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Some Issues of Study of Texts in the Lyrics of Muslim Woman Literature

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Keywords

Islamic studies, Azerbaijani language, Muslim women's poetry, phraseological units, intertextuality, poetic text, discourse, precedent text

Abstract

Phraseological units, as stable linguistic constructions, perform not only a nominative but also a cognitive function, as they represent condensed concepts reflecting the cultural and mental code of native speakers. Their use in poetic discourse is associated not only with aesthetic purposes but also with a specific strategy of influencing the recipient. Precedent texts incorporated into an author's work in the form of quotations, reminiscences, and allusions create intertextual connections and expand the field of interpretation. In Madina Gyulgun's poetry, these elements play a crucial role in shaping her unique artistic world, which simultaneously relies on tradition and opens new semantic horizons. Madina Gyulgun's work is of particular interest from the perspectives of cognitive linguistics and pragmatics. Her poetry is rich in fixed expressions deeply rooted in Azerbaijani, Eastern, and global culture. Furthermore, she actively employs precedent texts, referencing literary, religious, and philosophical sources. This creates an effect of multiple interpretations and enhances the emotional and cognitive impact of her lyrics. Thus, the aim of this article is to analyze phraseological units and precedent texts in Madina Gyulgun's lyrics, considering cognitive and pragmatic aspects. To achieve this goal, the study will examine theoretical foundations of intertextuality, provide examples of phraseological expressions and precedent texts in her poetry, and analyze their functions and mechanisms of influence on the reader's perception.

Kata Kunci

Islamic studies, Azerbaijani language, Muslim women's poetry, phraseological units, intertextuality, poetic text, discourse, precedent text

Abstrak

Unit fraseologis sebagai konstruksi linguistik yang tetap tidak hanya menjalankan fungsi penamaan, tetapi juga fungsi kognitif karena merepresentasikan konsep-konsep yang mencerminkan kode budaya dan mental penutur asli. Penggunaannya dalam wacana puisi terkait dengan tujuan estetis sekaligus strategi memengaruhi pembaca. Teks-teks preseden yang masuk ke dalam karya penulis melalui kutipan, reminiscensi, dan alusi membangun hubungan intertekstual serta memperluas penafsiran. Dalam puisi Madina Gyulgun, unsur-unsur tersebut membentuk dunia artistik yang berakar pada tradisi dan sekaligus membuka cakrawala makna baru. Karya Madina Gyulgun penting ditelaah melalui linguistik kognitif dan pragmatik. Puisi-puisinya kaya akan ungkapan tetap yang mengakar dalam budaya Azerbaijan, Timur, dan dunia, serta merujuk pada sumber sastra, agama, dan filsafat. Penelitian ini bertujuan menganalisis unit

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fraseologis dan teks preseden dalam puisi Madina Gyulgun dengan mempertimbangkan aspek kognitif dan pragmatik melalui telaah landasan intertekstualitas, contoh ungkapan dan teks preseden, serta fungsi dan pengaruhnya terhadap persepsi pembaca.

Introduction

In contemporary linguistics, issues of intertextuality, cognitive, and pragmatic characteristics of discourse attract considerable research interest. These aspects are particularly relevant in the analysis of poetic texts, where linguistic means exhibit a high degree of imagery, expressiveness, and semantic complexity. One of the key mechanisms for creating intertextuality is the use of phraseological units and precedent texts, which enable the author to construct a complex system of meanings based on the reader's cultural memory.

Phraseological units are an integral part of any language, as they reflect its cultural and historical specificity. In linguistics, they are commonly defined as stable word combinations with a holistic meaning that is not reducible to the sum of their individual components. In poetic discourse, phraseological units fulfill multiple functions: Aesthetic function – creating imagery and expressiveness; Cognitive function – activating the cultural code associated with mental concepts; Pragmatic function – influencing the reader's emotions and perception.

Phraseological units are stable expressions whose semantics are not derived from the individual meanings of their constituent words. They play a vital role in the linguistic system, reflecting the cultural, historical, and cognitive characteristics of native speakers. The study of phraseological units encompasses several aspects: semantic, structural, cognitive, cultural, and functional. The semantics of phraseological units are determined by their idiomatic nature and holistic meaning.

