

Stylistic Functions of Auxiliary Parts of Speech in Folklore Language

 ¹ Ismayil Zulfiyya

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Keywords	Abstract
Azerbaijani folklore auxiliary parts of speech synonymy stylistic functions dialect materials poetic language semantic shades	This study explores the synonymy of auxiliary parts of speech in Azerbaijani folklore texts, based on dialect materials from Nakhchivan. It highlights the semantic and stylistic functions of auxiliary units in enriching expressiveness, avoiding repetition, and shaping the poetic dynamics of folklore language. The analysis shows that affixes, conjunctions, and idiomatic forms not only serve as grammatical markers but also act as stylistic tools that enhance emotional intensity and artistic effect. Through a range of synonymous forms such as <i>kimi</i> , <i>qədər</i> , <i>sarı</i> , <i>tərəf</i> , <i>ötrü</i> , <i>üçün</i> , and others, folklore discourse demonstrates flexibility, creativity, and variation, reflecting the internal dynamics of the oral tradition. The study concludes that synonymy in auxiliary parts of speech contributes to semantic richness, stylistic diversity, and the overall aesthetic value of folklore texts.

Causes of Synonymy in Auxiliary Parts of Speech

The main reason for the synonymy of auxiliary parts of speech in folklore texts and their appearance with colorful stylistic shades and in various positions depends more on the work, state, action and event described in the artistic environment and is to avoid repetition in expressing attitudes towards them. Like other speech units, the synonymy of auxiliary parts of speech has served to give folklore language a rich, subtle, and powerful form, created strong expression and emotion in the language of examples and played a decisive role in speech areas, clarified and specified it to express the idea. We should also note that not all auxiliary parts of speech used in our language in texts are capable of creating a synonymous series, and those that have a

¹ Ismayil, Z. PhD in Philology, Associate Professor, Nakhchivan State University, Azerbaijan. Email: ismayilzulfiyye@yahoo.com. ORCID: <https://orcid.org/0000-0002-4967-0123>.



synonymous function have certain semantic shades. We can consider all this based on the auxiliary parts of speech used in folklore texts as follows:

Affixes in Synonymous Use

When talking about synonymy in auxiliary parts of speech, it is necessary to especially mention the affixes. “In the language of the people there is speech material corresponding to the content, requirements and size of every kind of thought, character, inclination and desire. The service of the artist is to find the layer where the material is located that corresponds to the content-style of his idea and use it” (Hajiyev, 2017, p. 110). In this regard, the creators of folklore skillfully used the synonymous layer of affixes and increased the semantic qualities of the examples to the maximum.

Analogy and Comparison: *kimi*, *tək*, *cən-cən*, *qədər* (as, till)

In folklore texts, these adverbs act as absolute synonyms of each other in the context of analogy. For example:

- “Qara qaşlı, qarğı saçlı, burnu hind findığı, dodaqları süzölmüş bal, yanaqları qıpqırmızı lələ kimi idi” (*Black-browed, raven-haired, with a nose like a cashew nut, lips like filtered honey, cheeks like a crimson tulip*) (Azerbaijani love epics, 1978, p. 480).
- “Günəş kimi aləmə işıq verir, Bənzər al səhərə bizim mayaklar” (*Like the sun, she gives light to the world, Like our lighthouses in the morning*) (Azerbaijani love epics, 1978, p. 478).
- “Biri süzgün baxış, başında örpək, Samurdan sonatək çıxdı, yeridi” (*One with a clear gaze, a veil on her head, She came out of Samur like a sonnet, she walked*) (Azerbaijani love epics, 1978, p. 472).
- “O gözəl Şah dağının sinəsindən, Quduz sellər tək axırsan Samur” (*From the chest of that beautiful Shah mountain, You flow like raging floods, Samur*) (Azerbaijani love epics, 1978, p. 471).
- “Onlar mənim qədər olmadılar” (*They were not as good as me*) (Azerbaijani love epics, 1978, p. 111).

