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Homonyms of Auxiliary Parts of Speech In Folklore Texts

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ABSTRACT

Some of the auxiliary parts of speech, in addition to playing a key role in the structural semantics of the text, become homonyms and act as an important element in the semantic completion of the text. Therefore, the role of homonym words in texts is given sufficient importance, and their participation in the process of form creation is consciously ensured. In addition, it also finds a way to participate in the enrichment of the vocabulary of the poetic language in terms of expression and content. Taking into account the criterion of artistic quality, word artists have given primary importance to the exponents of concepts that have no semantic connection with each other or have long lost their meaning connections – homonyms. For many years, such urgent problems as the functional semantics of auxiliary parts of speech in folklore language, their normative-stylistic characteristics and homonymity have been outside the scope of research in our linguistics, and when discussing both the poetic functionality of literary language materials and folklore language, the role of auxiliary parts of speech in the expression of artistic thought has not been widely discussed. However, these speech elements also play an important role in organizing poetic speech, giving it a figurative form, strengthening semantics, and, in short, regulating speech acts in the sphere of art.

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1. Introduction

The language of Azerbaijani folklore texts, which has an ancient history, is very rich in auxiliary parts of speech, and almost no separate monographic work has been devoted to the study of the functional-semantic features of these speech units, which are reflected in proverbs and sayings, lullabies, bayats, praises and curses, fairy tales, legends, anecdotes, epics, and the work of ashugs and folk poets, in Azerbaijani linguistics, including Turkology. The main reason for this should be explained by the fact that for many years there has been a one-sided approach to auxiliary parts of speech in Azerbaijani linguistics, and the role of these auxiliary speech units in the structural semantics of the text has been ignored. However, the main parts of speech play an important role in the formation of folklore texts and the direction of their structural-semantic and grammatical features.

2. Literature Review

The study of auxiliary parts of speech and their homonymity in Azerbaijani folklore texts remains an under-explored yet intellectually rewarding area within Turkology and Azerbaijani linguistics. Auxiliary parts of speech—such as conjunctions, particles, adverbs, and affixes—play a critical role in regulating syntax and semantics but have typically been marginalized in linguistic studies, which have traditionally prioritized lexical, morphological, or phonological investigations of main parts of speech. This oversight is partly due to the perceived peripheral nature of auxiliary parts of speech in conveying core semantic content, leading to insufficient scholarly attention to their complex functional and semantic layers, especially within folklore contexts.

The foundational works of scholars such as A. Demirchizade, F. Zeynalov, Z. Alizade, and G. Kazimov have intermittently addressed phenomena related to auxiliary parts of speech in the Azerbaijani language and folklore. Their studies generally focus on stylistic and functional properties of particular elements but lack a systemic treat-

ment of homonymy phenomena among these units. More recently, K. Aliyev, M. Adilov, K. Abdullayev, A. Abdullayev, and Y. Seidov have contributed valuable insights into the normative-stylistic features and text-forming functions of auxiliary parts in literary and folkloric language, highlighting their indispensability to the semantic fabric of poetic and oral traditions.

Classical linguistic authorities, including V.V. Vinogradov^[1-4], have provided theoretical frameworks on homonymy that are indispensable for interpreting Azerbaijani material. Vinogradov emphasizes homonymy as a natural, authoritative phenomenon that enhances linguistic expressiveness rather than a pathological anomaly. His seminal ideas about the expansive role of homonyms in poetic expression help interpreters understand the multifunctional roles auxiliary elements assume in folklore texts.

The morphological and stylistic contributions by B.A. Khalilov^[5], R.A. Budagov^[6], and others provide structural and functional analyses of suffixes and morphemes that show unstable, multipurpose behaviors — a foundational premise for the homonymy discussed in folklore auxiliary units. Additionally, Azerbaijani philologists such as M. Huseynov and M. Huseynova have documented normative-stylistic and semantic intricacies of auxiliary speech across poetic genres, including the effective use of homonym-based puns, wordplays, and omoforms, significantly contributing to the aesthetic richness of oral and written folklore traditions^[7-11].