Depending on the degree of cohesion between components, three main types are distinguished: Phraseological fusions – expressions whose meaning cannot be inferred from their individual words (e.g., saman altdan su yeritmək – "to act secretly")

Phraseological unities – combinations whose meaning is motivated but still differs from the sum of their components (e.g., держать камень за пазухой – "to harbor resentment") Phraseological combinations – stable word combinations in which one word has free usage (e.g., bitter experience) [7].

The semantic properties of phraseological units have been studied in the works of V. V. Vinogradov, who introduced this classification [13, p. 144]. Phraseological units also vary in structure: Word combinations (to play first fiddle); Sentences (carve it into your mind); Clichés (break a leg). Some constructions may undergo modifications while maintaining their stability, such as variability (to play a leading role instead of to play first fiddle) [11, p. 78]

Phraseological units are an essential component of the linguistic worldview. They reflect the mental frameworks of native speakers. For instance, in many cultures, a dog symbolizes loyalty, as seen in expressions like (faithful as a dog –

English; верный, как собака – Russian). However, in Turkic languages, the word dog often carries negative connotations in phraseological expressions [12, p. 205].

Research basis and methods

This research is based on an interdisciplinary approach that integrates cognitive linguistics, pragmatics, and intertextual analysis. The methodological foundation comprises principles of cognitive-discursive analysis, which allows for identifying the features of knowledge representation in poetic discourse [5-6], as well as linguistic pragmatics, which examines the mechanisms through which phraseological units and precedent texts influence the recipient [9].

Within this framework, the study analyzes not only the semantic and structural characteristics of phraseological units and intertextual inclusions but also their functional role in creating imagery, expressiveness, and the pragmatic potential of Madina Gyulgun's lyrics. To achieve the research objectives, the following methods are applied: Cognitive-discursive analysis focuses on identifying the conceptual structures formed through phraseological units and precedent texts in the poetess's lyrics [2].

This analysis helps determine how fixed expressions and intertextual elements organize the semantic space of a literary work and activate corresponding frames and scenarios in the recipient's mind. At the same time, it reveals how phraseological units and precedent texts structure the semantic organization of a poetic text. The study explores which mental representations are triggered in the reader when perceiving these linguistic units.

Linguopragmatic analysis examines the speech strategies and tactics used by the poetess to influence her audience. Special attention is given to the expressive, emotional-evaluative, and manipulative functions of phraseological units. This analysis aims to identify the author's communicative strategies realized through the use of phraseological expressions and precedent texts. A particular focus is placed on how these linguistic units contribute to shaping authorial modality.

Contextual analysis investigates the functioning of phraseological units and precedent texts in Gyulgun's poetry within the artistic context. This method allows for examining how phraseological expressions and intertextual inclusions operate in poetic discourse, considering their semantic and stylistic transformations. Contextual analysis reveals the interaction of fixed expressions with the poet's neologisms, metaphorical constructions, and symbolic elements of her works. The study also explores the semantic and stylistic modifications of phraseological units.

Intertextual analysis identifies the connections between Madina Gyulgun's lyrics and other texts (folkloric, literary, religious, historical). It is used to determine correlations between her poetry and texts of various origins. The degree of recognizability of precedent texts and their impact on the reader's interpretation of the work are assessed. The study examines how the recognition of precedent texts influences the reader's perception and interpretation of Gyulgun's poetry.

The research material includes Madina Gyulgun's original poetry collections, publications in literary journals, and critical works analyzing her creative output.

The application of a comprehensive methodological approach allows for an in-depth examination of the cognitive and pragmatic aspects of phraseological units and precedent texts in poetic discourse, revealing their role in shaping the imagery and communicative impact of the works on the recipient. The use of these methods ensures a thorough analysis of the functioning of phraseological expressions and precedent texts in poetic discourse, shedding light on the cognitive and pragmatic aspects of their application. The use of phraseological units in journalistic and literary texts emphasizes their stylistic coloring, as noted by N. M. Shansky [11, p. 110].

Madina Gyulgun is an outstanding Azerbaijani poetess whose work reflects deep national traditions and cultural values. Her poetry is rich in phraseological expressions, which enhance the expressive and emotional depth of her works. In her lyrics, phraseological units are often transformed, allowing the poet to play with their meanings and create new interpretative possibilities. For instance, her poetry frequently includes reinterpreted fixed expressions, where one of the components is altered or the usage context is shifted, resulting in a change in semantic emphasis.

