



DERIVATIONS AT THE INTERSECTION OF DIALECTOLOGY AND FOLKLORE: THE PROCESS OF WORD FORMATION IN FOLK LANGUAGE MATERIALS

LA DERIVACIÓN EN LA INTERSECCIÓN ENTRE LA DIALECTOLOGÍA Y EL FOLCLORE: EL PROCESO DE FORMACIÓN DE PALABRAS EN LOS MATERIALES DEL LENGUAJE POPULAR

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ABSTRACT:

Azerbaijani folklore texts display centuries of oral tradition across diverse genres including proverbs, lullabies, bayatis, epics, and ashug poetry, exhibiting remarkable richness in auxiliary parts of speech—conjunctions, qoshmas, and particles—that serve as mechanisms for grammatical articulation and cultural transmission. Despite their importance, these morphological elements have not been well studied in Azerbaijani linguistics and broader Turkological research, largely due to a persistent one-sided approach that underestimates their role in shaping the structural-semantic architecture of vernacular texts. This study addresses this gap by examining the functional-semantic properties of auxiliary parts of speech in Azerbaijani folklore. Dialectal variants such as həmi [həm], əyər [əgər], ötəri [ötrü], əmə [amma], and tay [daha] constitute deliberate stylistic resources rather than orthographic deviations, strategically deployed to preserve linguistic archaisms, satisfy prosodic requirements (meter, rhythm, rhyme), and intensify pragmatic-semantic nuances including modality, conditionality, irony, and emphasis. Most significantly, these auxiliary elements acquire considerably broader semantic and functional possibilities in folkloric discourse than in standardized literary language, operating with greater

creative freedom to encode cultural values, identity markers, and expressive innovations. These findings challenge the traditional conceptualization of vernacular language as a defective or inferior variant of the literary standard, instead validating folk language as an alternative linguistic system governed by its own communicative, aesthetic, and cultural logic. The study underscores dialect transcription as a revelatory methodological tool that illuminates the creative, semantic, and pragmatic mechanisms underlying popular linguistic production in agglutinative Turkic languages.

Keywords: Derivation, Dialectology, Azerbaijani folklore, Auxiliary parts of speech, Dialect transcription, Cultural transmission.

RESUMEN:

Los textos folclóricos azerbaiyanos reflejan siglos de tradición oral en diversos géneros, como proverbios, canciones de cuna, bayatis, epopeyas y poesía ashug, y exhiben una notable riqueza en las partes auxiliares del discurso (conjunctiones, qoshmas y partículas), que sirven como mecanismos de articulación gramatical y transmisión cultural. A pesar de su importancia, estos elementos morfológicos no han sido bien estudiados en la lingüística azerbaiyana ni en



la investigación turkológica en general, debido en gran medida a un enfoque persistentemente parcial que subestima su papel en la configuración de la arquitectura estructural-semántica de los textos vernáculos. Este estudio aborda esta deficiencia examinando las propiedades funcionales-semánticas de las partes auxiliares del discurso en el folclore azerbaiyano. Variantes dialectales como *həmi* [həm], *əyər* [əgər], *ötəri* [ötrü], *əmə* [amma] y *tay* [daha] constituyen recursos estilísticos deliberados más que desviaciones ortográficas, desplegados estratégicamente para preservar arcaísmos lingüísticos, satisfacer requisitos prosódicos (métrica, ritmo, rima) e intensificar matices pragmático-semánticos como la modalidad, la condicionalidad, la ironía y el énfasis. Más significativamente, estos elementos auxiliares adquieren posibilidades semánticas y funcionales considerablemente más amplias en el discurso folclórico que en la lengua literaria estandarizada, operando con mayor libertad creativa para codificar valores culturales, marcadores de identidad e innovaciones expresivas. Estos hallazgos desafían la conceptualización tradicional de la lengua vernácula como una variante defectuosa o inferior del estándar literario, validando en cambio la lengua folclórica como un sistema lingüístico alternativo regido por su propia lógica comunicativa, estética y cultural. El estudio destaca la transcripción dialectal como una herramienta metodológica reveladora que arroja luz sobre los mecanismos creativos, semánticos y pragmáticos que subyacen a la producción lingüística popular en las lenguas túrquicas aglutinantes.

Palabras clave: Derivación, Dialectología, Folclore azerbaiyano, Categorías auxiliares del discurso, Transcripción dialectal, Transmisión cultural.

INTRODUCTION

Morphology is understood as the linguistic discipline that examines the mechanisms by which new words are formed from existing lexical bases, is an important approach to understanding the creative capacities of human language (Vovchenko, 2023). Its relevance is amplified exponentially when it is oriented toward the study of dialectal and folkloric materials, where word-formation processes not only respond to immediate communicative needs but also function as mechanisms of cultural transmission, identity expression, and resistance to standardization processes. In the context of Turkic languages in general, and Azerbaijani in particular, we believe that derivatology acquires especially complex dimensions due to the agglutinative morphology that characterizes this language family, where derivational and inflectional suffixes combine in productive chains that allow the generation of lexical structures

of considerable semantic and functional complexity (Li & Liu, 2025).