Moreover, folklore scholars who focus on the genres of bayats, epics, and lyrical poetry have indirectly brought attention to how auxiliary parts of speech interact with poetic devices like rhyme and rhythm, as seen in works^[12]. This body of literature points towards the necessity for a thorough, systematic analysis of these homonymous auxiliary units as both linguistic and artistic devices.

In summary, while auxiliary parts of speech have typically been overshadowed by core lexical categories in Azerbaijani linguistics, the emerging scholarly consensus recognizes their critical semantic and textual functions, especially when homonymic properties activate polyvalent and context-dependent meanings in folklore texts. This study levels that

gap, building on and advancing the existing knowledge base by explicitly addressing homonymy in auxiliary parts of speech within folklore contexts^[12–14].

3. Methods and Methodology

The methodology employed in this study combines traditional linguistic analysis with contemporary interdisciplinary approaches to deliver a multifaceted examination of the homonymy of auxiliary parts of speech in Azerbaijani folklore texts. The research design draws on established morphological, syntactic, semantic, and stylistic frameworks, supported by comparative and descriptive linguistic methodologies alongside corpus-based sampling and textual analysis.

3.1. Data Collection

The primary data corpus consists of a diverse range of Azerbaijani folklore genres, including proverbs, sayings, lullabies, bayats, praises and curses, fairy tales, legends, anecdotes, epics, and folk poetry by ashugs and popular poets such as Ashiq Alasgar and Zakir Shahriyaz. These texts were sourced from authoritative published anthologies^[15], critical editions^[16–18], and collections broadly recognized within Azerbaijani literary scholarship.

Supplementary data was procured from dialectal and accentual studies, particularly focusing on the Nakhchivan region, ensuring a comprehensive geographic and linguistic representation. Russian linguistic resources, particularly foundational theoretical works on homonymy and morphology, were pivotal for developing criteria to distinguish homonymy from polysemy and to frame the theoretical underpinning of the study.

3.2. Analytical Framework

The research utilized the following key linguistic-analytical methods:

- **Descriptive Linguistic Method:** Careful linguistic description of the form-function relations of auxiliary parts of speech within folklore texts, tracking their morphosyntactic roles and semantic shifts.
- **Comparative-Typological Analysis:** Evaluation of homonymy phenomena across Azerbaijani folklore texts

in comparison with typological parallels in Turkic languages and Russian linguistics, discerning universal vs. language-specific traits.

- **Morphological and Semantic Analysis:** Close examination of affixes, suffixes, particles, conjunctions, and other auxiliaries to identify instances of homonymy by analyzing form, syntactic distribution, and meanings distinguished by context.
- **Contextual/Textual Analysis:** Understanding the semantics of homonyms in situ, whereby context determines the operative meaning. This included attention to poetic and narrative style, figurative language, and pragmatic effects such as puns, expressiveness, and emotive coloring in folklore texts.
- **Corpus-Based Sampling:** Textual units featuring auxiliary homonyms were cataloged and analyzed quantitatively and qualitatively, allowing for pattern recognition and evidential strength in concluding their functions.

3.3. Tools and Resources

- **Linguistic Databases and Digital Corpora:** Where relevant, electronic databases of Azerbaijani folklore texts and linguistic corpora accessible via academic repositories and specialized Turkology linguistic resources were consulted.
- **Internet and Digital Libraries:** Contemporary scholarly articles and theses relating to Azerbaijani linguistics and folklore were systematically reviewed through platforms such as RUS, Forum Linguistic Studies, and other peer-reviewed online resources^[19].
- **Cross-disciplinary Inputs:** Insights from literary studies and folkloristics were incorporated to understand the aesthetic and normative features influencing auxiliary word usage in poetic and oral traditions.

When writing the article, studies on morphology and literary style were taken as a basis, comparative-typological, linguistic descriptive methods, materials of Turkology, Azerbaijani linguistics, and, if necessary, resources from Russian linguistics, and the internet were used.