Gyulgun's poetry extensively employs phraseological units rooted in classical Azerbaijani literature, folklore, and the Eastern poetic tradition. These stable expressions not only lend her poems a national flavor but also serve as a bridge between the past and the present, connecting contemporary readers with cultural heritage. Phraseological units, as fixed word combinations with idiomatic meaning, play a significant role in poetic language. In Azerbaijani lyric poetry, they not only enrich the expressive means but also reflect the cultural and national identity of the people. Azerbaijani linguists pay particular attention to studying the functions of phraseological units in poetic texts, analyzing their impact on emotional perception and artistic value.

Phraseological units in Azerbaijani lyric poetry are often used to enhance the emotional impact on the reader. They convey deep emotions and experiences, creating vivid imagery and metaphors. As researcher N. A. Ibaev notes, "phraseological units allow poets to express complex emotional states through the lens of national worldview [6, p. 79]."

The poetess does not merely reproduce well-known phraseological expressions; she actively transforms them, creating new semantic nuances. For example, in her poem "You Did Not Come" (Sən gəlməz oldun), she uses the phrase "spring has already passed you did not return", playing with expectations and the passage of time, which intensifies the emotional impact on the reader.

In Madina Gyulgun's poetry, phraseological units serve multiple functions:

Emotional-expressive function enhances the emotional impact, making the expression of feelings more intense and profound. Through phraseological units, the poetess conveys complex concepts and ideas, relying on the collective experience and knowledge of her readers.

Pragmatic function helps establish a connection with the audience, making the text more accessible and comprehensible through familiar expressions.

In the poem "Mən kiməm" ("Who am I"), Gyulgun uses the metaphor "məhəbbət dolu ürəyəm" (literally, "I am a heart full of love") to express the essence of the lyrical hero. This phrase allows the reader to gain a deeper understanding of the character's inner world and values:

Mən kiməm, dostuma dostam köməyəm,
Xoşdur dost yolunda dara da düşmək.
Mən nəyəm, məhəbbət dolu ürəyəm,
Çağla məhəbbətlə, çağla ey ürək.
Who am I? I am a friend to my friend, a helping hand,
It is a joy to stand by a friend in times of trouble.
What am I? I am a heart full of love,
Pulse with love, pulse, oh heart.

The metaphor "məhəbbət dolu ürəyəm" highlights the central trait of the lyrical hero his ability for deep love and devotion.

Madina Gyulgun, a distinguished Azerbaijani poetess, extensively employed phraseological units to enhance the emotional impact of her works. Let us examine in detail how phraseological expressions fulfill an emotional-expressive function in her lyrics.

In the poem "Sevgi Dolu Qəlbim" ("My Heart Full of Love"), she writes:

Ürəyimdə od tutub yanan arzular,
Gecələr yuxumu ərşə çəkər.
In my heart, burning desires blaze,
They steal my sleep at night.

The phraseological expression "od tutub yanan arzular" (literally, "desires burning with fire") describes intense, all-consuming aspirations or dreams. Its expressiveness lies in its ability to convey heightened emotions, create vivid imagery, and infuse speech with emotional richness.

The phrase "yuxumu ərşə çəkmək" (literally, "to lift my sleep to the heavens") conveys anxiety, sleepless nights caused by overwhelming emotions. The reader senses the turmoil and deep experiences of the lyrical hero. Another example is:

"Sənsiz dünya başıma dar gəlir."
("Without you, the world feels too small for me.")

The phraseological expression "başıma dar gəlmək" (literally, "becoming narrow for my head") signifies overwhelming despair, when a person feels trapped in a hopeless situation [7].

These examples illustrate how phraseological units in Madina Gyulgun's poetry enrich its expressiveness, strengthen its emotional depth, and connect the reader to broader cultural and linguistic traditions.

The Role of Phraseological Units in the Emotional and Manipulative Impact of Madina Gyulgun's Lyrics

The poetry of Madina Gyulgun possesses a powerful emotional impact due to her use of phraseological units, metaphors, symbolism, and national-cultural

imagery. Let us examine the emotions her poems evoke and the techniques she employs to enhance emotional perception.

Phraseological units in her poetry make emotions more tangible. They convey inner experiences pain, joy, or longing not directly but through vivid figurative expressions.

"Ürəyimdə od tutub yanan arzular" "Fiery desires burn in my heart."

The reader does not merely perceive information about the protagonist's dreams but also feels their intensity, as the image of fire evokes associations with the flame of passion and impatient yearning.