Stylistic Synonymy: *kimi* and *qədər*

In folklore texts, sometimes, from a stylistic point of view, the conjunctions *kimi* and *qədər* can act as absolute synonyms of each other when specifying the volume limit. For example:

- “Bir böyük sürü idi, 40 minə kimi” (*It was a large herd, up to 40 thousand*) (Azerbaijani love epics, 1978, p. 444).



- “Bu elə arxdı ki, içərisində Araz qədər su gedir” (*This was a ditch with water as deep as the Araz*) (Azerbaijani love epics, 1978, p. 471).

Direction and Spatial Relations: *sarı, tərəf, doğru*

These conjunctions, together with the word they are attached to, express direction, direction, and spatial relationship in terms of meaning, and when used in these situations, they act as synonyms for each other. For example:

- “Qarabağdan çıxhaçıxıda qanrılıb elinə sarı baxdı, gördü dağlar baş-başa verib, bağlarda bülbüllər cəh-cəh vurub oxuyur” (*When he left Karabakh, he looked around, saw the mountains standing side by side, and the nightingales were singing in the gardens*) (Azerbaijani love epics, 1978, p. 365).
- “Qara vəzir bir qədər duruxub çadıra tərəf getdi” (*The Gara vizier paused for a moment and went towards the tent*) (Azerbaijani love epics, 1978, p. 392).
- “Çoban Pəri xanımı görüb, ona tərəf getmək istədi” (*The shepherd saw the Peri lady and wanted to go towards her*) (Azerbaijani love epics, 1978, p. 395).
- “Nə ola bir şadlıq xəbəri gələ, Barxanam yüklənə ellərə doğru” (*What if some good news comes, I will load my barkhana and go towards the countries*) (Azerbaijani love epics, 1978, p. 258).
- “Keşiş Gürcüstana – Tiflisə doğru getdi” (*The priest went towards Georgia – Tbilisi*) (Azerbaijani love epics, 1978, p. 93).

Synonymous Forms of *ilə*

In folklore texts, the grammaticalized form of the conjunction *ilə* is used more often, *-nan, -nən*, and in all cases this conjunction is synonymous with the conjunction *-la, -lə [ilə]*. For example:

- “Gedirdim qırağınan, Ot biçdim orağınan, Bir cüt qardaş itirmişəm, Gəzirəm sorağıynan” (*I walked along the edge, I cut grass with my sickle, I have lost a pair of brothers, I walk along the path*) (Karabakh: Folklore is also a history, 2014, p. 335).
- “Dağların lalası ilə, Gül əkdim piyalası ilə, De, məni niyə atdın, Yanımın balası ilə” (*With the tulips of the mountains, I planted roses with my cup, Tell me, why did you abandon me, With the child of my side*) (Karabakh: Folklore is also a history, 2014, p. 339).

kimi, tək, can-cən (as, till)

These affixes are added to words in the nominative, possessive, and accusative cases, including nouns in the nominative and accusative cases, and pronouns in all three cases, and “... the expressed poetic ideas are rendered more figurative and effective, the expressiveness of the text is



strengthened, the emotional and expressive moments are strengthened, and the motivations in the text environment are particularly emphasized” (Azerbaijani love epics, 1978, p. 57). For example:

- “Tahir Mirzə sözünü qurtaran kimi sandığa saldılar” (*As soon as Tahir Mirza finished speaking, they put him in the chest*) (Azerbaijani love epics, 1978, p. 57).
- “Ovçu görən kimi qanad açarsız, Qışda qaramandı sizin eliniz” (*As soon as you see a hunter, your hand is not open, In winter, your hand is not dark*) (Azerbaijani love epics, 1978, p. 113).
- “Duman, çiskin heç başacan getməsin! Ağır ellər ətəyini tutmasın!” (*May the fog and drizzle never reach your head! May the heavy hands not hold your skirt!*) (Azerbaijani love epics, 1978, p. 140).
- “Onlar dağa qədər getmişdilər ki, duman-çən başladı” (*They had gone as far as the mountain when the fog began to fall*) (Azerbaijani love epics, 1978, p. 148).
- “Sallananda yüz qız qədər nazım var, həya, imam, ədəb, ərkan məndədir” (*There is as much grace as a hundred girls in the swing, I have modesty, modesty, decency, and courage*) (Azerbaijani love epics, 1978, p. 366).