4. Results

The characteristics of folklore texts are the normal linguistic influence manifested by auxiliary parts of speech in

their semantics and are directly related to the specific means of literary examples.

They regulate and govern the components of folklore texts and can influence their internal and external essence through functional and semantic resources.

The auxiliary parts of speech used in existing folklore samples possess very interesting features from a functional-semantic point of view and require comprehensiveness and depth of research in this direction. So far, no systematic-linguistic analyses have been conducted in this direction, the role of auxiliary parts of speech in the literary language, their normative-stylistic characteristics, text-forming function, functional-semantic aspects, as well as their synonymy, homonymy, and at the same time, the pragmatic potential, communicative properties, emotionality and expressiveness qualities of these speech units have not been extensively studied, and the work done so far has been local or episodic in nature^[2-4].

Auxiliary parts of speech, occupying an important place in the general grammatical system of the Azerbaijani language, perform a text-forming function, define and connect words, phrases, and sentences in the literary environment.

4.1. The Semantic-Aesthetic Features of Folklore Speech

The field of speech, the aesthetics of speech, and the environment of speech are measured, first of all, by the sphere of poetics. The homonymy of auxiliary parts of speech, which manifests itself in most spheres of artistic association, first, "... serves the expressiveness, beauty, emotionality, and expressiveness of the text"^[20]. Based on our research, we can say that in folklore texts, auxiliary parts of speech are manifested with special activity and perform very important tasks in ensuring the possibilities of poetics and normativity.

The true semantic nature of auxiliary parts of speech becomes clear within the sentence, in the text, and in this regard, the need to study the homonymity of some auxiliary parts of speech used in folklore texts arises. It is known that "... the context always concretizes the meaning of the word. In this case, there is no reason to consider homonyms as an unusual, "pathological" phenomenon of the language. True, homonyms cannot be put on the same level as synonyms in the development and enrichment of the language. However, homonyms, as a semantic category, are also one of the factors

that make the language expressive"^[21]. In this regard, V.V. Vinogradov also notes that homonyms are a natural and completely legitimate phenomenon of the language. In practice, the language usually does not experience any difficulties from the presence of homonyms. Of course, we should not forget that in the language of folklore examples, as in the written literary language, not all auxiliary parts of speech are homonymous, but some of them participate in this semantic process. For example, let's take the adverb "yellow" indicating direction, and this adverb is used in 3 meanings in Ashiq Alasgar's "Narin üz" (Thin Face), creating a stylistic effect in the poetic text, aiming to have a strong emotional impact on the reader and listener, and these speech units, which sound the same but express different meanings, are contrasted by the word artist with each other: *Tərlansan, ovlatma sarı, dur gedək, Bu sınıq könlümü sarı, dur gedək! Ələsgərəm, bizə sarı dur gedək, Bir dərdimi eyləyibsən, Narin, üz!* (If you are sweating, don't chase me, stop, and let's go. Take care of this broken heart of mine, stop, and let's go! My soldier, stop and let's go. You have caused me some trouble, Narin, get!)

As can be seen, the word „sarı” is used as a noun [the name of a bird] in the first line, a verb [sarimag—” to soothe the heart”] in the second line, and a conjunction [in the “party” line] in the third line, skillfully adapting to each other, allowing the wordsmith to express poetic thought figuratively and originally. In this regard, V. Vinogradov's thesis "... in poetry the place of words should be narrow, and the place of thought should be wide” fully justifies itself.

In poetic examples, the word “sarı” is used more often to create jokes. For example: *Mərdin cəfasını eldə mərd çəkər, Namərd gözün dikər ayağa sarı. Yayın istisində bar gətirəndə, Sünbül başın dikər ayağa sarı.* (The brave bear the pain of the brave. The coward will turn his head to the right. When the summer heat brings forth fruit, The spike will turn its head to the right).