Gyulgun frequently employs images of native land, mother, mountains, and rivers, which elicit feelings of warmth, nostalgia, and pride in one's culture.

"Vətən anası qucağında böyüdüm" "I grew up in the embrace of my motherland."

The personification of the homeland as a mother strengthens the connection between the individual and the land, evoking a sense of comfort and protection in the reader.

The poet skillfully plays with emotional contrasts, creating profound experiences for the reader.

"Səhərlər şəfəqlər oyadır məni,
Axşamlar ulduzlar qonar köksümə."
Mornings awaken me with dawn,
Evenings bring stars to rest upon my chest.

Here, the day symbolizes hope and renewal, while the night represents tranquility but also loneliness. This contrast elicits ambivalent emotions in the reader, making them reflect on the fleeting nature of time.

Gyulgun's poetry often appeals to the reader's personal experience: her imagery is universal yet capable of triggering individual associations.

Dünya fırlanır öz oxunda,
Biz isə onun kölgəsindəyik.
The world spins on its axis,
And we remain in its shadow.

This evokes a sense of life's transience and human insignificance in the face of the universe, prompting reflections on the meaning of existence.

The lightness and melodiousness of her poetry contribute to its memorability and enhance its emotional impact. Repetitions, rhymes, and alliterations create a unique rhythm, making her poems musical and emotionally rich.

Manipulative Function of Phraseological Units in Poetry

Madina Gyulgun's poetry is rich in phraseological units that not only enhance the emotional expressiveness of the text but also serve a manipulative function guiding the reader's perception, evoking specific feelings, and shaping particular conclusions.

The manipulative function manifests in how the poet, through idiomatic expressions, directs the reader's interpretation, intensifies emotions, and encourages particular responses.

"Düşmənlərə meydan vermə, göz yaşını sil!"
Do not give ground to your enemies, wipe away your tears!

The phraseological unit "meydan vermək" ("to yield the square") signifies showing weakness before adversaries. The imperative form "göz yaşını sil!" ("wipe away your tears!") creates a motivational call to action. Through this, the poet instills the idea of resilience in the reader, urging them to confront hardships without displaying weakness.

Ömrüm bir külək kimi keçdi, ancaq iz buraxmadı.
"My life passed like the wind but left no trace."

The phrase "külək kimi keçmək" ("to pass like the wind") symbolizes life's fleeting nature, while "iz buraxmamaq" ("to leave no trace") intensifies the feeling of futility.

The manipulative effect creates in the reader a sense of ephemeral existence, provoking thoughts about the importance of leaving a meaningful legacy.

Phraseological units in Madina Gyulgun's lyrics simultaneously fulfill expressive and manipulative functions. Expressiveness helps convey intense emotions, creating vivid imagery (passion, longing, pain, love).

Manipulativeness is expressed in shaping the reader's perception of the world, guiding them toward specific reflections.

These techniques allow her poetry to evoke a strong emotional response, making the reader feel, empathize, and contemplate profound meanings.

By incorporating familiar expressions and references, the poet can guide the reader's interpretation, emphasizing themes and ideas important to her. This enables her to effectively communicate her thoughts and elicit the desired reactions from her audience.

Through the inclusion of phraseological units and precedent texts, her poetry acquires a polysemic nature. The reader can interpret her verses on multiple levels, discovering new meanings with each reading. In one of her poems, Madina Gyulgun employs the phrase "spring has already passed you have not returned," playing with expectations and the passage of time.

The transformation of the idiom "spring has already passed" in combination with "you have not returned" creates a new concept that unites the ideas of lost time and unfulfilled expectations. This allows the reader to gain a deeper understanding of the emotional state of the lyrical persona.

Such use of phraseology intensifies the sense of loss and regret, affecting the reader's emotions and evoking empathy.

Thus, Madina Gyulgun masterfully employs precedent texts and phraseological expressions, transforming them to convey profound emotional and cognitive meanings. This enriches her poetry and enhances its impact on the reader.

Phraseological expressions constitute a complex linguistic phenomenon, the study of which requires a comprehensive approach. Their semantic, structural, cognitive, and functional characteristics make them an essential part of national culture and interlingual communication.

Idioms serve as carriers of cultural codes and symbols, reflecting the historical and social experience of a people. In Azerbaijani poetry, they are often used to convey traditional values and worldviews. For example, images from nature, such as "cypress" or "roses," frequently symbolize beauty and love. In her dissertation, Nigar Seyidaliyeva emphasizes that "descriptive phrases with somatic components are enveloped in a poetic shell and fulfill stylistic-aesthetic functions" [10].