başqa, savayı, özgə, qeyri (other, except)

In folklore texts, the person or object being discussed is singled out and highlighted to distinguish it from other people and the environment, and in such cases, the two sides are contrasted with each other, inevitably compared, and these associations become synonymous, thereby increasing the stylistic load. For example:

- “Bahar bağının açarından savayı bütün açarları Tahir Mirzəyə tapşırırmışdı” (*He had entrusted all the keys except the key to the spring garden to Tahir Mirza*) (Azerbaijani love epics, 1978, p. 42).
- “Məni qoydu intizarda, Varıb, qeyri gölə düşdü” (*He left me waiting, He arrived and fell into the unknown lake*) (Azerbaijani love epics, 1978, p. 85).
- “Arxayın ol, səndən özgə mənə heç kəs lazım deyil” (*-Be calm, I don't need anyone but you*) (Azerbaijani love epics, 1978, p. 135).
- “Sonam qeyri gölə düşdü” (*My soul fell into the unknown lake*) (Azerbaijani love epics, 1978, p. 131).

The conjunctions *başqa, özgə, qeyri, savayı* are also synonymous in terms of grammatical meaning. However, they differ in terms of usage. *Other* is used more in literary language, while the words *özgə, qeyri, savayı* are mainly limited to spoken language.



***sonra, bəri* (then, since)**

In folklore texts, these conjunctions constitute synonymy when it comes to conveying the causal nuance. For example:

- “Aşıq Ələsgər adlı-sanlı aşıq olandan sonra çoxları gəlib, ona şəyird olmaq istəyirdi” (*After the ashig Alasgar became a famous ashig, many people came to him and wanted to become his disciples*) (Alasgar, 1999, p. 325).
- “Kənddən gedəndən bəri aşıqdan səs-soraq yox idi” (*Since he left the village, there had been no news of the ashig*) (Alasgar, 1999, p. 211).

As can be seen, in these examples, the words *sonra, bəri* (then, since) connected to the nouns have demanded the development of the names. *Sonra, bəri* the words have been unstable, they are also processed as part of the basic speech and attachment depending on the text.

***üçün, ötrü, görə* (for)**

In texts, when clarifying the reason and purpose, these affixes become synonymous with each other, and the affixes require the noun to accept different case suffixes. For example:

- “Bu səbəblərə görə qonum-qonşu onun hörmətini saxlayırdı” (*For these reasons, his neighbors respected him*) (Ashig Alasgar, 2003, p. 317).
- “Anaxanım dedi: – Ələsgər, gəzmədiyin yer qalmadı, tərif demədiyin gözəl qalmadı, nə olar, mənim üçün də bir tərif deyəsən!” (*My mother said: – Alasgar, there is no place you have not visited, there is no beauty that you have not praised, what can I do, give me a compliment too!*) (Ashig Alasgar, 2003, p. 314).
- “Şad oldu ona görə ki, arzusuna çatırdı” (*He was happy because he was getting his wish*) (Azerbaijani love epics, 1978, p. 460).
- “Boğazını səhərdən bəri bundan ötrü yırtırdım?” (*Was I tearing his throat because of this since morning?*) (Azerbaijani love epics, 1978, p. 104).

Benefactive Expression

In linguistics, the term “benefaktiv” is sometimes used, and V. Sultanov notes that “benefaktiv” is the semantic role of a living being for whose sake, for the benefit of the situation” (Sultanov, 1997, p. 68). In texts, sometimes the benefactive expression is expressed by the addition of both, its synonym, or the word *üçün* (for) with a lexical meaning:

- “Aşıq, mənim üçün bir hava oxu!” (*Ashiq, sing a song for me!*) (Azerbaijani folk epics, 1961, p. 78).



- “Sənin xatirinə canımdan keçməyə hazıram” (*-I am ready to die for you*) (Azerbaijani folk epics, 1961, p. 105).

The Role of Synonymous Conjunctions

Thus, the role of synonymous conjunctions in the text environment shows that in the sentences in which they are used, time, space, distance, direction, reason and purpose, analogy, comparison and other shades are more accurately conveyed, and the artistic energy of the text is strengthened through their synonymy.