In this stanza, the word “sarı” acts as a conjunction that creates a sense of direction, and in the folk poet Zakir Shahriyaz's “Ayağa sarı” poem, the word “sarı” is demonstrated with most of its meanings. In the first of the following stanzas, the word “sarı” is used as a conjunction that expresses a directional attitude, in the second as an anthropomorphic unit, that is, a personal name, and in the third as a verb [“sarımaq”], acquiring a rich poetic meaning: *Torpağa*

səpilər yazda təzədən, Saçlarıma düşüb vaxtsız təzə dən, Bir məclisdə oturmuşuq təzədən, Qovma məni başdan ayağa sarı. Oğul odur zəhmət çəkə qazana, Ara vuran düşsün qaynar qazana, Yaxşı başa düşdü, ayağa Sarı. Şəhriyazın sözü toxunmaz yara, Fərhad gərək qaya çapa, dağ yara. Təpə-dırnaq canı tutubdur yara, Tənzif götür başdan ayağa sarı (They sow the soil anew in the spring, Untimely new grain falls on my hair. We are sitting in a gathering anew, Don't chase me away, wrap me from head to toe. A son is the one who works hard to earn. Let the one who interrupts fall into the boiling pot. He understood well, wrapped me around Sari to the feet. Shahriyaz's words are untouchable; Farhad must dig a rock, a mountain. The wound is gripping his soul from head to toe. Take Tanzif and wrap me from head to toe.

It should be noted that in these paragraphs the word “yellow” is used both as a main part of speech and as a conjunction, which “... strengthens the emotional coloring in folklore texts, serves to express the high feelings of folklore creators and creates a pleasant and warm effect in the reader's heart”. Grammar books state that “The same conjunction is included in a group of conjunctions with different meanings. Such conjunctions are homonymous conjunctions”^[22]. In the folklore texts we have analyzed, the conjunction *sarı* sometimes reflects a simile, sometimes a temporal content, and sometimes a quantitative relationship, becoming homonymous and acting as one of the factors that make the text expressive. For example: *Növbət Zöhrəyə yetişəndə Zöhrə dərşini bülbül kimi oxudu* (When it was Zohra's turn, Zohra recited her lesson like a nightingale); *Məni şəddə kimi belə dolasan, Ayrılmaram tikə-tikə doğrasan* (You surround me like a shadda, You cut me into pieces, I won't leave); *Tahir Mirzə sözünü qurtaran kimi onu sandığa saldılar* (As soon as Tahir Mirza finished speaking, they put him in the chest); *Kərəm bu sözü qızdan eşidən kimi sazı sinəsinə basıb, görək Sofiyə nə dedi* (As soon as Kerem heard this from the girl, he pressed the saz to his chest and said, “Let's see what he said to Sofi”); *Onlar dağa kimi birlikdə getdilər* (They walked together like a mountain); *Onlar evə kimi bir-birilə danışmadılar* (They didn't speak to each other until they got home) etc. In these examples, the conjunction *kimi* in the first and second reflects analogy, in the third and fourth - temporal content, and in the fifth and sixth - quantitative relation. Therefore, the fact that the conjunction *kimi* expresses analogy, reflects temporal content, and quantitative

relation comes from its polysemy together with the word to which it is attached. It is known that some homonyms are formed from polysemy. This process is possible as a result of the development of one of the meanings of a polysemous word, and “it moves away from the main meaning and turns into a completely independent word”^[23]. R. Budagov also notes that homonyms arise as a result of the breakdown of polysemy, the complete separation of one of the different meanings of a word from another^[12]. However, even though homonyms are formed from polysemy, they are semantic indicators of a completely different nature. Polysemy is the combination of different meanings of a word around one main meaning, while homonymy means words with different meanings that are not related in any way. However, the relationship between polysemy and homonymy sometimes leads to certain confusions, as a result of which it is difficult to distinguish polysemous words from homonyms and vice versa, homonyms from polysemous words. “To overcome these difficulties, that is, to avoid confusing polysemy with homonymy, scholars have put forward various criteria, each of which is very important to know and remember in depth.”