The use of idioms contributes to the rhythmic and phonetic organization of a poetic text. They lend a poem a special melodiousness and harmony. Additionally, idioms help poets create a unique style and individual voice. As A. B. Nabiyeva notes, "the stylistic image of metaphor performs both an imaginative and an active speech function" [8].

Idioms facilitate the formation and transmission of knowledge about the world, reflecting the peculiarities of national thought and perception. In Azerbaijani lyric poetry, they are used to express philosophical reflections and observations on life. Research shows that "phraseological units denoting positive emotions provide invaluable material for cognitive linguistics" [5, p. 78].

This analysis examines the functions of phraseological expressions in Gyulgun's poetry with specific examples.

In her poetry, Gyulgun frequently employs idioms to convey intense emotions and feelings, fulfilling an expressive-emotional function. They enhance the emotional depth of a work, making it more poignant.

In my heart burn flaming desires,
At night they deprive me of sleep [3].

In this context, the expression "od tutub yanmaq" (literally "to catch fire") is used to describe strong, all-consuming desires, emphasizing their intensity and impact on the inner state of the lyrical persona. Gyulgun skillfully incorporates idioms into her verses, reflecting the cultural and historical aspects of the Azerbaijani people, which allows the reader to gain a deeper understanding of national values and traditions.

Qanad açıb uçmaq istərdim,
Babamın nağıllarındakı diyarlara.
I would like to spread my wings and fly
To the lands from my grandfather's tales [3].

The idiom "qanad açıb uçmaq" (literally "to spread wings and fly") symbolizes the longing for freedom and the journey into the world of childhood memories and folklore, highlighting the connection to cultural heritage.

The use of idioms contributes to the unique style and rhythm of Gyulgun's poetry. They add melodiousness to the text and help convey complex ideas in a concise and vivid manner.

Dilimdə tikanlı sözlər,
Ürəyimdə gül-çiçək.
On my tongue thorny words,
In my heart flowers.

The contrast between "tikanlı sözlər" (thorny words) and "gül-çiçək" (flowers) creates a striking image of inner conflict, emphasizing the complexity of human emotions and experiences.

Idioms in Gyulgun's lyric poetry not only embellish the text but also help convey deep philosophical thoughts and life observations. They enable the reader to comprehend complex concepts through the prism of familiar expressions.

Dünya fırlanır öz oxunda,
Biz isə onun kölgəsindəyik.
The world revolves on its axis,
And we exist in its shadow. [3]

Here, the idiom "öz oxunda fırlanmaq" (to revolve on its axis) is used to describe the constancy and cyclicality of the world, while "onun kölgəsində olmaq" (to be in its shadow) underscores our dependence on global processes.

Madina Gyulgun extensively utilized idioms in her works, imparting to them a unique expressiveness and depth. Below are additional examples from her poetry with an analysis of their functions.

In the poem Bu könül dünyamda fəsillər yaşar ("In this world of my heart, the seasons live"), the poet employs the metaphor fəsillər yaşar (literally "the seasons live") to express the diversity and richness of emotions experienced by the lyrical persona. This metaphor enhances the emotional impact, showing that the protagonist's feelings change like the seasons.

Bu könül dünyamda fəsillər yaşar,
Sevgim fəsillərə bölünməz təkcə.
In this world of my heart, the seasons live,
My love is not divided into seasons [3]

In one of her poems, Madina Gyulgun uses the expression "spring has already passed you haven't returned," playing with expectations and the season.

The transformation of the phraseologism "spring has already passed" in combination with "you haven't returned" creates a new concept, uniting the ideas of lost time and unfulfilled expectations. This allows the reader to better understand the emotional state of the lyrical hero.

Such use of a phraseologism intensifies the feeling of loss and regret, impacting the emotional sphere of the reader and evoking empathy.

Thus, Madina Gyulgun masterfully uses precedent texts and phraseologisms, transforming them to convey deep emotional and cognitive meanings, enriching her poetry and enhancing its impact on the reader.

Phraseologisms represent a complex linguistic phenomenon, the study of which requires a comprehensive approach. Their semantic, structural, cognitive,

and functional features make them an essential part of national culture and interlingual communication.

