

# SEMANTIC SHADES OF AUXILIARY PARTS OF SPEECH IN FOLKLORE TEXTS

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## Abstract

Despite the fact that a lot of work has been done so far in the field of determining and regulating the norms of the written branch of the Azerbaijani literary language, it is somewhat difficult to say the same about the folklore language. However, the systematic study of the folklore language, that is, the correct determination of the functional-semantic aspects of sounds, words, expressions, sentences, grammatical rules, including auxiliary parts of speech and the ways to clarify which ones have superior semantic qualities, is one of the important issues to be studied in our modern linguistics. From this perspective, the study and investigation of the shades of meaning brought to the folklore language as a whole by the auxiliary parts of speech, which are reflected in folklore texts and are expressed in examples, serve to convey the idea more accurately to the listener and reader, to make subtle shades more prominent, and play an important role in grammatical formation and the creation of structural-semantic sentence types, is very relevant.

**Keywords:** language, Azerbaijani folklore, semantic, word creation, dialect, folklore, simplification, derivatology.

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## INTRODUCTION:

**Main text.** In speech, “the semantic shades of particles have been given a certain place in grammar books” [Kazimov, 2017: 448]. The issue of the shades of meaning that particles, which are more common in oral speech and folklore style, bring to folklore texts, has not been studied in Azerbaijani linguistics until now. It should be taken into account that the subordination of auxiliary parts of speech to the styles of the literary language is not at the same level. Our observations show that “compared to idioms and modal words, conjunctions and conjunctions occupy a somewhat neutral position in the styles of the literary language. Particles have a wider range of possibilities in the colloquial style, in the language of literary works, and play a very important role, especially in dialogical speech acts” [Huseynzade, 1973: 43].

Studies show that all semantic groups of idioms were used to a greater or lesser extent in folklore examples, depending on the shades of meaning they bring to speech. It should also be noted that idioms also “... have a special

importance in the semantic contextual conditions for the actualization of individual shades of meaning” [Mashadiyev, 1998: 66]. In the folklore texts we have included in the analysis, idioms that create affirmative and negative content are observed more frequently in terms of their use. For example: Bəli, sandıq gəlib yetişdi (Yes, the box has arrived) [Azerbaijani love epics, 1978: 60] ; Bəli, oradan-buradan bir qədər çalib oxuyandan sonra elə ki, gecə aralığa gəldi, məclis dağıldı (Yes, after playing and singing here and there, as soon as night fell, the assembly broke up) [Azerbaijani love epics, 1978: 97] ; - Yox, Əsli, o daha verdiyi bu sözdən qaçmaz (No, Asli, he won't run away from this promise he made) [Azerbaijani love epics, 1978: 98] ; - Yox, lələ, çobanlarda qanan çoxdu, qoy soruşum (No, lala, shepherds have a lot of blood, let me ask) [Azerbaijani love epics, 1978: 103] ; Hə, söz vermişəm, getməliyəm (Yes, I promised, I have to go) [Azerbaijani love epics, 1978: 121] ; - Xeyr, lazım deyil, heç nə demə! [Azerbaijani love epics, 1978: 122] ; Bəli, Gün xanımı çağırırdılar (Yes, they called Lady Gul) [Anthology of Azerbaijani folklore, 1998: 37] ; - Yox, burda bir iş olmasa, bu dev o sözü deməzdi (No, if there wasn't something to do here, this giant wouldn't say that) [Anthology of Azerbaijani folklore, 1998: 37] etc.

In these examples from Azerbaijani epics and fairy tales, the ideas expressed through the adverbs bəli, hə, yox, xeyr (yes, no) and no create shades of meaning of agreement and protest.

The adverbs from this group, which are reflected in dialogical speech acts in folklore texts and create meanings of affirmation and negation, also play an important role in the formation of words and sentences. For example:

- Yox, dədə, sən mənə apar, mənə istəyim, qoy verməsin (No, grandfather, you take me, I want me, don't let me go). Mirzalı xan ələcsiz qalib dedi (Mirzali Khan was helpless and said):

- Yaxşı (OK) [Azerbaijani love epics, 1978: 205];

- Qızım, neylədin? Qurbanını dolaşıdırı bildinmi? (My daughter, what did you do? Did you walked with Gurbani?) Nigar dedi (Nigar said):

- Yox (No) [Azerbaijani love epics, 1978: 242];

The case where the bəli particle is used in folklore examples is more often observed when one of the events ends and transitions to another. For example, in one part of the epic “Asli and Kerem”, such an event is given. At the moment when Asli's buttons fall under the spell, the cunning, and even a magician priest tells her, “My daughter, I am very happy that you have achieved your goal. Be happy! But I have one request from you, let Kerem open these buttons in the bedroom.” Thus, one of the events in the epic ends like this. Sometimes the narrator transitions to another event with the help of the affirmative bəli particle: Bəli, gətirdilər Qurbaniyə bir dənə saz verdilər (Yes, They brought a saz and gave it to Gurbani) [Azerbaijani love epics, 1978: 208] ; Bəli, Qurbani axşamı saldı, durub üz qoydu Hatəm baxçasına (Yes, Gurbani wait evening and went to the garden of Hatem) [Azerbaijani love epics, 1978: 225] etc.

In the language of folklore examples, particles such as qoy, gör, bax, gəl, görək, ha, di etc. are also used more often, which create conditions for the creation of meanings in texts such as command, wish, advice, encouragement, attracting attention, etc.

The particle qoy (let) is used at the beginning and in the middle of syntactic wholes, gives the sentence the meanings of wish, advice, threat. For example: Yusifi quyudan çıxardan kişi, Qoy aparsın görün, sel mənə neylər?! (The man who saved Yusif from well said let take him for to see what can flood do me?!) [Azerbaijani love epics, 1978: 57]; Qoy bassin gözüüm üstə, Qucmalı candı, bu gəlin! (Let me say, ok she is a wonderful bride) [Azerbaijani love epics, 1978: 68] ; Qoy görünsün mah camalın, Könül əylənsin bənd olsun (Let to see your fresh face and my heart be calm) [Azerbaijani love epics, 1978: 74]; Qoy dursun, görsün ki, analar necə oğlan doğub (Let him to see how sons were mother's born) [Azerbaijani love epics, 1978: 22] ; Məni öldürmə, qoy gedim bacımı azad edim (Don't kill me? Let me go and save my sister) [Azerbaijani love epics, 1978: 28] etc.