The intersection of derivatology, dialectology, and folklore has traditionally been neglected in Azerbaijani linguistic research. While morphological studies have tended to concentrate on standard or literary varieties of the language, and dialectology has focused primarily on phonological and lexical phenomena specific to each region, the derivatological analysis of folk and dialectal materials remains a relatively unexplored field. This research gap is particularly significant considering that vernacular language—preserved in proverbs, songs, oral narratives, ritual formulas, and other folk genres—constitutes precisely the context where derivational mechanisms operate with greater creative freedom, less constrained by prescriptive norms, and more sensitive to semantic and expressive innovations. However, word formation in vernacular language reveals derivational patterns that differ significantly from those observed in formal or written registers (Hreshchuk, 2022). Folkloric texts exhibit a marked preference for certain derivational suffixes that, although present in the standard language, acquire increased productivity and functionality in dialectal contexts. These suffixes not only generate new lexical units but also frequently carry additional semantic weight related to evaluative attitudes, affective nuances, or culturally specific connotations.

For example, diminutives and augmentatives in folkloric texts do not simply modify the referential size of an object but can express tenderness, irony, contempt, or familiarity, depending on the pragmatic context and the discursive tradition in which they are embedded (Barbaresi & Dressler, 2020). Furthermore, derivation applied to folkloric language must consider the diachronic dimension of word-formation processes. Many derivational forms preserved in traditional oral texts constitute morphological archaisms, vestiges of earlier stages of the language that have disappeared from contemporary standard usage but continue to circulate in popular language and in the ritualized formulations of folklore. This persistence of archaic forms is not only a phenomenon of linguistic conservatism, but can respond to specific stylistic and pragmatic functions, such as serving to mark a text as traditional, to invoke ancestral authority, or to create poetic effects of solemnity.

Besides, it is important to acknowledge that the functional-semantic properties of auxiliary parts of speech in folklore texts are diverse and multiaspected. As we have noted, this topic has not been studied in depth and comprehensively so far. The functional-semantic properties of auxiliary parts of speech used in literary texts, functional sentence types,

abstract semantics, shades of meaning of qoshma, the role of conjunctions in the text structure, the meaning-enhancing aspects of particle and their communicative, pragmatic qualities, etc. bring to light the relevance of this topic. In other words, conducting research in these areas and obtaining the necessary scientific results is also one of the most important tasks of contemporary Azerbaijani textual studies. The auxiliary parts of speech used in folklore texts, in general or each of them separately, serve to realize a certain category.

As previously discussed by Ismayil (2024), the derivational processes observed in the Nakhchivan dialects illustrate how linguistic structures in spoken varieties preserve cultural continuity and reflect the creative mechanisms that shape folk expression. It is a known fact that the role of auxiliary parts of speech in the connection of words, word combinations, sentences with each other, in the construction of the text, in the expression of various grammatical meanings is irreplaceable, it is difficult to imagine the text without these means, and in fact, the intensity, communicativeness, pragmatics, emotionality and expressiveness, homonymy, synonymy, quantitative categories, grammatical semantics, structural-semantic sentence types created through auxiliary parts of speech in folklore texts, once again determines the relevance of this topic.

Based on these elements, the main goal of the study is to examine the functional-semantic properties of auxiliary parts of speech in folklore texts from a semiotic perspective. The functional-semantic properties of auxiliary parts of speech in folklore texts are studied, and their structure, synonymy, homonymy, text-forming properties, functional types, semantic aspects, communicativeness, pragmatic potential, etc. have been investigated. To accomplish the goal, researches on morphology and artistic style was taken as a basis, comparative-typological, linguistic descriptive methods, Turkology, Azerbaijani linguistics materials, and internet resources were used.

DEVELOPMENT

It is of particular importance to comprehensively and deeply study the dialect transcription of auxiliary parts of speech that are actively used in the language of folklore samples of various genres that have stood the test of millennia. In folklore samples, the creative use of language, folk speech, and communication elements is one of the principles that acquire aesthetic quality and artistic essence, and these principles are also accurately characterized by the dialect transcription of the literary language.

Transcription is used for special scientific goals and demands. The main scientific goal of using this tool is to reveal the entire inner world and existence of the vocal language, which has a variety of harmony, signs and qualities, wide reserves and possibilities, strength and power. Investigations and scientific results prove that skillful use of phonetic transcription helps to hear, feel and perceive the subtleties of each language. The objects studied through transcription are: literary language, dialects, accents and individual speech. Along with other areas, transcription plays a special role in revealing the specific features of individual speech. When dialects and accents are involved in scientific research through transcription, each note taken is considered the first and original writing in this field, and finally, these notes become a scientific source and goal in the future. (Gurbanov, 2004, pp. 504–505).

