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## **INSUBORDINATE COMPLEX SENTENCES IN THE WORKS OF MIRZA FATALI AKHUNDZADE**

**Abstract:** The article analyzes the types of complex sentences based on examples from the works of M.F. Akhundzade. The main direction is the study of the types and components of independent complex sentences. The complex sentences from the works of M.F. Akhundov are divided into multi-component simultaneous sentences, multi-component sequential sentences, and sentence types that continue in the context of a syntactic whole of simultaneity or sequential time, and are examined based on examples.

**Keywords:** complex sentence, independent complex sentence, M.F. Akhundov's works

**Аннотация:** В статье анализируются типы сложных предложений на примерах из творчества М.Ф. Ахундзаде. Основное внимание уделялось типам и компонентам сложных предложений без придаточных предложений. Сложноподчиненные предложения, взятые из произведений М.Ф. Ахундова, были разделены на многокомпонентные одновременные предложения, многокомпонентные последовательные предложения и типы предложений, продолжающиеся в контексте синтаксического целого одновременности или последовательного времени, и рассмотрены на примерах.

**Ключевые слова:** сложноподчиненное предложение, подчинительное сложноподчиненное предложение, произведение М.Ф.Ахундова.

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Simple sentences that form a complex sentence are syntactically connected to each other in two ways:

- by means of non-subordination,
- by means of subordination.

The simple sentences that make up a complex sentence are either all equal in rights, or one of the components is grammatically independent, and the other is dependent on it. For example: The red dawn surrounded the surrounding area - in the sentence, the components are equal in rights (even if we change the place of the components in some such sentences, the meaning does not change). This type of connection between the simple sentences that make up a complex sentence is a non-subordination connection. Such complex sentences are called non-subordination complex sentences. Zeynab felt, Aunt Tukezban does not believe in her - in the sentence, while the first of the simple sentences is grammatically independent, the second is subordinate to the first, because the component of the second sentence (Aunt Tukezban does not believe in her) clarifies and completes the first part (Zeynab felt). The connection between the simple sentences

2) subordinate complex sentences.

Complex sentences formed by combining simple sentences with equal rights are called independent complex sentences. The parts of independent complex sentences are connected either only by intonation or by intonation and independent conjunctions. For example: He himself says, and he himself was heard. It is true, my grandfather was healthy, but I still did not give up on God. The components of the first two of these independent complex sentences are connected by intonation, and the components of the next ones are connected by the conjunctions and and but. Independent complex sentences whose components are connected by intonation are called uninterdependent complex sentences, while independent complex sentences with the help of conjunctions are called uninterdependent complex sentences with conjunctions.

The semantic relations between components of subordinate complex sentences formed on the basis of equal dependence are determined on the basis of the concepts of enumeration, cause-effect, contrast-contradiction, distribution, clarification, and connection. The process in which these meanings are expressed is within a certain time frame. The role of semantic ordering in semantic relations is great. All semantic relations of the subordinate complex sentence that do not differ semantically and syntactically from the modern Azerbaijani literary language are observed in the language of M.F. Akhundzadeh's works. Simultaneous connection creates a syntactic whole by listing events that occur simultaneously and are not completed in related subordinate complex sentences. It does not matter which of the listed events is the first, which is the second, third, etc. Therefore, it is possible to easily change the place of the components in this type of sentences. The components are connected to each other either with intonation or with insubordination connectors (and, and, and, and, and, and, and, and, and, and, and, and, and)"[1]. Let us try to explain this idea of the researcher based on the examples we have taken from the work of M.F. Akhundzade. Let us consider an example told in the writer's artistic language; Nukhulular. Molla Hamid, what is this dervish, what is this rooster? [MFA I, p.37]. Who will gather our grain, who will thresh our threshing floor [MFA I, p.149]. Heydar bey. ... there is no cow fat, no sheep fat [MFA I, p.130]. Some die from this, and some become weak and frail [MFA I, p.206], etc. In these examples, all types of subordinate clauses are clearly observed. Among them, simultaneous clauses whose components are built on the basis of parallelism are also found. For example, Heydar bey. My God, what kind of century is this? What kind of time is this? There is no value in galloping horses, no respect in shooting rifles. From morning to evening, from evening to morning, you sit in a cage like a wife. Where does the state come from, where does the money come from? Oh, the times that have passed! The times that have passed!

Every week, every month, a caravan could be raided, an army could be dispersed. Now, there is no caravan raid, no army can be dispersed. There is no battle with the Golden Horde, no Ottoman battle... [MFA I, p.121]. When we look at the writer's work, the semantic structure and meaning of each sentence attract attention. Let's pay attention to a few examples from his works;

Because neither the whole has authority nor the part [MFA II, p.69]. In simultaneous sentences, along with the identity of time, there is often also the identity of space: Sharafnisa khanum is combing wool on the second roof, crying softly, playing next to her younger sister Gulchohra [MFA I, p.45]; Above, Sakina khanum is sitting, Gulsaba is standing next to her [MFA I, p.167]; Everyone was coming and going, and Muhammad was sitting there and not speaking at all [MFA II, p.63]. In complex sentences with a sequential conjunction, events that have ended and are consciously continuing in sequence as a process are listed: In this case, Hatemkhan aga calls Shahbaz bey from outside with a loud voice, Shahbaz bey quickly leaves the roof [MFA I, p.111]; He lifts the sieve ahead of everyone and puts it in the door himself, followed by the others, then the vizier [MFA I, p.104]; At this point, Samad bey enters with Teymur agha and both bow [MFA I, p.113]. It can be seen from the examples that M.F. Akhundzadeh's expression "in this case", which is mainly used in the language of stage plays, has become a characteristic feature for sentences in sequential tenses. Sentences of this type are a kind of confirmation of the fact that the terms "simultaneous", "sequential" are given in one connection - in a connecting connection [1]. Both simultaneous and sequential "complex sentences without a connecting connection are open-order sentences, they are constructed by enumeration, therefore, they can consist of three, four or more components as well as two components". Let us group these examples from the work of M.F.Akhundov into several directions according to the characteristics of a complex sentence.