The imperative form the particle “bax” provides for the creation of various meanings in texts [Abdullayev, 1974: 457]. The verb see is used quite intensively in folklore texts. For example: Bax mənim gözüüm üstə, - deyib ayağa qalxdı (All right-he said and stood up) [Azerbaijani love epics, 1978: 460] ; - Əli, bax bu dağlara bir neçə sözüm var, deyim, sonra gedək (Ali, I have some words to these mountains, let me say then to go) [Azerbaijani love epics, 1978: 253] ; Ana, bax mən oxumaq istəyirəm (Look my ma I want to study) [Azerbaijani love epics, 1978: 262] etc.

The particle “gəl”, which expresses the meaning of command in syntactic wholes, “... unlike the imperative form of the verb, it does not indicate action or action, and it is not a sentence member. These adverbs also differ from the imperative form of the verb in terms of their place of use.

The particle gəl (let, come) serves to create meanings such as urging the listener [addressee] to do something together, giving advice, and inviting him to noble deeds. This adverb is mainly used at the beginning of the sentence, sometimes in the middle, or after the address” [Aslanov, 1968: 457]. For example: - Ey cəllad, iki qulumu gözüümün qabağında öldürdün, gəl mənə öldürmə (Oh executioner, you killed my two slaves in front of my eyes, now don't kill me) [Azerbaijani love epics, 1978: 34] ; Bağlı dükənəm açıldı, Gəl ol dükandarım oğlan (My closed shop is opened Come and be my seller, boy)! [Azerbaijani love epics, 1978: 55] ; Gəl qoy üzün üzüm üstə, Əm dodağım, dilim, oğlan (Come, put your face on mine, suck my lips, my tongue, boy) [Azerbaijani love epics, 1978: 55] ; Adı bəlli, gözəl mahnı eşqinə, Gəl uçub dağları boş qoyma, Kərəm (The name is clear, a beautiful song for love, Come fly away and don't leave the mountains empty, Karam) [Azerbaijani love epics, 1978: 148] etc.

It is also quite interesting that the particles gör, görək which are included in the imperative type, are used in folklore texts and are synonymous with the adverb bağ. The particles [gör, görün, görürsən, görək, görsün] which is used

everywhere in the sentence and belongs to all three persons, is the adverb *görək*, which is used most often. This adverb is used before the poetic texts in epics [so before the narrator begins the poem] as if it were a sealed mold. For example: Aldı Tahir Mirzə, *görək* nə dedi (Let's see what did Tahir Mirza say) [Azerbaijani love epics, 1978: 35] ; Əhmədlə Məhəmmədin yaxasından yapışdı, onların başını kəsmək istəyəndə Tahir Mirzə cəllad Qasımın ayağına yapışb aldı *görək* nə dedi (He grabbed Ahmad and Muhammad by the collars, and when he was about to cut off their heads, Tahir Mirza grabbed the executioner Qasim's leg and took it. Let's see what he said) [Azerbaijani love epics, 1978: 34] ; Tahir Mirzə bunları görüb, *görək* nə dedi (Tahir Mirza saw these let to see what did he say) [Azerbaijani love epics, 1978: 35] ; Abbas sazı sinəsinə basıb, zilini zil, bəmini bəm elədi, aldı *görək* nə dedi (Abbas pressed the instrument to his chest, played the loud to loud, the calm to calm, and took it, let's see what did he say) [Azerbaijani love epics, 1978: 270] etc.

In folklore texts, instances of the use of the word “gör” in the context of threats and fear are also observed. For example: - Gerisinə qulaq as, gör sənə başına nə oyun gətirəcəyəm (Listen me and see what will I do) [Azerbaijani love epics, 1978: 268] ; - *Gör* səni sazımla birlikdə necə məhv edəcəyəm (See how I will destroy you with my instrument) [Azerbaijani love epics, 1978: 273] etc.

In the formation of shades of emotionality and expressiveness in folklore texts, such adverbs as *ki*, *kaş*, *kaş ki*, *barı*, *bir*, *ha*, etc. also play an important role, strengthening the poetic-semantic circle. The use of the adverb *ki*, which gives a strong emotionality and expressiveness to the sentence, is more evident in rhetorical question sentences in folklore texts. For example: Vəzir yorğan-döşəkdən qalxıb, təəccüblə öz arvadına baxdı, dedi: - Ay arvad, mən ölmüşdüm *ki*? (The vizier got up from the bed and looked at his wife in surprise. He said, “Oh, wife, am I dead?”) [Azerbaijani love epics, 1978: 42] ; Arvad dedi: - Ay kişi, ölüm nədi, səfəhləməmişən *ki*? (The wife said: “Oh man, what is death? Aren't you foolish?”) [Azerbaijani love epics, 1978: 42] etc.

The particle *ki* plays a very important role in the formation of quasi-questions. In quasi-questions formed with this particle, the idea usually ends in that sentence. Sometimes it is necessary to use an additional, explanatory sentence. For example: - Hələ ölüb-eləməmişiniz *ki*? — Yox, molla, hələ ölməmişik (- Aren't you dead yet? - No, mullah, we are not dead yet) [Southern Azerbaijani folklore, 2014: 2100]. As can be seen, “... in a formally affirmative sentence, the adverbial negation conveys meaning and also serves to strengthen its quasi-sual content”.

The custom of *ki* also plays an important role in creating shades of meaning such as threat, fear, joy, pity, surprise, etc. in folklore texts. For example: - Əmi, bəs məni niyə oyatmamısan, axşam düşüb *ki* ... (Uncle, why didn't you wake me up? It's already evening) [Azerbaijani love epics, 1978: 252] ; - Bəli, onlar bura təşrif gətirirlər *ki*... (- Yes, they are coming here to...) [Azerbaijani love epics, 1978: 111] ; Sən *ki* cürətlə bu sözü dedin, günahından keçdimi (You who said this with such courage, have you repented of your sin?) [Azerbaijani love epics, 1978: 15] ; Ancaq o adam *ki* səbir daşıyla bıçaq istəyir, onu gözlə, özünü öldürəcək (But the man who wants a knife with a stone of patience, wait for him, he will kill himself) [Azerbaijani love epics, 1978: 44] ; - Səni elə vuraram *ki*... (- I will hit you so that....) [Azerbaijani love epics, 1978: 31] etc.

In folklore texts, the particle *ha* which is used in the moments of surprise, anger, joy, warning, threat, etc., also has a high emotional and expressive quality. The reason for this is undoubtedly the characteristic features of lively speech and folklore language. Like certain language units, adages also play the role of the most effective, most incisive, and most vivid speech units, and thus further expand the possibilities of expressing emotionality and expressiveness in folklore style. Emotionality and expressiveness are characteristic features of high-quality lively spoken language, and words that carry these qualities are the most effective and most consistent speech units of our language, and these units are widely used as a means of artistic expression in folklore language.