“... the artistic merit of any example is determined by the correct selection and use of words and expressions, the use of language units corresponding to the meaning and stylistic requirements. This is closely related to the issue of synonymy and means selecting the most appropriate words and expressions included in the synonymous series” (Galperin, 1981, p. 26).

Synonymy of Conjunctions in Folklore

In folklore texts, the synonymy of conjunctions that do not have a lexical meaning, but only a generalized grammatical meaning, is also intensively observed, and they also have a certain artistic-aesthetic range. Synonymous conjunctions make the literary texts they are used in emotional and meaningful at the level of a bright poetic-stylistic operation, and we consider it appropriate to analyze the synonymy of conjunctions that attract attention with their stylistic quality in the texts separately as follows:

və, ilə (and, with)

“These two conjunctions homogeneous concepts become synonymous with each other when used between complete sentences and within a sentence” (Mustafayeva, 2010, p. 374). Our observations show that these conjunctions, which serve to connect the components of folklore texts, have differences in terms of their function. Thus, although the conjunction *ilə* (with) is actively manifested in the language of the examples we have included in the analysis, it is somewhat difficult to say this about the function of the conjunction *və* (and). According to our calculations on the *Valeh-Zarnigar* epic, while the conjunction *və* (and) is used 3 times in the language of this folklore example, the conjunction *ilə* (with) appears more than 30 times, which means a ratio of 10 to 3. For example:

- “Bir quru papaq və çiyini çömçəli gəlib, evi kəsdirib səni çağırır” (*A man with a dry hat and a shovel on his shoulder comes, knocks on the door and calls you*) (Azerbaijani love epics, 1978, p. 363).
- “Dərbənddə olan adlı-sanlı adamları, xanı, axundu, üləmanı və bütün Dərbənd əhlini səğirdən-kəbirə məclisə çağırırdı” (*He summoned the famous people of Derbent, the*



khan, the akhund, the scholars, and all the people of Derbent, from the great to the small, to a meeting) (Azerbaijani love epics, 1978, p. 374).

- “Bir qız ilə bir gəlinin bəhsi var, Gəlin deyər: bu gün meydan məndədir” (*There is a story about a girl and a bride, The bride says: today the square is mine*) (Azerbaijani love epics, 1978, p. 366).
- “Aşıq Qəndab əldə sazla, Bir dəstə oğlanla, qızla, festivalda xoş avazla, Nəğmə deyir gülə-gülə” (*Ashiq Gandab, with a musical instrument in his hand, With a group of boys, girls, in a beautiful voice at a festival, He sings a song with a smile*) (Azerbaijani love epics, 1978, p. 482).
- “Burada neftçilər, pambıqçılar, tütünçülər və başqaları içərisində sevinən qız və oğlanlar çox idi” (*There were many happy girls and boys among the oilmen, cotton workers, tobacco farmers, and others*) (Azerbaijani love epics, 1978, p. 482).

Both the conjunctions *və* and *ilə* are synonymous with each other in folklore texts when connecting components of the same gender. We should note that while the conjunction *ilə* cannot connect components of a complex sentence and is used only between members of the same gender, the conjunction *və* can connect components of a complex sentence and is used between members of the same gender.

***amma, ancaq, lakin, hərçənd* (but, if)**

In folklore texts, this synonymous connective series is used to bring together two opposing ideas in one sentence, to create a contrast. In other words, these connectives are combined into a synonymous series in the context of contrasting comparison. For example:

- “Amma Telli Qəndab onun yadından çıxmırdı” (*But Telli Gandab did not leave his mind*) (Azerbaijani love epics, 1978, p. 462).
- “Alı xan gecə yuxusunda gördü ki, bir tərən tapıb, amma qanadı qırıxdı” (*Ali Khan saw in a dream at night that he had found a swallow, but its wing was broken*) (Azerbaijani love epics, 1978, p. 388).
- “Amma bir oğul züryəti yox idi ki, öləndən sonra mal-dövlətinə sahib çıxsın” (*But he had no son to inherit his wealth after his death*) (Azerbaijani love epics, 1978, p. 382).
- “Çox eyibsiz, misilsiz gözəl görmüşəm, ancaq bunun bircə eyibi var” (*-I have seen many flawless, incomparable beauties, but this one has only one flaw*) (Azerbaijani love epics, 1978, p. 367).
- “Lakin hər ikisi elə gözəldi ki, misli-bərabəri yoxdu” (*But both were so beautiful that there was no equal*) (Azerbaijani love epics, 1978, p. 365).