Phraseologisms serve as carriers of cultural codes and symbols, reflecting the historical and social experience of a people. In Azerbaijani poetry, they are often used to convey traditional values and worldviews.

Phraseologisms contribute to the formation and transmission of knowledge about the world, reflecting the peculiarities of national thinking and perception. In Azerbaijani lyricism, they are used to express philosophical reflections and life observations. Research shows that "phraseological units that denote positive emotions provide invaluable material for cognitive linguistics."

In this analysis, the functions of phraseologisms in her lyric poetry are considered with specific examples.

Phraseologisms in Gyulgun's poetry are often used to convey intense emotions and feelings, performing an expressive-emotional function. They enhance the emotional background of the work, making it more poignant.

Ürəyimdə od tutub yanan arzular,
Gecələr yuxumu ərşə çəkər.
In my heart, burning desires flare,
Nights deprive me of sleep.

Here, the phrase "od tutub yanmaq" (literally "to catch fire") is used to describe strong, all-consuming desires, emphasizing their intensity and impact on the inner state of the lyrical hero.

Gyulgun masterfully weaves phraseologisms into her poetry that reflect the cultural and historical aspects of the Azerbaijani people. This allows the reader to better understand the national values and traditions.

Qanad açıb uçmaq istərdim,
Babamın nağıllarındakı diyarlara.
I would like to spread my wings and fly,
To the lands of my grandfather's tales.

The phrase "qanad açıb uçmaq" (literally "to spread wings and fly") symbolizes a desire for freedom and travel to the world of childhood memories and folk legends, emphasizing the connection with cultural heritage.

The use of phraseologisms helps create a unique style and rhythm in Gyulgun's poetry. They give the text melodiousness and help express complex ideas succinctly and figuratively.

Dilimdə tikanlı sözlər,
Ürəyimdə gül-çiçək.
On my tongue, thorny words,
In my heart, flowers. [3]

The contrast between "tikanlı sözlər" (thorny words) and "gül-çiçək" (flowers) creates a vivid image of internal conflict, highlighting the complexity of human emotions and experiences.

Phraseologisms in Gyulgun's lyricism not only decorate the text but also contribute to conveying deep philosophical thoughts and life observations. They help the reader reflect on complex concepts through familiar expressions.

Madina Gyulgun widely used phraseologisms in her works, giving them particular expressiveness and depth. Below are additional examples from her work with analysis of their functions.

In the poem "Bu könül dünyamda fəsillər yaşar" ("In the world of my heart, seasons live"), the poet uses the metaphor "fəsillər yaşar" (literally "seasons live") to express the variety and richness of emotions experienced by the lyrical hero. This metaphor enhances the emotional impact, showing that the hero's feelings change like the seasons.

"Bu könül dünyamda fəsillər yaşar,
Sevgim fəsillərə bölünməz təkcə."
In the world of my heart, seasons live,
My love is not divided into seasons.

This metaphor "fəsillər yaşar" conveys the idea that the hero's heart is full of diverse feelings that alternate like the seasons.

In the poem "Yollar açıb qucağını gəl, deyib" ("The roads opened their arms, saying: 'Come'"), Gyulgun uses the metaphor "yollar açıb qucağını" (literally "the roads opened their arms") to symbolize the hospitality and openness of the homeland. This expression reflects the cultural value of hospitality in Azerbaijani society.

Yollar açıb qucağını gəl, deyib
Səninlədir oba deyib, el deyib.
The roads opened their arms, saying: 'Come',
With you is the village, and the people.

The metaphor "yollar açıb qucağını" emphasizes the warmth and hospitality with which the homeland greets its people.

In the poem "Səhərlər şəfəqlər oyadır məni" ("In the mornings, dawns awaken me"), the poet applies the metaphor "şəfəqlər oyadır" (literally "dawns awaken") to create the image of awakening and the beginning of a new day. This expression brings dynamism and vividness to the poem.

Səhərlər şəfəqlər oyadır məni,
Axşamlar ulduzlar qonar köksümə.
In the mornings, dawns awaken me,
In the evenings, stars settle on my chest.

The metaphor "şəfəqlər oyadır" enlivens the description of the morning, making it more figurative and emotionally rich.

Precedent texts are texts or elements of texts that are well-known to a particular cultural or social group and have significant value. They are used in literature to create intertextual connections and expand the meaning of a work.