In folklore language, the possibilities of expressing emotionality and expressiveness with auxiliary parts of speech are wider and more diverse. Because here they can create subtle semantic nuances. Therefore, in order to correctly imagine the role of emotionality and expressiveness in folklore language, it is important to study lexical units that independently carry semantic qualities, on the one hand, and to identify stylistic methods that can turn the auxiliary word into a powerful means of expression, on the other hand. From this perspective, emotional quality manifests itself more prominently in folklore texts through the adverb *ha*. For example: - Əmiqizi, dərşini yaxşı öyrən, *ha* (My cousin, learn your lesson well, ha) [Azerbaijani love epics, 1978: 26] ; *Ha* deyirəm: xanım, xanım, Od tutdu cəsədim, canım ( I say always: lady, lady, My body is on fire, my soul) [Azerbaijani love epics, 1978: 46] ; Çox duz-çörək yedim yar, sənə ilə, İndi belə xoş *ha* qal, *görək* eylə! (I ate a lot of salt and bread, my friend, with you, Now it's nice to stay like this, do it!) [Azerbaijani love epics, 1978: 102] ; - Tez gələcəyəm, ancaq sözümüz sözdü *ha* ... (- I will come soon, but our word is a word, ha ...) [Azerbaijani love epics, 1978: 460] ; Şəmsi xanım vaxtın tamamında *ha* gözlədi, anası gəlib çıxmadı (Shamsi khanum waited at the appointed time, ha, her mother did not come out) [Anthology of Azerbaijani folklore, 2006: 12] ; Bunlar mağaraya çıxdılar, *ha* gözlədilər, bura heç kəs gəlmədi (They went to the cave, they waited, no one came here) [Anthology of Azerbaijani folklore, 2006: 35] ; Dostlar qərq olunur Kür bərəsində, Çağırdım ağamı gəldi *ha* gəldi (Friends are drowning on the Kura ferry, I called my master, he came, he came) [Anthology of Azerbaijani folklore, 2006: 344] etc.

In some texts, the particle *kaş* or *kaş ki* is also used in sentences where the subject is expressed with the wish form of the verb, expressing the feelings and excitement of the characters and creating a tone of regretful wishful thinking. For example: - Bütün oğul sahibləri köksünü ötürüb deyir *ki*, *kaş* mənim Qəmərxanım kimi bir qızım olaydı, sən də fikir edirsən (All the sons who have sons sigh and say, “I wish I had a daughter like Qamar Khanum, you think so too) [Anthology of Azerbaijani folklore, 1998: 8] ; *Kaş* mənə həmişə belə buyruqlar buyurasan (I wish you would

always give me such orders) [Anthology of Azerbaijani folklore, 1998: 10] ; - Ey xudaya, kaş məni gözəl yaratmayaydın, Gün xanım da məni bu bəlaya salmayaydı (- Oh God, I wish you had not created me beautiful, and Gun Khanum had not put me in this trouble) [Anthology of Azerbaijani folklore, 2006: 12] ; Kaş ki gözəl olmayaydım, Saralıban solmayaydım (I wish I were not beautiful, I did not fade like a rose) [Anthology of Azerbaijani folklore, 2006: 411] etc.

In folklore texts, the use of singular and plural forms is used to create nuances of meaning, which play an important role in effectively, sharply, and meaningfully conveying the characters' feelings and emotions. For example: - Sən atamın çörəyini unudursan, barı mənim cavan nakamlığıma qıyma (You forget my father's bread, don't blame me for my young innocence) [Azerbaijani love epics, 1978: 32] ; Ağlamaq mənə yaraşır, Qoy ağlayım barı, bülbül! (It is fitting for me to cry, Let me cry, nightingale!) [Azerbaijani love epics, 1978: 44] ; Barı düşmənlərə möhtac olmayım, Aman fələk, mənim halım yaman hey!... (May I not need enemies, Oh my goodness, my condition is bad!...)[ Azerbaijani love epics, 1978: 128] ; Sevindir Qarıbi barı bir gecə, Ağlımı veribdir zaya qaşların (Make the Garib happy for one night, Your vain brows have given me my mind) [Azerbaijani love epics, 1978: 178] ; Bircə mənə imkan verin, qəm buludumu üstümdən dağıdım (Just give me a chance, I will disperse the cloud of sorrow from above) [Azerbaijani love epics, 1978: 465] etc.

In folklore texts, the particles bəs, necə, məgər, yəni, -mı, -mi, -mu, - mü which form a question together with intonation and bring additional emotionality and expressiveness to various sentences, are also more frequently observed, and each of these separately has the function of structurally implying that the sentence is a question sentence. For example, in the examples we will give below, without the adverb bəs, the questioning of the sentences can undoubtedly be weakened structurally and grammatically: - Bəs sən fikirləşməlisən ki, o çox gözəl olsa, baxanın gözləri qamaşar, əlindəki işləri çaşdırar? (- But you must think that if she is very beautiful, the eyes of the beholder will be dazzled, and the work in her hands will be confused?) [Southern Azerbaijani folklore, 2014: 71] ; Padşah dedi: - Bəs kimdi? (The king said: - And who was she?) [Southern Azerbaijani folklore, 2014: 71] ; İsa dedi: - Bəs kişi necə oldu? (Jesus said: - And how was the man?) [Southern Azerbaijani folklore, 2014: 74] ; - Bacılı, bu yazıq bəs nə eləsə tilsimdən qurtara bilər?(- Sister, can this poor thing get rid of the spell no matter what she does?) [Southern Azerbaijani folklore, 2014: 21] ; Öz-özünə deyirdi: - bəs bunun axırı nə olsun? (He was saying to himself: - And what will be the end of this?) [Southern Azerbaijani folklore, 2014: 25] etc.

Sometimes, when the particle bəs is used in combination with some lexical units, it can lose its interrogative meaning and nuance, which are rarely observed in folklore texts. For example: Suddenly, a fortune teller entered and said: "And give me my fortune, my son is coming" [Southern Azerbaijani folklore, 2014: 53], etc.

There are also cases where the meaning-strengthening particle "bəs" can be used in sentences together with an interrogative pronoun to increase the impact of the question. For example: Gördü ki, toydan heç bir iy də yoxdur. Atasından xəbər aldı: - Ata, bəs hanı Leyli? Bəs hanı toy? (He saw that there was no sign of the wedding. He heard from his father: - Father, where is Leyli? Where is the wedding?) [Southern Azerbaijani folklore, 2013: 333] ; Qeys xəbər aldı: - Ama, bəs necə oldu? (Qeys asked: - But how did it happen?) [Southern Azerbaijani folklore, 2013: 336] etc.