- “Hərçənd yoldan qalırım, amma eyibi yoxdur, mehman olaram” (*Although I am lost, I am not flawed, I will be a guest*) (Azerbaijani love epics, 1978, p. 367).

əgər, hərgah (if)

In folklore texts, these conjunctions can be used interchangeably to indicate that a certain artistic idea is related to a certain condition. For example:

- “Əgər məni gözdən salsan, Mətləbinə yetmiyəsen” (*If you ignore me, You have not reached your goal*) (Azerbaijani love epics, 1978, p. 454).
- “Qarabağdan dad əyləyib gələrəm, Əgər bir dov tələb var isə, gəlsin!” (*I will taste Karabakh and come back, If there is a demand for a dov, let him come!*) (Azerbaijani love epics, 1978, p. 362).
- “Hərgah burda bir sirr varsa desin” (*If there is a secret here, let him tell*) (Azerbaijani love epics, 1978, p. 351).

çünki, ona görə ki, ondan ötrü ki, bu səbəbə görə də, onun üçün də, bunun üçün də, odur ki (because, therefore, for this reason, that is why)

In folklore texts, these conjunctions act as synonyms for each other while connecting the causal clauses to the main clause and at the same time creating connections between the components of the text. For example:

- “Bu səbəblərə görə də qonum-qonşu onun hörmətini saxlayırdı” (*For these reasons, my neighbors respected him*) (Ashig Alasgar, 2003, p. 317).
- “Odur ki, Qara qardaşını görməyə çox darıxırdı” (*That is why he missed seeing his brother Kara very much*) (Ashig Alasgar, 2003, p. 301).
- “Odur ki, nə cür olsa, səni aparmaq üçün məni göndəriblər” (*That is why, no matter what, they sent me to take you*) (Ashig Alasgar, 2003, p. 302).
- “Bağçada xar görməyən gül mənimdi, Öpməkçün dodağa xal gəlsin getsin” (*The flower that does not see the blemish in the garden was mine, Let the spot come and go on the lips to kiss*) (Azerbaijani love epics, 1978, p. 80).
- “Dərdli Kərəm bu eşq ilə bitmişdi, Sevda üçün can başından keçmişdi” (*The suffering Kerem was finished with this love, He had given his life for Sevda*) (Azerbaijani love epics, 1978, p. 82).
- “Ərz-halım yazdım mən Əsli dostu, Onun üçün də oldu könlüm şikəstə” (*I wrote my love to my true friend, My heart was broken for him too*) (Azerbaijani love epics, 1978, p. 82).



- “Çünkü oldum dəyirmançı, Çağır gəlsin dən Koroğlu” (*Because I became a miller, Call him from Koroglu*) (Azerbaijani love epics, 1978, p. 186).

ya, yaxud, istər (or)

These conjunctions can be synonymous with each other when used in folklore texts, mostly in the context of subordinate complex sentences. For example:

- “İki gün daha yatar layiməst, üçüncü gün qalxar, ya badəsindən söylər, ya sevgisindən” (*He will lie down for two more days, and on the third day he will rise, either telling of his misfortune or of his love*) (Azerbaijani love epics, 1978, p. 208).
- “Paşa bu xəbərdən şad olub, Hatəm sultanın yanına elçilər göndərdi, sifariş elədi ki, ya qızı Zöhrəni Tahir Mirzəyə versin, ya da davaya hazırlaşsın” (*The Pasha was pleased with this news, and sent messengers to Hatem Sultan, ordering him to either give his daughter Zohra to Tahir Mirza, or prepare for a fight*) (Azerbaijani love epics, 1978, p. 67).
- “Ya o məni öldürər, ya da mən onu öldürüb atamın qanını özüm almış olaram” (*Either he will kill me, or I will kill him and take my father's blood myself*) (Azerbaijani love epics, 1978, p. 67).
- “İstər özün gəl, istərsə də başqası” (*Either you come yourself, or someone else*) (Azerbaijani love epics, 1978, p. 213).
- “Ya bu şərtimə əməl et, yaxud onunkuna” (*Either you fulfill this condition of mine, or his*) (Azerbaijani love epics, 1978, p. 301).