Precedent texts in Madina Gyulgun's lyric poetry play a significant role, reflecting historical events and cultural realities of Azerbaijan. Special attention in

her works is devoted to the theme of the division of Azerbaijan, which is reflected in works dedicated to tragic events such as the Gulistan Treaty. In Bahram Vahabzadeh's 1959 poem "Gülüstan," the author boldly reveals and condemns the bloody deeds of those who, having committed a major historical crime, divided a united nation and country. Although this work is not written by Madina Gyulgun, it serves as a vivid example of a precedent text reflecting the theme of the division of Azerbaijan, which is also present in her lyric poetry[1, pp. 10–11].

Precedent Texts and Cultural References

In Madina Gyulgun's work, the theme of Azerbaijan's division and longing for the homeland also occupies an important place, reflecting her personal experiences and pain related to historical events. Her poems are filled with allusions to historical events and cultural realities, which allows the reader to deeply understand and feel the tragedy of a divided people.

Let us continue our study, focusing on examples of precedent texts in Madina Gyulgun's lyric poetry, as well as their cognitive and pragmatic aspects.

Madina Gyulgun actively uses precedent texts, referring to well-known literary and cultural works. For example, her poem "Longing for Tabriz" reflects a deep connection with the history and culture of the city, which enhances the patriotic motifs and evokes associations with certain historical events.

The poet integrates precedent texts through allusions, quotations, and reminiscences. This allows her to create multilayered meanings and enrich the text with additional meanings. For example, the mention of Tabriz not only points to a specific place but also evokes historical and cultural contexts related to it.

The use of precedent texts activates cognitive schemes in the reader's mind. Familiar images and plots help better understand and feel the author's intent, while also establishing an emotional connection between the poet and the audience.

In Madina Gyulgun's poetry, one can find references to classical Eastern poets such as Nizami Ganjavi, Fuzuli, Hafiz, as well as religious texts. These precedent texts serve several important functions: cognitive attracting the reader's interpretation of the cultural background; communicative establishing a dialogue with tradition and modernity; pragmatic enhancing the emotional impact.

Precedent texts and phraseologisms in Madina Gyulgun's lyric poetry play a key role in creating the depth and multilayered nature of her poetry. Let us consider examples and conduct their cognitive and pragmatic analysis.

For instance, in the poem "Longing for Tabriz," the poet refers to the image of Tabriz a city with a rich history and cultural heritage. Mentioning Tabriz evokes associations with great poets like Nizami and Hafiz, as well as historical events related to this city.

The mention of Tabriz activates concepts in the reader's mind related to the cultural and historical heritage of the East. This allows the poet to convey feelings of nostalgia and love for the homeland, drawing on the collective memory and knowledge of the audience. The use of the image of Tabriz strengthens the emotional impact on the reader, evoking a sense of involvement and pride in the cultural

heritage. This contributes to establishing a deeper emotional connection between the author and the audience.

Conclusion

Phraseologisms and precedent texts play a key role in Madina Gyulgun's lyric poetry. They not only stylistically enrich her poetry but also perform important cognitive and pragmatic functions, contributing to a deeper and more multifaceted perception of her work. Through these elements, the poet establishes a strong connection with cultural heritage while simultaneously addressing the contemporary reader and evoking a wide range of emotions and reflections.

Thus, phraseologisms and precedent texts in Madina Gyulgun's lyric poetry are not merely linguistic tools, but complex cognitive constructions that shape the unique artistic world of her poetry. Phraseologisms in Azerbaijani lyric poetry perform multiple functions, enriching the poetic language and enhancing its expressiveness. They are an integral part of cultural heritage, reflecting the unique mentality and worldview of the Azerbaijani people. Studying their functions allows us to better understand the specificity of national poetry and its artistic features.

Madina Gyulgun's works are rich in metaphors that serve various functions: from enhancing emotional impact to conveying cultural values and deep meanings. Her skillful use of metaphors makes her poetic language rich and multifaceted, allowing the reader to delve deeper into the world of her lyrics.

Phraseologisms and precedent texts enhance the emotional impact of Madina Gyulgun's poetry. They evoke certain feelings and associations in the reader, making the perception deeper and more intense. Madina Gyulgun's creativity demonstrates the richness and diversity of the Azerbaijani language. Her skillful use of phraseologisms not only decorates poetic speech but also deepens the meaning of her works, making them closer and more understandable to the reader. The analysis of the presented examples shows how phraseologisms perform various functions in her lyric poetry, enriching it emotionally and stylistically.

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