As can be seen from these examples, the particle "bəs" was used with interrogative pronouns in order to give a powerful expression of the complex and rich psychological states of the characters and the various feelings.

It is also very interesting that the particles bəyəm, məgər that increase the question intonation in folklore texts and can be used anywhere in the sentences perform the function of quasi-questions. Thus, in order to strengthen the emotional impact in the texts, these adverbs are often combined with the interrogative pronoun "necə" and this combination forms an independent sentence structure. For example: - Siz çoxbilmiş adamsınız, molla! - Necə bəyəm?(- You are a very learned man, mullah! - How am I?) [Southern Azerbaijani folklore, 2013: 249]; - Adə, zalım oğlu zalım, sən lap dilbilməz imişsən ki! - Necə bəyəm? (- Oh, you son of a tyrant, you are completely ignorant! - How am I?) [Southern Azerbaijani folklore, 2013: 261] etc.

All this stems from the characteristics of colloquial language. F. Aghayeva also correctly notes that "in colloquial language there are a large number of expression forms formed with these or other pronouns [nə?, nəyi?, necə? etc.] which are used for various purposes. Although such constructions do not directly aim to obtain an answer, they are not distinguished from real questions in terms of formality, that is, in terms of their structural features. However, they differ from real interrogative sentences in terms of their functions. The intonation of question phrases of this type is stronger. Since the question content in such constructions is formal in nature, they have stronger emotions [4, 67].

One of the particles that strengthen the question in folklore texts is -mı, -mi, -mu, - mü, -dür these adverbs are used at the end of words, ensuring the rise of the main tone of the question phrase, and bringing emphasis to the word they are attached to. We encounter other shades of meaning and intonation in the syntactic wholes of these particles. For example: Duman dağlarımı bürürmü ola, Qəribin göz yaşın silirmi ola, Əhdi-peymanında qalırmi ola, Ay mənim maralım, dön bəri gəl, gəl (Will the fog cover my mountains, Will the tears of a Garib be wiped away, Will the covenant remain, Oh my deer, come back, come back) [Southern Azerbaijani folklore, 2013: 174] .

It is interesting that here the adverbs -mı, -mi, -mu, - mü have a synonym for the past tense of the verb: bürürmüş ola; silirmiş ola. However, from a grammatical point of view, such expressions do not justify themselves, and thus the intensity of meaning of such adverbs in the texts weakens and loses its interrogative function. In folklore texts, both the adverbs and de are in use.



In the book “Grammar of the Azerbaijani Language”, while discussing the syntactic formation of the degree of multiplication of an adjective, it is also mentioned that “of two identical adjectives being compared, the first is formed with -dan [-dən], and the second without a suffix” [Grammar of the Azerbaijani language, 1960: 72] and it is shown that in this case, both *de* can be inserted between two adjectives. For example: *ucadan da uca*, *qırmızıdan da qırmızı*, *ağdan da ağ* (higher than high, redder than red, whiter than white) etc [Grammar of the Azerbaijani language, 1960: 72]. M. Adilov also shows that “to intensify the degree of an adjective, not only the particles *da*, *də* but also other particle and words [*daha çox*, *daha artıq*, *lap*, *neçə qat* etc.] can be used between repeated components. For example: *Pisdən də min qat artıq pis*. *Pisdən daha çox pis* (A thousand times worse than bad. Worse than bad) [Adilov, 1974: 136] etc.

Such expressions from the vernacular are quite common in folklore texts. For example: *Biri varmış, biri yoxmuş zalımdan da zalım bir qayınana varmış* (Once upon a time there was a crueler mother-in-law than the cruellest) [Tahmasib, 1972: 277]; *Qocadan da qoca qarı gedib qonaxlar üçün iki piyalə gətirir* (The oldest old woman went and brought two cups for the guests) [Tahmasib, 1972: 279]; *Aralıda ucadan da uca bir dağ görünürdü* (In the distance, a higher and higher mountain was visible) [Tahmasib, 1972: 293] etc.

It is known that “...any sign and quality can always be perceived in comparison with other similar signs and qualities. It is no coincidence that in our language there are different degrees of the adjective, and each of them is formed by means of special suffixes, many auxiliary words - adverbs, models of word combinations, etc., and a rich synonymic sequence can be obtained” [Adilov, 1974: 137]. From this point of view, folklore texts are rich in such speech elements, and the creator of folklore adds new subjective shades to the absent-minded-logical meaning of the adjective, expands and deepens the existing sign, quality with the help of adverbs, and thus further strengthens the emotional impact.

In general, the particles used in the language of folklore are quite diverse and colorful in terms of functionality. Thus, the ideas expressed through adverbs of various types of meaning are given shades of meaning such as effective question, clarification, limitation, reinforcement, emotionality and expressiveness, desire, advice, insistence, warning, encouragement, attention-grabbing, etc., and the feelings and emotions of real beings are expressed in a very artistic way, both meaningful and effective.

It should be noted that one of the promising directions that is of particular importance in the study of the language of folklore examples is the issue of the semantic properties of adverbs. The study of the specific aspects of the semantics of adverbs as auxiliary parts of speech is an issue of both scientific-methodological and practical importance. Our observations show that in the language of epics, adverbs of the word they are attached to form various meanings, and from this point of view we can classify them as follows:

1. The addition of “*kimi*” indicates a simile and, as R. Rustamzadeh noted, “...in order to make their heroes seem more powerful and powerful, folk artists liken them to the most powerful warriors in the world, famous knights, and commanders; to the bravest creatures - tigers, lions, elephants; to natural forces - lightning, the sun, mountain floods; to the most powerful rivers - Kura, Araz, as well as to the most violent wind, storm, the highest mountains, and the deepest seas [Rustamzade, 1984: 168] [total 172 p]. For example: *Qurbani baxıb gördü ki, Pəri xanım saçlarını darayıb, bahar buludu kimi üzünə töküüb* (Gurbani looked and saw that Pəri Khanum had combed her hair and poured it over her face like a spring cloud) [Azerbaijani love epics, 1978: 227]; *Pəri xanım tavus quşu kimi qanad açdı, aldı görək nə dedi* (Pəri Khanum spread her wings like a peacock, let's see what she said) [Azerbaijani love epics, 1978: 405]; *Ağzı xoş bülbül kimi, Kəlməsi şəkərdi bu* (Her mouth was like a sweet nightingale, Her words were sweet) [Azerbaijani love epics, 1978: 406]; *Bircə danış tuti kimi, Dilinə qurban olduğum!* (Just speak like a mulberry, I am a victim to your tongue!) [Azerbaijani love epics, 1978: 405]; *Qalx havalan ərılan kimi, Mən boylanım ceyran kimi, Dərddən qanan loğman kimi, O kamala mən müştəgəm* (Rise up like a sweaty sky, I am tall like a gazelle, Like a mouthful of blood from pain, I am in need of that perfection) [Azerbaijani love epics, 1978: 438] etc.