With the help of transcription, it is possible to scientifically clarify the similarities and differences in the orthoepy and orthography rules of auxiliary parts of speech reflected in folklore texts, as well as their reasons. At the same time, with the help of transcription, it is also possible to provide a sound and convincing scientific-linguistic analysis of the auxiliary parts of speech used in folklore texts. For the language and style of folklore, the transcription of the literary language is both a normal and natural phenomenon, directly related to its specific features. These aspects are undoubtedly regulated by the internal essence of the folklore language and style. Because folklore examples, like literary examples of various historical periods, have reached our modern times by being passed down from mouth to mouth, adapted to the rules of speech of our language, and have been written down orally, it is natural for the transcription of literary pronunciation in the language of existing examples, that is, for the words that make up the general vocabulary of examples to be written in accordance with the literary pronunciation conditions.

Studies show that tendencies to deviate from the stabilized, perfected orthographic norm often occur due to poetic necessity. Some words written in accordance with orthoepic norms give a special shade to the language and style of oral examples, ensure their more harmonious, rhythmic sounding, and as a stylistic merit, absorb the color of the language of live communication into the artistic text and give the artistic information an emphasis, becoming a means of special expressiveness. Most of the words whose transcription of literary pronunciation is observed in artistic materials are based on the idiom of live spoken language, and they do not spoil the stylistic-semantic order and balance in the language of poems of various genres, as

well as fragments of epics, but on the contrary, they sound smoother and more effective.

The history of folklore texts is much older than the history of their written examples, and dialect and dialectal features are evident in both. Speaking about the dialectal features of written texts, M. Adilov also correctly writes that:

sometimes the native writing samples in the hands of the scribe differ in dialect characteristics, and the scribe himself adds features specific to his own accent to the text he copies, because in those times the literary language, which is above dialect, had not yet been fully formed. (Adilov, 2003, pp. 25–26).

This idea can be applied to the auxiliary parts of speech used in folklore texts as well. That is why it is important to analyze and study the accent transcription of auxiliary parts of speech that serve to shape the semantic fields of art.

The provision of auxiliary parts of speech in texts by means of accent transcription of literary pronunciation is primarily related to the semantics and structure of the expressed artistic ideas. Our observations show that, with their precise selection, auxiliary parts of speech, which have undergone certain phonetic changes in the artistic expression of the idea, also meet stylistic requirements. Example: Şeytana tabe olub, onçun molla gec qocalar (The mullah ages late because he obeys Satan); Bir gül bəsləyirdim yardan ötəri (I was feeding a flower for my lover) (Alasgar, 2003, p. 137); Həmi acsan, həmi sağsan, Həmi də köksən malades (Of course you are hungry or healthy, of course you are fat, bravo!) (Alasgar, 2003, p. 234); Həm içib, həmi də doldurdu tasın, Atların suyuma saldı da getdi (He drank and filled the bowl, He poured his horses to my water and left.) (Tahmasib et al., 1978, p. 122); Əyər sizdən sual edən olarsa, Qürbətdə bir xəstə gördüm deyərsiz (If someone asks you, you will say, “I saw a sick person abroad”) (Tahmasib et al., 1978, p. 130).

As can be seen, the conjunctions *ötəri* [ötrü] (for), which indicates purpose, *həmi* [həm] (also), which indicates conjunction, and *əyər* [əgər] (if), which indicates condition, used in the texts are in the dialectal variant. Dialectologist A. Valiyev also correctly notes that in the transitional dialects of the Azerbaijani language, the conjunction *həmi* as *həm*, the conjunction *əgər* as *əyər*, and the *qoshma* *ötrü* as *ötəri*, are used in phonetic structures and play an important role in connecting and unifying components within the entire text.

In folklore texts, “...accent transcription often takes an active position in the formation of tonic rhythm, expanding the

aesthetic sphere of the word by moving from sound symmetry to rhythmic semantics” (Huseynov, 2017, p. 181). The active development of auxiliary parts of speech enriches the expressive resources of texts. Folklore texts acquire specific semantic nuances from dialect transcription through auxiliary parts of speech, creating a compositional unity of the text’s structure. In the folklore texts given above, the *ashiq* or storyteller, with his skill in word selection, used the accent transcription of the conjunctions “*çun*” [üçün, çün] (for, because), *qoshmas* “*ötəri*” [ötrü] (for), and the conjunctions “*həmi*” [həm] (also), “*əyər*” [əgər] (if), directing them to the content of the folklore texts.