4.2. About the Homonymy of Affixes of Unstable Types in Folklore Texts

In folklore texts, the homonymy of affixes of an unstable type [single, right, since, addition, before, after, ahead, other, non, side, forward, until, back, addition, etc. is actively observed. The main reason for this is that these words have an unstable character. Since they develop in the form of gradual affixation of several words included in the main parts of speech, and since this formation process is not fully completed, these words have a transient, unstable character, and depending on their meaning and function, they act as both affixes and nouns, adjectives, adverbs, etc. Let us substantiate our opinion based on the following examples from folklore: The words *əvvəl*, *sonra* as conjunction: *Aşıq Cəfərqulu oxuduğu bəndi dilcavabı deyəndən sonra, aldı görək Aşıq Ələsgər həmin sözün müqabilində nə dedi, deyək, şad olasınız* (After Ashiq Jafargulu recited the verse he had recited, he asked, “Let's see what Ashiq Alasgar said in response to that word, let's say, you will be happy”^[3]; *Aşıq üç gün ondan əvvəl İstanbula varid olmuşdu* (Ashiq had arrived in Istanbul three days before).

The words əvvəl, sonra as adverb: Aşıq əvvəl qıza, sonra məclisdə göz yetirdi (The ashig first set his eyes on the girl, then on the assembly).

The words başqa, özgə as adjective: Aşıqdan başqa hamı məclisdə idi (Everyone was at the party except Ashiq); İndi səndən özgə kimim var ki? (Now who else do I have besides you?)^[2].

The words başqa, özgə as adjective: Aşıq başqa cür düşünmüşdü (The ashig thought differently)^[11]; Öz dərdim özümə bəsdir, Özgə dərdi neynərəm (My own troubles are enough for me. Why should I care about others' troubles).

The words əlavə, tərəf as conjunction: O, aşıqlıqdan əlavə, başqa işlər də görürdü (In addition to being an ascetic, he also did other things); Aşıq Göyçəyə tərəf yol aldı (The ashig set out for Goycha)^[2].

The words əlavə, tərəf as noun: Ashig said: - Mənim cavaba bir əlavəm də var (I have an addition to my answer); Tərəflər bir-birinə mane olmağa çalışdılar (The parties tried to hinder each other)^[2].

4.3. Features of the Development of Auxiliary Parts of Speech in Folklore Texts

Sometimes, in the same text, homonymy is created by using neither a negative conjunction nor an interrogative pronoun, and these speech units, distinguished by their closeness to the denominator, make the text meaningful in content and polished in form: Nə əysik din, nə artıq gül, nə dannan, Muxənnətə zəhər olmur nədən nan? Dərd bilməzdən, dilqanmazdan, nadannan, Nə qandım əzəldən, nə qanam indi (What a weak religion, what a flower, what a curse. Why is there no poison for the afflicted? From the pain that knows no pain, from the heart that does not know, from the ignorance that does not know, from my blood from the beginning, nor do I understand now)^[2].

Each homonymous unit corresponding to the poetic mood style is a means of transforming the realities of life into artistic truth. "... With the direct help of the word, poetry repeats in its field the specific methods and means of expression of other types of art".

In folklore texts, the homonymy of the suffix "kad" is also more common due to the meanings it creates with the words it is attached to. For example: Onlar bir qədər gedib qəbirstana çatdılar (They went a little way and reached the cemetery)^[3]; Əsli Kərəmə bir qədər qulaq asdı (He listened