In similes in epic texts, the singular/singular conjunction also actively participates in the creation of comparisons. For example: *İldırım tək at sürməkdən, Daha məndə hal qalmadı. Sümmək tək qılınc vurmaqdan, Daha məndə hal qalmadı* (have no more strength left to ride a horse alone. I have no more strength left to strike a sword alone) [Azerbaijani love epics, 1978: 434]; *Leyli buxağından asılan gülün, Əl atıb Məcnun tək dərsim gəlir* (The rose hanging from the Leyli's neck, I reach out to Majnun alone) [Azerbaijani love epics, 1978: 432]; *Sən də mənim tək iyardan ayrıldın, Qəmli-qəmli ötmə, könül şad deyil* (You too have left my only friend, Don't go away sad and sad, my heart is not happy) [Azerbaijani love epics, 1978: 125]; *Zöhrə sənsiz gül tək soldu, Yarım, xoş gəldin, xoş gəldin!* (Without you, Venus, the flower has withered alone, Half, welcome, welcome!) [Azerbaijani love epics, 1978: 55]; *Qurbaniyəm, dərd çəkmişəm dəhanlar, Xəyalım sevməkdi sən tək cananlar* (I am a sacrifice, I have suffered, geniuses, My dream was to love you alone, my dear ones) [Azerbaijani love epics, 1978: 221] etc.

2. The conjunction “*kimi*” is synonymous with the conjunctions *dək*, *can-cən*, *qədər* when specifying the time and space boundaries of events occurring in epics. For example: *Səhər açılan kimi onlar yola düşdülər* (They set off as soon as the morning dawned) [Azerbaijani love epics, 1978: 210]; *Tahir Mirzə sözünü qurtaran kimi onu sandığa saldılar* (As soon as Tahir Mirza finished speaking, they put him in the chest) [Azerbaijani love epics, 1978: 57]; *Kərəm özünü-sözünü gətirmişdi, tilsimə düşmüş adamlar kimi bağdan çıxıb bilmədi* (Kerem had kept his word, and like people under a spell, he could not leave the garden) [Azerbaijani love epics, 1978: 75]; *O, səhərə qədər yata bilmədi* (He could not sleep until morning) [Azerbaijani love epics, 1978: 301]; *Kərəm sözünü tamam edən kimi*

gördü qabağında bir nurani kişi zahir olub (As soon as Kerem finished speaking, he saw a luminous man appear before him) [Azerbaijani love epics, 1978: 129]; Vəfasız Tahir, bir bülbülcən də yoxsan! (Faithless Tahir, you are not even a nightingale!) [Azerbaijani love epics, 1978: 43]; Sənəd deyilənə baxmaz, yerirsən, Dağcan olsan, qılcan qalmaz, ərirsən (You do not care what the document says, you walk, If you become a mountaineer, you will not have a sword, you will melt) [Azerbaijani love epics, 1978: 204]; Qara dərya tası, Məryəm anası, Kərəm tutar ona ölünca yası (The black sea, the mother of Maryam, Kerem will mourn for her until she dies) [Azerbaijani love epics, 1978:104] etc.

If we perform certain operations in these examples, we can easily replace these attachments with each other. For example: səhərə kimi-səhərə qədər-səhərə dək-səhərəcən; dağ kimi-dağcan-dağ qədər-dağ dək; ölənə kimi-ölünca-ölənə qədər-ölənə dək (until the morning; like a mountain; until death) etc.

As can be seen, in the epic texts, the suffixes ki and its synonyms could express various grammatical meanings and, depending on the word to which they are attached, this suffix served to indicate comparison, time and space boundaries as well as the meaning of analogy.

It is also of great interest to know which words the suffix ki is most often used with in the language of Azerbaijani epics. We should note that in the materials we have included in the analysis, the suffix ki is used most often as a means of creating comparison or simile, and we can group them as follows in terms of which words it is used with:

1. Cases of the use of the suffix “-” to the names of historical and legendary figures and epic heroes are intensively observed, [Mirzayev, 1997: 87] in such cases, syndromes such as sorrow, sadness, and scorn inherent in the character of positive characters, as well as qualities such as bravery, courage, bravery, fearlessness, and intelligence, are given very prominently, poetic imagery increases, and the skill of our people who created folklore to compose words and express ideas comes to life before our eyes. In such similes, which are the most complete form of poetic imagery, special names such as Leyli, Majnun, Asli, Kerem, Garib, Koroglu, Farhad, Yusif, Mansur, etc. are mostly used. For example: Dolanırdım sola-sağa, Məcnun kimi düşdüm dağa (I wandered left and right, like Majnun, I fell into the mountain) [Azerbaijani love epics, 1978: 66]; Tahir kimi yarım vardı, Bəxtəvərdi başın, Zöhrə (I had a half like Tahir, Your head was blessed, Zohra) [Azerbaijani love epics, 1978: 66]; Əsli kimi gözəl olmaz, Qaş yaqut, gözü almaz (You are not as beautiful as Asli, Your eyebrows are ruby, Your eyes are not diamonds) [Azerbaijani love epics, 1978: 78]; Atdı külüngünü, yardı sərinə, Fərhad kimi yarçün ölən olmadı (He threw away his ashes, his hair was cut short, No one died for your sake like Farhad) [Azerbaijani love epics, 1978: 94]; Dünyada Şahsənəm murada çatdı, Aşıq Qərib kimi gülən olmadı (In the world, My Shahsenam has achieved his goal, No one laughed like the Lover Garib) [Azerbaijani love epics, 1978: 94]; Məcnun kimi gözdim səhranı, dağı, Fələk şərbətini eylədi ağı (Like Majnun, I wandered the desert and the mountain, The sky made my syrup white) [Azerbaijani love epics, 1978: 119]; Kərəm kimi öz yurdunu arzular, Bu dağda bir ceyran ağlar, inildər! (Like Karam, he longs for his homeland, A gazelle cries and moans on this mountain!) [Azerbaijani love epics, 1978: 130]; Kərəm kimi nə bələli başın var, Alviz dağı, heç əskilməz dumanın (What a head of trouble you have, like Karam, Alviz Mountain, your never-ending fog) [Azerbaijani love epics, 1978: 135]; Yusif kimi düşdüm dərin bələya, Mənsur kimi çəkdi dara tellərin (Like Joseph, I fell into deep trouble, Like Mansur, I pulled your strings) [Azerbaijani love epics, 1978: 468] etc.