As shown by Ismayil (2024), the *Kitabi-Dede Gorgud* epos and the dialects of the Nakhchivan region reflect the same synthesis of oral and written traditions, revealing how folklore language preserves national identity, wisdom and moral values through linguistic expression. All “...these features are directly related to the specifics of the folklore language, and the unfortunate thing is that in some of the folklore publications we have, not only the features of dialect pronunciation, but even the syntax of speech, stylistic points, and lexical units are distorted, valuable folklore examples are presented in a dry, lifeless language. Often it becomes difficult to distinguish the language of a folklore example from the language of professional literature, and misconceptions arise about the nature, artistic, lexical, and grammatical features of our language”.

In some folklore texts, preference is also given to the dialectal transcription of the conjunction *gah*, *gah da*, which serves to connect the components of a compound sentence with homogeneous members and distributive relations. For example: *Gah şah, gəda, gahi dana, gah nadan, Gah hər məhləsində zindan əyləmiş* (Sometimes a king, sometimes a beggar, sometimes a scholar, sometimes an ignorant, sometimes a prisoner in every neighborhood) (Tahmasib et al., 1978, p. 106); *Gahdan çiskin tökər, gah duman eylər, Gah gəlib gedəni peşiman eylər, Gahdan qeyzə gələr, nahaq qan eylər, Dinləməz haramı, halalı dağlar* (Sometimes it pours rain, sometimes it creates fog, Sometimes it makes those who come and go regret it, Sometimes it gets angry, it sheds blood unjustly, The mountains do not listen to the forbidden, the lawful) (Alasgar, 2003, p. 47).

The conjunctions “*gahi*” and “*gahdan*” used in these examples at first glance create the impression that these words have adopted the morphological features of the active and passive cases of the noun. In fact, this is not the case; auxiliary parts of speech, including conjunctions, do not have the property of case at all. In some texts, this type

of dialect transcription is also observed in the conjunction “həm”, which has the property of connecting both members of the same gender and components of an independent complex sentence. For example: Həm Əlisən, həm Vəlisən, həm səxisən, həm səxa, Həmi dildə zikrim sənsən, həmi əzbərdən, ağa! (You are both Ali and Velis, both sakhi and sakha, You are my remembrance in both languages, both by heart, O master!) etc. In folklore texts, the connecting conjunctions that appear in the forms gahi [gah] and gahdan are used in the same phonetic composition in the Goychay, Zardab, and Agdash accents of the Azerbaijani language.

I. Makarzhovsky, an active member of the Prague School of Linguistics, who studies the literary norm and its violations and possibilities, shows that “the stronger the literary norm in any language, the more diverse the possibilities for violating it become, and the wider the possibilities for poetic creativity in such a language become. And conversely, the weaker the language norm is perceived, the more the possibilities for violating it decrease, and the more the possibilities for poetic creativity weaken.”

In some folklore examples, the conjunction “amma” (but), which serves to connect the components of the sentence, is used in the form of “əmə” in accordance with the narrator’s speech, which is nothing more than a dialect transcription of literary pronunciation. Undoubtedly, this is also a characteristic feature of oral speech. For example: Söz tamama yetişdi, əmə Ələsgər sazı əlindən yerə qoymadı (The conversation finished, but Alasgar did not put down the saz) (Alasgar, 2003, p. 275); Əmə nə Zöhrə, nə də Paşa bu dəfə bir xəbər gətirməmişdi (Neither Zohra nor Pasha brought any news this time) (Alasgar, 2003, p. 276); Alməmməd Kalvayı Qurbannan qohum olmağa cannan-başnan irazıydı, əmə elə hesab elədi ki, uydurma sözdü (Almammed was willing to be related to Karbalayı Qurban, but he thought it was a made-up word); Onnar sənin qolunna tutar, əmə Ələsgərsiz mənim əmrim heç aşmaz (They will hold your arm, but without Alasgar, my order will never be accepted); Əmə elə bil ki, başına bir qazan qaynar su tökmüşdülər (It was as if a pot of boiling water had been poured over his head); Bildi ki, Kalvayı Qurban nə deyir, əmə özünü o yerə qoymadı (He knew what Karbalayı Qurban was saying, but he didn’t put himself in that position) etc.

An interesting fact is that the əmbə form of the conjunction “amma”, which is mainly used in subordinate complex sentences and indicates the opposition of two ideas or two concepts, is also widespread in our dialects in the form of əmbə. The əmma variant of this conjunction was also

used in the poetic language of the 14th-17th centuries. For example: Hər kişidə bir cübbəvü dəstar olur, əmma, Bin başidə bir layiqi-dəstar bulunmaz. Dəmi İsa ölü dirildir əmma [kəşmi] (Every man has courage, but not a single worthy leader among a thousand. Jesus raises the dead, but [Kashmi]) etc. The conjunction “amma”, which expresses the content of comparison, has various phonetic compositions in the transitional dialects of the Azerbaijani language, such as “ama”, “hama”, “hamma”. I. Bayramov notes that the conjunction “amma (but)” is used as “əmə” in the Boyuk Garakilse, Jalaloghlu, Chambarek, Kaliniko, and Kavar accents of Western Azerbaijan (Bayramov, 2011, p. 147).