The Role of Synonymous Conjunctions in Folklore

As can be seen, in these examples, the conjunctions *ya, yaxud, istər* (either, or, or both) connect the constituent parts of the compound sentences with homogeneous members and distribution.

Thus, in folklore texts, synonymous rows of conjunctions acted as a means of imagery and poetics and “... enriched the language of folklore examples, refined it, strengthened the meaning, created emotion in texts, played a decisive role in speech acts, clarified and specified it to express the idea” (Seyidaliyev, 2003, p. 89).

In folklore texts, idioms strengthen the meaning of words, combinations or whole sentences, act as speech units that create different shades of meaning in the text environment, and the synonymy of idioms also plays an important role in this process. Since the generalized grammatical meaning of idioms, which consist of the most compact language units that combine the least sounds in terms of volume, is very strong, they also have a very strong influence on the artistic idea expressed in the text sphere and “prepare a real basis for the perfection and beauty of poetics.” The synonymy of idioms that strengthen the meaning, create a questioning tone, confirm or deny, express



insistence, demand, desire, wish, serve emotionality, change the time of events, and bind them to a certain condition is also of great interest in folklore texts, and we can consider them as follows:

məgər, bəs, yəni, bəyəm, yoxsa, olmaya, görəsən, -mı, -mı, -mu, -mü

In folklore texts, these adverbs act as absolute synonyms in the question position, transforming the question nuances in the texts into a perfect expression. In question adverbs, which play an important role in creating a harmony corresponding to the harmony of thought, "... intonation intervals correspond to thought intervals, and the dimensions of harmony are normalized by the content and characteristics of the intellectual material" (Abdullayev, 1984, p. 146). For example:

- "Aşıq Ələsgər, bəs, bayaqdan deyirdin yorulmuşam, bu, nə söhbətdir?" (*-Ashiq Alasgar, you were just saying I'm tired, what's this talk about?*) (Ashig Alasgar, 2003, p. 320).
- "Məndən ayrı ki, gülmürdün, bəs axşam dediklərin nə idi?" (*-Apart from me, you weren't laughing, so what were you saying in the evening?*) (Ashig Alasgar, 2003, p. 322).
- "Çiskin tökər, duman çökər, heç getməzmi qışın sənini?!" (*It's drizzling, fog is falling, won't your winter ever go away?!*) (Azerbaijani love epics, 1978, p. 102).
- "Bumu qərbət elin halı, Müşkül olur yar vüsali" (*This is the state of the exiled people, It's difficult, my friend*) (Azerbaijani love epics, 1978, p. 90).
- "Adam hər gecə min yuxu görür, məgər bunun hamısı düz olur?" (*-A man sees a thousand dreams every night, are they all true?*) (Azerbaijani love epics, 1978, p. 90).
- "Məgər mənim oğlum sənini qızına yaraşmır?" (*Doesn't my son suit your daughter?*) (Azerbaijani love epics, 1978, p. 73).
- "Bəyəm siz gəlməyəcəksiniz?" (*-You won't come, sir?*) (Azerbaijani love epics, 1978, p. 71).
- "Yəni sizi də gözləməyim?" (*-So I shouldn't wait for you too?*) (Azerbaijani love epics, 1978, p. 78).
- "Olmaya məndən də küsmüsən?" (*-Are you angry with me too?*) (Azerbaijani love epics, 1978, p. 191).
- "Məgər Tahir Mirzənin könlü yoxdur?" (*Doesn't Tahir Mirza have a heart?*) (Azerbaijani love epics, 1978, p. 65).
- "Atıblar dəryaya, məgər qanlısan? Əcəm oğlu, sandığından dur, yeri!" (*They threw you into the sea, are you bloody? Ajam oglu, get up from your chest, go!*) (Azerbaijani love epics, 1978, p. 60).