Asli Karam for a while)^[3]; Bir qədər bu kağızla oynayaq ki, ürəyimiz açılınsın (Let's play with this paper for a while so that our hearts may be opened)^[2]; O vaxta qədər oynadı ki, bir vədə yan-yörəsinə baxıb gördü ki, atasının nə qədər pulları vardı, hamısını uduzub (He played until he looked around and saw how much money his father had, and he had lost it all)^[2]; Bir qədər yol getdikdən sonra bir nəfər ağ atlı onun qabağına çıxıb salam verdikdən sonra dedi (After going a little way, a white horseman came out in front of him and greeted him and said); Qərib bu ağ atlının tərkinə minib bir qədər yol getdikdən sonra ağ atlı dedi (Garib rode on the white horseman's horse and after going a little way, the white horseman said) Onlar dağa qədər birlikdə getdilər (They went together to the mountain)^[2]; Öz-özünə dedi: "- İnsanda da bu qədər gözəllik olarmı?" (He said to himself: "- Can a human being be so beautiful?")^[3].

As can be seen, in these microtexts, the conjunction qədər served to express the time, place, and quantity of the events described by realizing various meanings with the words it was attached to. We compared them to prove the homonymy of the conjunction qədər based on the examples we selected from different folklore examples, and we believe that using such comparisons when discussing the stylistic nuances and semantic functionality of auxiliary parts of speech is quite effective. While synonyms and antonyms are widely used in all genres of artistic style, homonyms are mainly more characteristic of poetic speech. For example: Əzizim kimi gözlər, Tar çalan simi gözlər. Qaşın kimi qaş olmaz, Gözlərin kimi gözlər?(Whom do you wait, my dear, the Tar player waiting for the string. No eyebrows like yours, Eyes like yours? The rhyme system of this bayat is built on the lexical unit "kimi". In the first line, the word "kimi" appears as an interrogative pronoun, and in the other lines as a simile, creating conditions for the emergence of homonymy in a very original way. "This is also natural. Words with the same phonetic composition that sound like this are already specifically rhyming words. That is why, in the language of poetry, especially in folklore - bayats, homonyms are irreplaceable language units. The juxtaposition of these words, which are outwardly similar to each other, in the language of poetry and bayats increases harmony and fluency, creates musicality and fluidity, strengthens the meaning, pleases the artistic taste of a person, and attracts the reader's attention to the expressed idea"^[24].

Let's pay attention to another bayati: Daşları aşdım ancaq, Belimdə sarı sancaq. Nə qız oldum, nə gəlin, Odlara yandım ancaq (I have only overcome the stones, A yellow pin on my waist. I am neither a girl nor a bride, I have only been burned in the fire) [Southern Azerbaijani folklore, 2013: 158]. In the first line of this bayat, the auxiliary word "ancaq" is used as an adverb, in the limiting position, and in the fourth line, as a conjunction, in the contrasting position, creating homonymy, thanks to which the poetic idea expressed in the bayat is given with special harmony.

Sometimes in the same text, a single conjunction acts as both a simile and a conjunction indicating distance, becoming homonyms, and one of them realizes the content of comparison, and the other the meaning of distance, which should be considered as the most important act of artistry: Tifil tək qoynunda nara aşiqəm, Mürqi-səməndərəm, nara aşiqəm, Çəkərəm sübhə tək nara aşiqəm, Tərən oylağında sarı görəndə (I am a lover of the nightingale in the bosom of the lonely child, I am a Murgi-samandar, I am a lover of the nightingale, I am a lover of the nightingale in the dawn, When I see the yellow in the Tarlan hollow).

In folklore texts, the unit "ki" is intensively used both as a conjunction and as an adverb, which also creates homonymy. When "ki" is used as a conjunction, it connects the components of a subordinate complex sentence, connecting the subordinate clause to the main clause. When used as an adverb, it manifests itself in two ways. When used at the end of a sentence, it expresses emotionality.

As the conjunction of "ki": Düşmən eşidib ki, biz təzə xanı seçmişik, gəlib xanımızı bizimən belə qonaq aparsın (The enemy heard that we had elected a new khan, so he should come and take our khan as a guest to us)^[3]; Sərkərdə gördü ki, hamı qoşun qırıldı, çobanları çağırub dedi (The commander saw that everyone had broken up, so he called the shepherds and said); Dedilər ki, qoşunu qıran çobanlar şəhərdə dükən qoymadılar, hamısını dağıtdılar (They said that the shepherds who broke up the army did not set up shops in the city, but destroyed them all) etc.^[3].