The “tay”, “day”, “ta” versions of the daha (more, else) particle, which belong to the type of particle that strengthens the meaning of the word, expression, combination, and sentence to which it belongs and increases the effect of the action and sign, are also actively observed in folklore texts. For example: Ancaq mən tay sənnən ayrılıb tək aşıqlıq eləmək istəyirəm (But I want to leave you and to be an alone ashig); Tay bir də bu yerlərə gəlməyəcəyəm (I will never come to these places) (Tahmasib et al., 1978, p. 341); Söz qurtaran kimi, Sofi ayağa qalxdı, dizlərinə taqət gəldi, Kərəmgil day heç bilmədilər ki, qardı, bərandı, ya nədi (As soon as the speaking finished, Sophi stood up, her knees stiffening. Uncle Karamgil didn’t know if it was snowing, blizzarding, or what) (Tahmasib et al., 1978, p. 140); Biz ki, ta keçmişik can ilə sərdən, İndi namus ilə ar bizə neylər?! (We have also left our life, now what do honor and shame have to do to us?!) (Tahmasib et al., 1978, p. 150).

In folklore texts, phonetic transcription is used more often, which reflects the pronunciation of auxiliary speech parts and their orthoepic aspects as accurately as possible. In this regard, the substitution of the auxiliary speech unit “əgər” with the consonant “y-g” is actively observed. For example: Əyər razı olsan, Ələsgər həmişəlik bizim öydə qalar (If you agree let Alasgar stay with us at our house); Kalvayı Qurban onnan elə soruşdu ki, əyər desəydi ki, üç gün çörək yemə, yeməzdi (Karbalayı Qurban asked him in such a way that if he had told him not to eat bread for three days, he would not have eaten it); Əyər o olmasa, bizim mal-heyvan dolanmaz (Without it, our livestock would not survive); Əyər mənim də varım, halım olsaydı, başıma bu iş gəlməzdi (If I had the means, opportunity this wouldn’t have happened to me) (Alasgar, 2003, pp. 273–276).

Of particular interest are the cases where the qoshmas ilə, -la, -le (with), which indicate unity, are given in folklore texts in accordance with the accent transcription of the literary language. Textbooks and teaching aids dedicated

to the morphology and dialectology of the Azerbaijani language indicate that the conjunction *ila* is pronounced as *-nan*, *-nən* when added to words ending in consonants, and *as-ynan*, *-ynən* when added to words ending in vowels (Huseynova, 2018b, p. 136). This feature is more evident in the language of folklore samples. For example: *Can qurban eyləsən, layıqdı, layıq, Bir yar ki, mətləbi tez qanan ola. İşarətnən, qaş-gözünən annıya, Nainki deməknən söz qanan ola* (It is nice to sacrifice yourself for that lover who understands you and can know what you want to say only with your sign); *Ələsgər Aşıq Alının çaldığı havaynan söz oxumağa başladı* (Alasgar began to sing with the music played by Ashig Ali); *Aşıq Alı Ələsgəri götürüb özüynən barabar apardı* (Ashig Ali took Alasgar with himself) (Alasgar, 2003, pp. 283–285); *Gəlir cürəli sazınan, İçəllər şivə nazınan, Qırx dənə incə qızınan, Muştuluq ver, yarım gəldi* (She comes with jurali saz, with coquetry, with forty beautiful girls, Give me good news, my lover has arrived) (Tahmasib et al., 1978, p. 451).

Some researchers, who mention the suffixes *-nan*, *-nən* among the endings not used in the Azerbaijani literary language, note that they fulfill the grammatical function that *-la*, *-lə* has in the literary language in Azerbaijani dialects. L.S. Levitskaya discusses the origin of the suffixes *-nan*, *-nən* in the Turkmen, Tatar, Uzbek, Uyghur, Khakass, and Azerbaijani languages, showing that this suffix is not considered suitable for the dialects of the Azerbaijani language. In M. Huseynova's opinion, here the ancient word-forming suffix *-la*, *-lə* acts as a prototype, which, apparently, is a phonetic variant of *-nan*, *-nən*, *-la*, *-lə* resulting from assimilation. Therefore, summing up these thoughts, we can conclude that the words with the suffix *-nan*, *-nən* used in folklore texts are a transcription of the literary language. It would be more correct to evaluate them as notes, bases of harmony and intonation in artistic speech (Huseynova, 2018a, p. 50).