di, da, də, gəl, qoy



These adverbs are used to draw attention to words, expressions, sentences, and ideas in folklore texts and act as synonyms for each other when expressing insistence, demand, desire, wish, and call. For example:

- “Üstəlik atasının sifarişini də deyib, nə üçün buraya gəldiklərini danışdı” (*Moreover, he told his father's order and why they had come here*) (Azerbaijani love epics, 1978, pp. 65–66).
- “Öpdün də, qucdun da, artıq var, sovuş, Anan Kərəm, mənə rüsvay eyləmə” (*You kissed and hugged me, that's it, stop, my dear mother, don't disgrace me*) (Azerbaijani love epics, 1978, p. 75).
- “Qaynasın, qaynasın peyvənə dolsun, Qoy saralsın güli irəngin solsun” (*Let it boil, let it boil, let it fill the pot, Let the flower turn yellow and fade*) (Azerbaijani love epics, 1978, p. 181).
- “Lələ dedi: - Gəl bu daşı ətəyindən tök” (*Lala said: - Come, throw this stone from your skirt*) (Azerbaijani love epics, 1978, p. 189).

yalnız, ancaq, fəqət, tək, təkə, bircə (only, but)

In folklore texts, these terms act as synonyms for each other in creating the meaning of differentiation, separation, reference, and limitation. For example:

- “Molla dedi: - Yalnız Məhəmməd gəlsin” (*The mullah said: - Only Muhammad should come*) (Azerbaijani love epics, 1978, p. 355).
- “Məclisə aşıqlardan təkə Ələsgər gəlmişdi” (*Only Alasgar from the ashigs came to the assembly*) (Azerbaijani love epics, 1978, p. 356).
- “Fəqət sənə qulaq asa bilmədim” (*-But I could not listen to you*) (Azerbaijani love epics, 1978, p. 305).

ən, lap, daha çox (more, most)

In folklore texts, when increasing the degree of a sign, these customs can be combined into a synonymous series. For example:

- “Bir qaqqılıtya başımı qaldırıb gördüm ki, bir kəklik mənim lap yanımda yerə düşüb, heç qaçmaq istəmir” (*I looked up at a knock and saw that a partridge had fallen to the ground right next to me, not wanting to run away at all*) (Azerbaijani love epics, 1978, p. 467).
- “Onlar Valehin lap yanına gəldilər” (*They came right up to Valeh*) (Azerbaijani love epics, 1978, p. 366).



- “O daha çox qardaşını xatırlayırdı” (*He remembered his brother more*) (Azerbaijani love epics, 1978, p. 441).

Conclusion

The study of synonymy in auxiliary parts of speech within folklore texts highlights their essential role in shaping the expressive and aesthetic qualities of the Azerbaijani language. Far from being simple grammatical elements, auxiliary parts of speech—when used synonymously—become powerful stylistic tools that enrich meaning, provide subtle nuances, and intensify emotional impact. Through examples drawn from folklore epics and oral traditions, it becomes clear that affixes, conjunctions, and idiomatic markers function not only to connect words and sentences but also to enhance imagery, evoke poetic resonance, and strengthen narrative cohesion.

The findings reveal that synonymy is particularly effective in avoiding repetition, refining stylistic variation, and creating multiple shades of expression. Elements such as *kimi*, *qədər*, *tərəf*, *doğru*, *sonra*, *bəri*, *üçün*, and their counterparts serve to convey analogy, direction, causality, limitation, and benefactive meaning with flexibility and artistic depth. Similarly, idiomatic adverbs and particles add emotional force, interrogative tone, and stylistic distinctiveness.

Thus, the synonymy of auxiliary parts of speech should be regarded as a significant linguistic and literary phenomenon, one that sustains the poetic beauty of folklore, ensures semantic richness, and reflects the dynamic capacity of the Azerbaijani language to adapt expressive needs across different cultural and historical contexts.

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