2. In epic texts, words denoting the names of celestial bodies are often accompanied by affixes such as [The Sun, the Moon, star], which serve to convey the positive qualities of the characters, and in such texts, the magnificent quality of imagery and various artistic colors attract the reader or listener and have the power to fascinate them. For example: On dörd gecəlik ay kimi bir oğlandı, çarhovuzun başında əyləşib oxuyur (He was a boy like the moon for fourteen nights, sitting at the head of the tarp and singing) [Azerbaijani love epics, 1978: 40]; Günəş kimi şölə salır aləmə, Telləri sərində, tərlən əlində (Like the sun, he sheds light on the world, His hair is cool, his hands are sweaty) [Azerbaijani love epics, 1978: 76]; Bu qız o qədər gözəl idi ki, gün kimi hər tərəfə işıq salırdı (This girl was so beautiful that she shed light on all sides like the day) [Azerbaijani love epics, 1978: 112]; Günəş kimi qopdu mənim sinəmə, Əsli məndən bir gül aldı da getdi (Like the sun, she burst into my chest, Asli took a flower from me and left) [Azerbaijani love epics, 1978: 122]; Belə ki, bir müddətdən sonra Mirzalı xanın on dörd gecəlik ay kimi bir oğlu oldu (So, after a while, Mirzalı Khan had a son like the moon for fourteen nights) [Azerbaijani love epics, 1978: 204]; Şahsənəm üç gecəlik ay kimi ağacların arasından çıxdı (My soul emerged from among the trees like the moon for three nights) [Azerbaijani love epics, 1978: 178]; Səhər-səhər sərcəşmələr başında, Gün kimi aləmə yayılan Pərim! (Morning after morning, at the head of the springs, spreads to the world like the Sun, my Pari!) [Azerbaijani love epics, 1978: 272] etc. None of the analogies used in these examples are accidental. Because “...sublimity is an integral part of human beauty. Celestial bodies, which are much higher than humans, have historically attracted the attention of word artists with both their loftiness and beauty. High human qualities have been compared to celestial bodies. In oral folk literature, which is a form of artistic thinking, the Sun, the Moon, and stars have always been shown as symbols of beauty and sublime qualities” [Jabbarov, 1986: 117].

3. In order to figuratively present the difficult, difficult, and bad situations of the epic characters, the particle “...which is considered the most powerful means of description of poetic speech...” [Hüseynova, 2018: 97] is added to the names of natural phenomena, and at these moments original exaggerations are created, and unusual, beautiful artistic ideas are expressed. For example: Söz Mələksimanın ağzından qurtarmamış Zöhrə xanımın halı dəyişdi, abi-leysan kimi göz yaşı axıda-axıda dedi (Before the words left Meleksima's mouth, Zohra Khanum's condition changed, she said with tears flowing like a downpour) [Azerbaijani love epics, 1978: 51]; Kərəm başladı ağlamağa,

onun gözündən bahar buludu kimi yaş axırdı (Kerem began to cry, tears flowing from his eyes like spring clouds) [Azerbaijani love epics, 1978: 85]; Qurbani baxıb gördü ki, Pəri xanım saçlarını darayıb, bahar buludu kimi üzünə töküüb (Gurbani looked and saw that Pəri Khanum had combed her hair and poured it on her face like a spring cloud) [Azerbaijani love epics, 1978: 227] etc.

4. In epic texts, the use of the conjunction ki in conjunction with bird names such as partridge, hawk, nightingale, duck, falcon, and animal names such as ahu, gazelle, and maral, which are symbols of beauty, is also observed more often, and in this process, comparison is based on the pattern of poetic imagery from beginning to end. Kh.Jabbarov also correctly notes that “There is no poetic imagery in the art of speech outside the pattern of comparison. As the number of comparisons increases in the moment of creating imagery, the quality of poeticity, portraiture, or picturesqueness also increases” [Jabbarov, 1986: 63]. In the poetic text that we will give below, since the conjunction ki is used in conjunction with both bird names and animal names, the harmony is more clearly visible: You flew like a duck from lake to lake, Like a gazelle you ran from field to field, Kerem says: I fell into the notorious tongues, The cries of those who come, the cries of those who go, the cries of those who go [Azerbaijani love epics, 1978: 93]. In general, the most effective examples of imagery in epic texts are found in similes created by adding the suffix kimi to the names of birds and animals. For example: Döşündə məməsi var, Qızıldan düyməsi var, Nə Şirin havası var, Kəklik kimi səsi var (She has a nipple on her breast, A button made of gold, How sweet her air is, Her voice is like a partridge) [Azerbaijani love epics, 1978: 69]; Sahin kimi gör nə gəlir üstümə, Xub yaraşır qızıl güllər dəstinə (Look at what comes to me like a falcon, It suits a set of golden roses well) [Azerbaijani love epics, 1978: 89]; Bülbül kimi şirin-şirin danışır, Bal tökülür dəhanından dilinə (She speaks sweetly like a nightingale, Honey pours from her mind to her tongue) [Azerbaijani love epics, 1978: 112]; Yaşılbaş sona kimi bulaq başında durub Qəribin yolunu gözləyirdi (As a greenhead bird she stood at the fountain until the end, waiting for the Garib's way) [Azerbaijani love epics, 1978: 178]; Zöhrə xanım yaralı ahu kimi güləfirəngidə boynunu büküb sevgilisinin yolunu gözləyir (Zohra Khanum, like a wounded aho, bent her neck in the rose-colored fur coat, waiting for her lover's way) [Azerbaijani love epics, 1978: 36]; Zöhrə xanım bu sözü eşitcək maral kimi səksəndi, özünü saldı cəllad Qasımın ayağının altına, əl atıb ətəyindən tutdu, yalvarmağa başlayıb dedi (Hearing this word, Zohra Khanum jumped like a deer, threw herself under the feet of the executioner Qasim, reached out and grabbed her skirt, and began to beg, saying) [Azerbaijani love epics, 1978: 38];- Qasid, Zəringara deyindən on günəcən Sənəndər quşu kimi özünü ona yetirəcək (- The messenger, who complains to Zaringar, will present himself to him for ten days like the bird of Sanandar) [Azerbaijani love epics, 1978: 362] etc.