a) multi-component simultaneous sentences: One runs to the mujtahid, one runs to the sheikh-ul-Islam, one complains to the imam-juma, one goes to the guard, one makes a request to the beyler-bey, one resorts to the prince's gate [MFA II, p.35]; In addition, there are forty corners in hell and in each corner there is a snake and in the belly of each snake there are three hundred and thirty scorpions and in the teeth of each scorpion there is a sap of three hundred and thirty poisons [MFA I, p.49].

b) multi-component sequential sentences: In this case, the door opens, Agha Salman enters, accompanied by four soldiers and Aziz Bey, and after them enter Agha Abbas, Haji Gafur's wife Zeynab Khanum and four witnesses [MFA I, p.184]. c) multi-component subordinate complex sentences formed from a mixture of simultaneous and sequential sentences: The cleaners knock down the minister, put his foot in the trap, two hold the trap, two take a stick [MFA I, p.103]; They leave after ten days: one goes to the white mountain, the other to the black mountain [MFA II, p.90]. Sometimes simultaneity or sequential tense continues in the context of a syntactic whole: The king ate, was full, the table was set. The aftafa-leşen came, the king washed his hands. They brought coffee, drank it. They gave him a hookah, smoked it [MFA I, p.204]. Cause-effect subordinate complex sentences usually have two components. The first component indicates the cause, and the second component indicates the result resulting from that cause. Due to this aspect, a question arises in the second component: Why did this happen? Why did this event happen? Therefore, the independent complex sentences with a causal branch clause should

be compared with the subordinate complex sentence with a causal branch clause: You were imprisoned for three years, you were exiled for three years, your beautiful life was over [MFA I, p.34]. In this sentence, the first component (you were imprisoned for three years, you were exiled for three years) expresses the cause, and the second component (your beautiful life was wasted, that is, your beautiful life was wasted) expresses the result: – Why was your beautiful life wasted? – Because your life was spent on the couch, in exile. The subordinate complex sentence variant of this sentence with a causal branch clause should have been: Your beautiful life was wasted (wasted), because you were imprisoned for three years, you were exiled for three years. Semantically, there is no difference in these sentences. However, grammatically, in terms of dependence, the difference is noticeable: while in the main sentence + branch clause type, dependence is more felt (the subordinating conjunction “because” also plays a role here), when used as an independent complex sentence, equal dependence plays the main role. This shows that the causally related independent complex sentence and the causally related subordinate complex sentence have historically developed mutually, influencing the formation of each other. The displacement of the components of the sentence also played a role in this process.

M. In the works of F. Akhundzadeh, there are also sentence types that arise as a result of the addition of an additional idea through the second component after the completion of the first component of the connected un subordinated complex sentences. The components of un subordinated complex sentences in this connection are mostly connected by intonation. In the works of M. F. Akhundzadeh, semantic diversification of conjunction is observed: – conjunction-contradiction (contradiction): Haji Nuru the poet. Because you abandoned your art and set foot in a job you do not know, medicine was not your art [MFA I, p.33]. – conjunction-result: What should I do, I saw “Yek kelme”, my blood boiled, I lost my mind and went crazy; I repent [MFA II, p.148]. – conjunction-reason: Heydar bey. My father Gurban bey did not do it; I, his son Heydar bey, will not do it either! [MFA I, p.122]. – joining-condition: Haji Karim the jeweler. Take a thousand manats for me, I have pledged my house. Agha Zaman the doctor. Take a thousand manats for me, I have pledged my private garden. Safar bey the landowner. Take a thousand manats for me, my village is pledged [MFA I, p.32]. – joining-time: Mehter. It never occurred to me that he would stay here, I was looking for a job until now [MFA I, p.102]. At this hour I have neither father, nor mother, nor brother; I am my own lawyer [MFA I, p.161]. – joining-clarification: I occupied myself with the praise of Mollayi Rumi for a few days in Gojur, because I was unemployed; I had no other motives [MFA II, p.157]. In the works of M. F. Akhundzadeh, along with the complex sentences with subordinate clauses, the means of expanding the simple sentence - conjunction constructions - also attract attention: Through the leather hat, the head is always warm and attracts blood to its side, and for this reason, anvari-emraz appears; like eye pain and its coefficient [MFA II, p.54].

## **Conclusion**

From our research, we can conclude that in the works of M. F. Akhundzadeh, mixed-type subordinate complex sentences are often found and various types of these sentences are observed. We can group the sentence types we obtained as follows:

1. Sentences with one pole in the form of a simple, the other in the form of an un subordinate complex sentence.
2. Sentences with one pole in the form of a simple, the other in the form of a subordinate complex sentence.
3. Sentences with both poles in the form of a subordinate complex sentence.
4. Sentences with a complex structure based on enumeration.

## **References**

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