic fluctuation of feelings. The non-standard syntactic structures formed as a result of altered word order direct the reader's attention to specific semantic cores and expand the impact of the poetic text. In this sense, inversion should be regarded not merely as a formal syntactic transformation, but as a functional device that increases the emotional and aesthetic power of the text.

Researchers note that in poetic texts, inversion is not limited merely to the alteration of grammatical structure; it also functions as an important mechanism for intensifying expressiveness and deepening artistic impact (Huseynov, 2010). From this perspective, in N. Hasanzade's poetry, inversion operates as one of the principal syntactic devices with functional significance both at the level of formal organization and within the layers of content and meaning. "I did not tell you to become a stone in the end, in an ancient cemetery, by the roadside." (Hasanzadeh, 2022).

Another important syntactic device widely used in the poet's works is ellipsis. Elliptical constructions, that is, the omission of sentence elements, function as one of the key components ensuring the dynamism and conciseness of poetic text. By employing this device, N. Hasanzadeh expresses ideas in a brief yet multilayered manner; as a result, although the text may appear incomplete on the surface, it conveys a semantically whole and complete impression. Ellipsis encourages the reader to engage actively with the text and to reconstruct the omitted semantic elements, thereby expanding the interpretative possibilities of the poetic work (Mammadov, 2007). Moreover, elliptical constructions play a special role in expressing inner speech, psychological states, and emotional pauses within the poet's poetics. Through such syntactic omissions, the rhythm of the

text shifts, pauses are created, and the natural flow of poetic speech is preserved. Thus, in Hasanzade's creative work, ellipsis functions not only as a means of structural economy but also as an important poetic mechanism that generates meaning and enhances emotional and aesthetic impact (Aliyev, 1998).

In Nariman Hasanzade's creative work, rhetorical questions and exclamatory sentences function as key means of realizing the emotional-expressive potential of the syntactic system. Although rhetorical questions formally take the structure of interrogative sentences, their main function is not to obtain an answer, but to intensify the impact of poetic thought, create philosophical tension within the text, and engage the reader in an active process of reflection. Through such syntactic constructions, the poet establishes a direct communicative environment with the reader, guiding them to reflect on specific ideas and issues. The use of rhetorical questions in poetic texts strengthens semantic tension, increases the internal dynamism of thought, and deepens the philosophical layers of poetic content (Huseynov, 2010).

"You have the right to be offended with me, but do you have the right to be offended with fate? You yourself enchanted the spring of your eyes; do you have the right to drink your tears?" (Hasanzadeh, 2004).

Exclamatory sentences, in turn, play a significant role in intensifying the emotional-expressive load in Hasanzade's poetic language. Through these sentence types, feelings and emotions are conveyed with heightened emotional intensity, which enhances the expressiveness of the text and evokes a stronger emotional response in the reader. Exclamatory intonation brings vitality and dynamism to poetic speech, allowing the author's inner psychological state to be expressed more fully and effectively. In this sense, exclamatory sentences are not merely structural syntactic elements, but also important aesthetic devices that function to strengthen poetic impact (Mammadov, 2005).

"I brought flowers on holidays, yet never said 'congratulations!'" (Hasanzadeh, 2004).

In Nariman Hasanzade's poetry, syntactic pauses and incomplete thoughts also belong to the system of poetic devices carrying important functional load. Syntactic pauses play a special role in the rhythmic organization of poetic speech and are fundamental in shaping the internal melody and intonational structure of the text. Through these pauses, the flow of thought is purposefully regulated, intervals are created between semantic segments, and these intervals help direct the reader's attention to key ideas. Studies indicate that in poetic texts, pause structures function as significant means of strengthening intonational and semantic emphasis (Aliyev, 1998).

Incomplete thoughts, in turn, create a specific aesthetic and semantic effect in the poet's artistic thinking. Such syntactic constructions generate an effect of incompleteness, reinforcing the open structural nature of the text. As a result, the poetic text does not appear as a closed system, but rather as one open to interpretation. These constructions actively engage the reader in the process of meaning-making, encouraging them to complete omitted or unexpressed semantic elements. This increases the interactivity of the poetic text and expands its potential for multiple interpretations.

"When did you comb your hair, let it fall the winds one way, the hands another?" (Hasanzadeh, 2004). Thus, syntactic pauses and incomplete thoughts in Hasanzade's poetics function as important devices in both rhythmic organization and semantic structuring, occupying a significant place in the formation of his individual style.

Nariman Hasanzade's syntactic system of creativity functions as one of the main structural and aesthetic components in the formation of his poetic style. The analysis shows that syntactic means in the poet's artistic language do not merely perform grammatical functions; rather, they form a system of functional elements that actively participate in the ideological and aesthetic organization of poetic

content. In this regard, syntax in Hasanzade's creative work is evaluated not only as a formal structure of the text but also as one of the key mechanisms determining its semantic and emotional load.

Devices such as syntactic parallelism, inversion, ellipsis, rhetorical questions, and exclamatory sentences play an important role in shaping the poet's individual style. These syntactic models enrich the rhythmic structure of the poetic text, strengthen its intonational harmony, and increase its emotional-expressive impact. At the same time, they have a special function in ensuring the multilayered semantic structure of the text. In particular, parallel constructions and inversion enhance the system of emphasis in poetic expression, allowing ideas to be presented in a more effective and aesthetically expressive form (Huseynov, 2010).

Conclusion

Thus, based on the conducted analysis, it can be concluded that the syntactic system of N. Hasanzadeh represents one of the most important and characteristic examples of the formation of an individual poetic style in Azerbaijani poetry. In his poetry, syntax functions as a means of expressing ideas, feelings, and emotions, significantly enhancing the artistic and aesthetic value of the poetic text and playing a decisive role in the formation of the poet's individual style.

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