5. In both prose and verse pieces of epics, it is also observed that the use of the suffix “kimi” in conjunction with the names of fruits, plants, and flowers is more common, and in such cases, each simile manifests itself in a perfect stylistic position. In other words, in these types of similes and comparisons, which are covered in a figurative veil, the artistry does not fall below a high level, and such comparisons create an artistic atmosphere in a luxurious way. For example: Dərin-dərin dəryalara dalmışam, Saralıban heyva kimi solmuşam (I have plunged into deep seas, I have faded like a yellow quince) [Azerbaijani love epics, 1978: 63]; Mirzalı xan da ki onun üstündə nanə yarpağı kimi əsdi (Mirzalı Khan, who blew like a mint leaf over him) [Azerbaijani love epics, 1978: 205]; İki həsrətli sarmaşıq gül ağacına sarılan kimi bir-birinə sarılıb doyunca görüşdükdən sonra Qərib dedi (Two longing vines embraced each other like a rose tree, and after meeting to their hearts content, Garib said) [Azerbaijani love epics, 1978: 185]; Hər iki aşiq sarmaşıq kimi bir-birinə sarılıb elə qucaqlaşdılar ki, heç dünyadan xəbərləri də olmadı (The two lovers embraced each other like vines and embraced each other so much that they were unaware of the world) [Azerbaijani love epics, 1978: 351]; Gəlib çatdılar o yerə ki, Leyli ilə Məcnun sarmaşıq kimi bir-birinə sarmaşılıb yatmışdılar (They arrived at the place where Leyli and Majnun were lying entwined like vines) [Azerbaijani love epics, 1978: 352]; Qaşları kaman, gözləri şəhlə, kirpiyi ox, burun hind findığı, sinə Səmərqənd kağızı, məmələri şamama kimi yumurlanıb, baxanın ağlını aparır (Their eyebrows were like bows, their eyes like a flame, their eyelashes like arrows, their noses like coconuts, their chests like Samarkand paper, their breasts like shamamas, they captivate the beholder) [Azerbaijani love epics, 1978: 373]; Onun yanaqları qırmızı alma kimi qızarmışdı (Her cheeks were as red as a red apple) [Azerbaijani love epics, 1978: 210] etc.

6. In epic texts, the addition of kim to the names of living and inanimate beings reflects the characters' appearance, psychological states, and feelings to an aesthetic quality. Since kimi is selected and used in the texts according to stylistic requirements and situations, each of them is considered successful and has a strong emotional and aesthetic impact on the listener. For example: Kərəm ürəyi dəmirçi kürəsi kimi alışıb yana-yana qıza dedi (Kerem's heart burned like a blacksmith's ball and he said to the girl from side to side) [Azerbaijani love epics, 1978: 109]; Gördü ki, oğlu o oğul deyil, payız yarpağı kimi saralıb solub (He saw that his son was not that son, but had turned yellow and faded like an autumn leaf) [Azerbaijani love epics, 1978: 86]; Baxdılar ki, burada toy var, Kərəmin rəngi gül yarpağı kimi soldu (They saw that there was a wedding here, Kerem's color faded like a rose petal) [Azerbaijani love epics, 1978: 110]; Leyli sözünü qurtarıb, ürəyi qəm elədi, dam parçası kimi yerə sərilirdi (Leyli finished speaking, her heart was sad, she fell to the ground like a piece of roof) [Azerbaijani love epics, 1978: 354]; Qırx qarabaş bu gözəli üzük qaşı kimi araya alıb, pərvanə tək başına dolanırlar (Forty blacksmiths gathered this beauty like a ring, and the moths circled around alone) [Azerbaijani love epics, 1978: 367]; Valehin sinəsi dəmirçi kürəsi kimi alışıb yanmağa başladı (Valeh's chest burned like a blacksmith's ball and began to burn) [Azerbaijani love epics, 1978: 367]; Bir igidin dünya varı olmasa, Yeləksiz ox kimi sovar deyərlər (If a strong man does not have the wealth of the world, They say that he will fly like an arrow without a vest) [Azerbaijani love epics, 1978: 24] etc.



7. The names of positions and classes that existed in the past [shah, bey, khan, sultan, servant, slave, etc.] are also convenient means of comparison. In the language of epics, certain qualities of characters are sometimes compared with these words, raising their artistic merit to a high level. For example: Şah kimi mətləb bitirər, Hökmün yerinə yetirər, Dilsizi dilə gətirər, Əsli, qaşların, gözlərin (He finishes the matter like a king, She executes the sentence, Asli makes the mute speak, The truth, the eyebrows, the eyes) [Azerbaijani love epics, 1978: 111]; Dərdli Kərəm gəlib durar, Qul kimi boynunu burar (The suffering Karam comes and stands, He twists his neck like a slave) [Azerbaijani love epics, 1978: 122] etc.

The groups we have considered above can be expanded somewhat in terms of the words to which the suffix “kimi” is used. However, we can briefly note that the comparisons created by the examples created by the creator of the epic with the suffix “kimi” are meaningful and effective because most of them are derived from the figurative meaning of words widely used in the vernacular. The creator of the epic created meaningful comparisons from the names of precious minerals and metals, fragrant flowers, miraculous celestial bodies, tasty and pretty fruits, food, elegant and beautiful birds and animals and tried to reveal and evaluate the characteristic features of the lover and the beloved, the beautiful, the lyrical “I”, the image and characters. As a result, in the comparisons created by adding, a woman's hair is likened to a cloud, a lilac, a spike, her face is likened to an apple, a moon, a moon, a tulip, her eyebrows are likened to a pencil, a black raven, her eyes are likened to a deer, a falcon, a falcon, her eyelashes are likened to a diamond, an arrow, a dagger, her lips are likened to a coral, a sugar, a nougat, a bud, a baby, a ruby, her teeth are likened to a mother-of-pearl, a pearl, a jewel, her cheeks are likened to a tulip, a rose, her mouth is likened to a cup, a pistachio, a baby, a sugar, her body is likened to amber, marble, crystal, her breasts are likened to a cup, a shamaama, a pomegranate, her breasts are likened to a rose, crystal, marble, etc. Most of these comparisons, as one of the most powerful means of description in epic texts, seem to shine, shine, and charm the reader and listener, creating a realistic image of a beautiful woman, sacred love and affection, the beauty and charm of the lover and the beloved, their inner world and external appearance, their face, in a word, their individual features.

In the fragments of Azerbaijani epics written in verse, we often encounter the use of the “kimi” couplet in the verse ending position. This means that in any poetic text in which the “kimi” couplet acts as an epiphoric function, its artistic merit gradually increases and the objects of comparison are multiplied. For example: Bilməm xəyalımdı, yoxsa dut kimi, Gəldi keçdi boran kimi, qış kimi, Dərdli Kərəm yuvasında quş kimi, Tutdu, yolum-yolum yoldu dərd məni (I don't know if it was my dream or if it was like a mulberry tree, It came and went like a storm, like winter, Like a bird in its nest of sorrowful Kerem, It held me, my path was always trodden by sorrow) [Azerbaijani love epics, 1978: 115] .