When the dialect transcription of literary pronunciation is skillfully used, folklore texts give the impression of purity and naturalness, facilitating the reader's habit of perceiving the artistic meaning at the maximum level. The fact that the auxiliary word "*yəqin*", which is one of the main means of expressing probability modality in folklore texts and indicating the probable attitude toward the event, is given in the form of oral speech, that is, in the form of "*yaqin*", does not stem from the illiteracy or unprofessionalism of the wordsmith, but rather is the result of his close familiarity with the folk language and orthoepic norms. For example: *Eşidin məclisdə arif olannar, Sərrafım, gövhərim, xanım gedibdi. Ah çəkibən yar yoluna baxmaqdan, Yaqin*

bilin, yarı canım gedibdi (Listen, you learned ones in the assembly, My jeweler, my lady has gone. From looking at the sighing half-way, You probably know, half of my soul is gone) (Musayev, 1967, p. 275); *Yaqin elə buna görə də səhərdən boğazını yırtırdı* (Probably that's why he's been screaming since morning) (Tahmasib et al., 1978, p. 105).

In the language of folklore examples, the use of the imperative form of the verb, which is formed syntactically as *-maq2+gərək*, is also encountered, that is, expressed with the infinitive and the particle of necessity: *Qoduya qaymaq gərək, Qablara yaymaq gərək, Qodu gün çıxarmasa, Gözlərin oymaq gərək* (Godu needs cream and must spread it on the dishes. If the Sun doesn't come out with Godu's wish, it needs to carve his eyes). This form of the imperative is observed in the Sheki dialect of the Azerbaijani language, as well as in the western group accents and the accent of the Lerik region (Mammadova, 2004, p. 89).

The use of the fixed article "*bəs*" (and) in the form "*bə*", which is intensively used in folklore texts, occurred as a result of the dropping of the consonant "*s*" at the end of the word, which belongs to the phonetic type of accent transcription of the literary language. For example: *Başına döndüyüm yaradan tarı, Yaratdın ortada nə gözəl yarı, Dedim bə Əslidi, geyinib sarı, Demədim gül ola, aldada məni* (My dear God, how beautiful you created my lover. I thought she was Asli and dressed in yellow. I didn't say she was a rose, deceive me) (Tahmasib et al., 1978, p. 119); *Mahmud, bə bayaqdan azarlamışdın ki, qalıb kef çəkəsən* (Mahmud, were you ill for a minute before in order to stay and rest?) (Tahmasib et al., 1978, p. 318). This particle, which is used as "*bəs*" in our literary language, is also found in the Nakhchivan dialect as "*bə*". In the above example, the article "*bə*", which is used in a way that is consistent with the accent transcription of the literary language, creates a question tone and strengthens the meaning of the word "*Əsli*" to which it belongs.

An interesting fact is that in the 11th century, the "*la*" form of the particle "*bə*" was used to strengthen the content of the sentence, to confirm the sentence, and to give the sentence an exclamatory intonation. Ramiz Asker, who discusses the function of some auxiliary parts of speech reflected in Mahmud Kashgari's "*Divan-u-lughat-it-turk*", writes that "*la* is a particle that indicates the completion and finality of speech and is added to the end of all verbs: *ol bardı la = o getdi də bə* (he went); *ol gəldi la = o gəldi də bə* (he came) [onun gəlməsi, getməsi gerçəkləşdi] (his coming and leaving came true). According to Mahmud Kashgari's note, this word is said to completely remove the doubt that arises in the listener because it indicates the completion of

the matter. The Turks, that is, the non-Oghuz, did not use this word” (Kashgari, 2006, p. 386). According to Besim Atalay, “this word is still used today in Western and Central Anatolia. ‘Geldi lə’ is used for someone whose arrival is doubtful but who actually came, and ‘okudu lə’ is used for someone whose reading is doubtful but who actually read” (Aktaş, 2014).

The most active positions in the creation of the question sentence type in our language are occupied by the particles -mı, -mi, -mu, -mü, which, compared to other groups of question adverbs, create independent questions. Like other question particles, the adverbs -mı, -mi, -mu, -mü also have shades of protest, dissatisfaction, reminder, advice, surprise, reproach, request, and supplication in folklore texts. An interesting aspect is that in the folklore texts of these customs, the dropping of vowels at the end occurs in accordance with the requirements of harmony, which is undoubtedly related to the meter and rhyme system of the poem. For example: Qarşı duran qarlı dağlar, Dağlar bizim dağlarmola, Ağ birçəkli qoca anam, Oğul deyib, ağlarmola... Məkkədən gələn hacılar, Ürəyimdə var acılar, Evimizdəki cüt bacılar, Qardaş deyib, ağlarmola.... Fələk, nədi mənim xatam, Nə məlumat, nə də şadam, Ağ saqqallı qoca atam, Kərəm deyib ağlarmola (The snowy mountains in front, The mountains are our mountains, My old mother with a white beard, Says son and cries... The pilgrims from Mecca, There is pain in my heart, The twin sisters in our house, Say brother and cry... Oh, my God, what is my fault, I am neither informed nor happy, My old father with a white beard, Says grace and cries) (Tahmasib et al., 1978, p. 127).