As can be seen, in this poetic text, 4 comparisons with the conjunction “like” are used. Two of them are positive [dut kimi, quş kimi-like a mulberry, like a bird], and two are negative [boran kimi, qış kimi-like a snowstorm, like a winter]. Both positive and negative comparisons figuratively characterize the syndrome of pain and sadness of the lyrical “I” [Karem] and at the same time vividly describe two phenomena of nature [snowstorm, winter].

In connection with the development of the “Morphology” department of the Azerbaijani language, the features of excessive and minimal use of various parts of speech in various works are often highlighted, comparisons are made, and a number of relational regularities are precisely determined and revealed. For example, the quantitatively excessive use of the auxiliary part of speech in the language of any work is considered a strong position, and its minimal use is considered a weak position. If we approach this from this point of view, we can easily determine the strong and weak positions of the parts of speech used for one or another purpose in the language of folklore examples. “It should also not be forgotten that if we approach the strong or weak position of the couplets that find their place in the poetry of ashug and folk poets, as well as in the language of epics, based on artistic and poetic criteria, we will see that the couplet is actively used in the middle and end of the verse in epic texts, giving the speech environment a figurative form, strengthening expressiveness, giving rise to the perfection of style and poetics, revealing the essence of the poetic meaning, and colorful poetic colors greatly facilitate the understanding of the content. In other words, by performing the epiphoric function of the couplet, lyrical thoughts, feelings and emotions are given wings, harmony increases, and the expressed poetic idea is made more flexible. For example: Kərəm deyər: canım kimi, Atlaz geyər xanım kimi, Mən sevirəm canım kimi, Ellər, xan Əslim gördüzmü? (“Karam says: like my soul, like a lady who wears satin, I love like my soul, Have you seen Ellar, Khan Aslim?”) [Azerbaijani love epics, 1978: 92] ; Anam olar dəli kimi, Yarım sazı telı kimi, Hikmət kimi, Əli kimi, Dalımcə ağlarım qaldı” (My mother is like a madman, like a half-stringed saz, like Hikmet, like Ali, I have tears in my eyes”) [Mirzayev, 2006, 279] etc.

All suffixes in our language have the property of controlling. The suffix “kimi” also has this property. In epic texts, the use of the suffix “kimi” in conjunction with pronouns is more often observed, in such cases the pronouns are in the nominative, possessive, and directional cases of the noun, and the artistic ideas expressed, the portraits depicted, the feelings and emotions sung are made more effective and meaningful. For example: Sevdim sən kimi sonanı, Qafil oxladın sənəmi (I loved a girl like you, You shot my heart carelessly)[ Azerbaijani love epics, 1978: 96] ; O da sizin kimi gözəl, öyməli, Eyni mənim xan Əslimə bənzəriz. (She is beautiful like you, worthy of praise, Just like my Khan Asli)[ Adilov, 1991: 136] ; Gözüm doymaz sənin kimi canandan, Cananın itirən tez olur candan (My eyes cannot be satisfied with a soul like you, The one who loses your soul quickly becomes your soul) [Azerbaijani love epics, 1978: 228] ; Mən qurbanam sənin kimi canana, olmuşam dərdindən dəli-divana (I am a sacrifice to a soul



like you, I have become crazy with your pain) [Azerbaijani love epics, 1978: 228] ; Mən fələkayını göydə görmüşəm, Yerdə sənin kimi mahitab olmaz (I have seen a star in the sky, There is no one like you on earth) [Azerbaijani love epics, 1978: 229] ; Sənin kimi gözəlin sözünü yerə salmaq günahdır (It is a sin to put the word of a beautiful girl like you to the ground) [Azerbaijani love epics, 1978: 367]; - Xanım, sən kimi gözəl qızın sözü sınıncə, düşmənin boynu sınısın (- Lady, when the word of a beautiful girl like you breaks, may the enemy's neck break) [Azerbaijani love epics, 1978: 370]; Qurban olum sənin kimi canana, Sən bir zənanəsən, mənəm mərdanə (I will be a sacrifice to a soul like you, You are a woman, I am a man) [Azerbaijani love epics, 1978: 375] etc. Thus, the use of such comparisons in epic texts is based on a rich, lively colloquial language, “a number of historically existing idiomatic expressions...” [Hüseynova, 2017: 125], and these comparisons are given a new lease of life, high craftsmanship is demonstrated, and conditions are created for the artistic and poetic qualities of semantic shades to be brought to a high level through the adverbs and conjunctions reflected in the texts.

## CONCLUSION

The analysis of auxiliary parts of speech in Azerbaijani folklore texts demonstrates that these linguistic units constitute one of the most dynamic, expressive, and functionally diverse layers of the folklore language. Their semantic richness, multifunctionality, and stylistic flexibility enable the creation of subtle nuances, emotional depth, and vivid imagery, reflecting the psychological states, cultural worldview, and aesthetic preferences of the Azerbaijani people. As shown through extensive examples from classical epics, fairy tales, and orally transmitted narratives, auxiliary words and particles serve not only grammatical purposes but also perform crucial artistic, communicative, and pragmatic functions.

Particles such as *bəli*, *yox*, *hə*, *xeyir* reinforce affirmation and negation; units like *qoy*, *gəl*, *bax*, *görək* generate meanings of command, advice, encouragement, and warning; while emotional-intensifying particles *ki*, *kaş*, *barı*, *ha* enrich the expressive layer of the texts, strengthening rhetorical questions, wishes, regrets, or heightened emotional states. Likewise, the broad spectrum of similes created with the particle *kimi* reveals the sophisticated figurative thinking characteristic of oral folk creativity. These comparisons—formed with names of historical figures, celestial bodies, animals, plants, natural phenomena, and precious materials—demonstrate how folklore artists conceptualize beauty, heroism, love, sorrow, and human character through rich associative imagery.

Overall, the study confirms that auxiliary parts of speech significantly expand the stylistic possibilities of the folklore language, acting as powerful tools for intensifying expressiveness, constructing poetic imagery, and shaping narrative dynamics. Their role in creating emotionality, structuring dialogue, and enhancing textual cohesion shows that these units are not marginal grammatical elements but central components of the artistic system of Azerbaijani folklore. Therefore, a deeper exploration of their semantic mechanisms offers valuable insights for linguistic theory, stylistics, and folkloristics, while also contributing to the broader understanding of how language mirrors cultural identity, collective memory, and aesthetic values within oral tradition.

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