One of the frequently encountered conjunctions in texts is *ta, taki, ta ki*, the *tainki* accent version of which is also used in some cases in the language of the folklore examples we are analyzing. For example: *Tainki uşaq yeddi yaşa çatdı, bir kamil molla tapıb uşağı tapşırdılar ona* (When the child reached the age of seven, they found a perfect mullah and entrusted the child to him); *Qurbani günə bir mənzil gedib tainki gəlib Bərdə şəhərinə yetişdi* (Qurbani went one thousand meters in one day and finally reached the city of Barda) (Tahmasib et al., 1978, p. 214).

In the poetic text we will give below, the particle “*cək*” used in conjunction with various words is an accent transcription of the “*tək*” conjunction used in our literary language, which, when used in a rhyme position, has absorbed the mobility in the expression pattern into the internal warmth of the text, strengthening the poetics and harmony of the poem. For example: *Kətan köynək geyib, güldən tazəcək, Bülbül sinəm eylər gülə yazəcək. O da sizin kimi bəyaz, nazikcək, Eyni mənim xan Əslimə bənzərsiz* (Wearing a

linen shirt, fresh from the flowers, nightingale complaints of spring, oh roses. She is as white as you, delicate, Just like my Khan Aslim, incomparable) (Tahmasib et al., 1978, p. 136).

In some folklore texts, it is also observed that the conjunction “*dək*”, which indicates the boundary of time and space and serves to indicate the final limit of time and distance, is used as “*tək*” [consonant substitution “*d-t*”] in accordance with the accent transcription of the literary language, which is undoubtedly related to the poetic requirements of the folklore example. For example: *Gecələr sübhətək yar-yar deyəsən, Dikəlib bağrımı yar-yar deyəsən. Səni də mənim tək yar-yar deyəsən, Düşəsən fələyin ay incisinə* (At night, I feel like I’m breaking up, I feel like I’m breaking up my heart. I feel like I’m breaking you up too, You’re falling into the moon pearl of the sky) (Tahmasib et al., 1978, p. 447).

The “*çın*” accent variant of the “*cün-üçün*” *qoshma*, which has been formed in our language since ancient times and has been stabilized only as a *qoshma* and has no other function, is also intensively manifested in the language of folklore examples. For example: *Ərənlər qoyduğu yolları açdım, Dolduruban eşqin bədəsin içdim. Bir belə sevdaçın sərimnən keçdim, Ləl, gövhər olsun daşı dünyanın!* (I opened the paths that the brave men had laid, I filled them and drank the cup of love. I sacrificed my head for such a love, May the world be a jewel, a gem!); *Dərdli Kərəm bu eşq ilə bitmişdi, Sevdaçın can başından keçmişdi. Əsli, keşiş Xoy üstünə köçmüşdü, Yol verməyin, başı dumanlı dağlar!* (The suffering Kerem was finished with this love, He had given his life for Sevdə. In fact, the priest had moved to Khoy, Don’t let him go, misty mountains!) (Tahmasib et al., 1978, p. 82, 87).

A. Tanrıverdi shows that in the language of written monuments, the *qoshma üçün* (for), which expresses reason and purpose, is used in several ways, more precisely in the forms *üçün, çün, çün* etc., attached to words in the nominative and possessive cases (Tanrıverdi, 2012, p. 336). It is known that the auxiliary word “*isə*” (but) without lexical meaning expresses the conditional mood. While the particle “*isə*” (but) and its suffixed form [-*sa, -sə*], which adds a conditional mood to the word preceding it, create moods such as irony, objection, appropriateness, and comparison, and are used with nouns and after verb tense and form markers, they are intensively used in folklore texts, although the accent transcription of the literary language is rarely observed. For example: *Gəl mənimlə sən də girmə meydana, Mənəm deyən, mənim kimi sərt olur, Ustad isən, gəl incitmə kəndini, Bu meydandan qurtaranlar mərd olur;*

Aşiq isən gəl bu meydana gir görüm (Come with me, don't enter the arena, Those who say I am become as harsh as I am, If you are a master, come and don't hurt yourself, Those who escape this arena are brave; If you are an ashig, come and enter this arena) (Tahmasib et al., 1978, pp. 111, 195). As can be seen, in these examples, the conditional particle "isə" is used in a closed form [increasing the consonant "n"], in accordance with the dialect and accents to which the narrator belongs, and serves to strengthen the conditional tone in the ideas expressed.

In the texts, we encounter specific aspects of dialectisms consisting of particles related to the accent transcription, and this type of dialectism strengthens the meaning of words, word combinations, and whole sentences in a poetic environment, and helps to structure the thought in a fluent and logical way.

Particles are used more often in oral speech, giving various shades of meaning to the speech. Like *qoshma* and conjunctions, particles do not answer any questions; they are not used as separate sentence members. Some of them are related to the general content of the sentence and do not participate in the composition of any sentence member. Others can participate in the composition of the sentence member together with the word to which they belong and whose meaning they strengthen. (Jafarov, 1956).

In folklore, dialectisms consisting of particles are observed, which are given in a manner appropriate to the requirements of the spoken language and help to determine the direction of the writer's thoughts and feelings. For example, this particle, which appears in our literary language in the forms of *kaş*, *kaş ki*, is used in the Baku dialect of the Azerbaijani language, in the Jabrayil, Salyan, Jalilabad, Mingachevir, Chambarek, Vedi, and Zangibasar accents in the phonetic variant "keşgə" (Akhundov, 2007, p. 204; Bayramov, 2011, p. 245), and in folklore-style texts, it means to regret: *O Laçın yurduna gūzarım düşə, Keşkə qanadlanıb uçam Laçında. Deməli sözlərim pünhan qalmaya, Qəlbimin sirrini açam Laçında* (If I were to find my way to that land of Lachin, I would like to have wings and fly to Lachin. So that my words may not remain hidden, I will reveal the secret of my heart in Lachin) (Rustamzadeh, 2013, p. 96).

In poetry, there are also cases where adverbial words are used as particles, in which case the dialectism is aimed at limiting the meaning of the word that comes before it. For example, in the following verse of poetry, the dialectism *teyxa* [its synonym in literary language is only a limiting particle] limits the meaning of the word *fate* that comes before it and expresses an abstract meaning: *Tanımadıq*

yamanları. Dışından qan damanları. Tale axır zamanları, Teyxa qara gətiribdir (We did not know the evils. The men from whose teeth the blood drops. Fate has brought full blackness in the last period).

In the 1964 edition of the "Dialectological Dictionary of the Azerbaijani Language", it was shown that the word *teyxa* (full) is used as a particle in the form *texa/teyxa* in the Tovuz and Shirvan dialects in the meaning of "yalnız (only)", and the homonym variant of the same word is used in the meaning of "yavan" in the Zangilan dialect (Bayramov, 2011, p. 375). In addition, this word is found in the phonetic variants *teyxa/teyjə/teyxə* in the Megri, Lachin, Agdam, Barda, Jabrayil, Julfa, Kalbajar, Kurdamir, and Tovuz accents of the Azerbaijani language, meaning "completely" (Akhundov, 2007, p. 364; Gurbanov, 1964, p. 487).

Finally, accent transcription plays a special role in revealing the specific features of auxiliary parts of speech reflected in the language of folklore samples. When auxiliary parts of speech are involved in scientific research with dialect transcription, the quality of the research becomes effective, and it becomes possible to reveal specific features arising from the requirements of artistry and the demands of expression in folklore texts. Depending on poetic requirements, the intervention of the folklore creator in the text and the concession of established orthographic norms to orthoepic norms are natural phenomena, and it can be said that the artistic style, by its nature, does not carry any restrictions. In the study of the specific linguistic features of folklore samples, the study of accent transcription, in addition to ordinary writing systems, also makes the work of dialect transcription relevant. The contrast of dialect transcription of auxiliary speech parts used in texts is directly related to harmony, stylistic features and qualities, the wide dialectal reserves and possibilities of the language, and the degree of strength and power of orthoepic norms. As discussed before, that accent transcription of auxiliary speech parts was actively used in folklore texts, which created conditions for the subtlety of hearing, feeling, and perception of certain auxiliary speech parts. In folklore texts, depending on the purpose and task, preference was given to the phonetic transcription type, which makes it possible to provide a convincing scientific-linguistic analysis of the pronunciation of certain auxiliary speech parts in the materials involved in the analysis.

CONCLUSIONS

The exploration of auxiliary discourse elements in Folk Texts reveals a central role in the construction of structural and semantic connections that define the popular register.

Although some elements are more visible than others, both contribute to generating a variety of sentence types that collectively characterize the linguistic and cultural identity of communities. The preservation of archaic forms, the systematic phonetic variation according to dialectal patterns, and the stylistic functionality of accentual transcription demonstrate that folk languages should not be interpreted as defective or inferior versions of the standard language, but as alternative linguistic systems that respond to their own communicative, aesthetic, and cultural logics.

This unprecedented linguistic fabric has, above all, a significant social impact: it strengthens collective memory, legitimates cultural diversity, and promotes a more inclusive education and civic participation by valuing varieties that have historically been marginalized. Recognizing dialectal transcription not as an obstacle to analysis but as a window into semantic and pragmatic mechanisms underscores the potential of these languages to enrich collective creativity, broaden literacy opportunities, and promote language policies more sensitive to local realities. Therefore, it is crucial to continue research into derivations within dialectal and folk contexts, employing methodologies that respect the specificity of these materials and recognize dialectal transcription as a bridge toward a broader understanding of popular linguistic production in Turkic languages. In the end, the study documents linguistic variations while also proposing a social agenda: to value and protect linguistic diversity as a common good that fosters social cohesion, a diversity of voices, and community participation in defining their own cultural heritage.

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