As the particle of "ki": - Dəli olmamısan ki? (Are you mad?); Çoban dedi: - Məni öldürməyəcəksən ki? (The shepherd said: "You won't kill me, will you?") etc.

Our observations show that the conjunction "ki" is used in the words "kim, kimi, kimə, hər nə, harada, nə qədər", etc. [kim ki, kimi ki, kimə ki, hər nə ki, harada ki, nə qədər ki

etc.] and serves to connect the subordinate clause to the main clause. For example: Girdilər nə qədər ki, baqqal dükanı varsa, taladılar (They entered and looted as many grocery stores as they could find)^[3]; Nə ki, alıb sənə versə, apararsan təzə xan seçdiyimiz çobana verərsən (Whatever he gives you, take it and give it to the shepherd we have just chosen as the khan) etc.^[3].

4.4. The Homonymy Features of the Conjunctions in Folklore Texts

In folklore texts, when "ki" acts as a preposition connecting subordinate clauses to the main clause, it forms a homonymy with the conjunction of the same name. For example: Mən ki dəliləri, xanımları belə incitdim, day bir də onlar mənim sözümə baxmazlar (I have hurt the madmen and the ladies, and they will not listen to me); Canım Pəri ki sizin yanınızdadır, onu götürüb gedin (My dear Pəri is with you, take her and go) etc.^[14].

In folklore texts, the homonymy of the conjunction and the conjunction with is also found. For example: Bulağın başı ilə, Dibinin daşı ilə. Yara bir namə yazdım, Gözümün yaşı ilə (From the head of the spring, From the stone of its bottom. I wrote a letter to the wound, With the tears of my eyes)^[14]. The word "ilə" that appears three times in this bayati is the historical form of the conjunction "ilə" in our modern language, and in the language of artistic examples, it acts as both a conjunction and a conjunction. This auxiliary word acts as a conjunction only in cases where it is used between members of the same gender, which can also be replaced with the conjunction and or a comma whenever we want. In other cases, it acts as a conjunction. In such a case, if we translate the above bayati into prose, it will be as follows: Bulağın başında və onun dibinin daşında oturub yara bir namə yazdım, göz yaşları ilə. [göz yaşları içində] (I sat at the head of the spring and on the stone at its bottom and wrote a painful letter, with tears [in tears]).

In the poetic examples they created, folklore creators also paid careful attention to omofoms, which are a special type of homonym, and skillfully used words that sound the same but are written in different forms and have different meanings. For example: Bu bağda əkdim əkin, Aldılar ələktəkin. Nə kafər, nə müsəlman, Olmasın mənim təkini (I planted crops in this garden. They took the only one. Neither infidel nor Muslim, may it be mine)^[14]. The word ələktəkin

in the second line of this bayat should be in the form of ələkdəkin [t-d substitution]. The word “singin” used in the fourth line should be in the singular form, that is, without the “n” at the end of the word. This type of homonym is also called “morphological homonyms, omofoms, or omographs”^[15,16].

Our observations show that not most auxiliary parts of speech, but only a small number of them, were used in the formation of homonymy. For example, we encounter the homonymy of adjective + verb + conjunction more often in folklore texts, especially in bayati and conjunctions: Yaraşır yara sarı, Loğman ol yara sarı. Ömründən qopan günlər, Üz tutar yara sarı (It is fitting to be a wound, Be a mouthful of a wound. The days that are torn from your life, Turn your face to the wound)^[2]; Xudan səni nə xoş gündə yaradıb, Meylim axır sana sarı, görəndə. Həsərətdən yüz yara var sinəmdə, İnsaf eylə, birin sarı, görəndə. Tifil tək qoynunda nara aşıqəm, Müğri- Səməndərəm, nara aşıqəm. Çəkərəm sübhədək nara, aşıqəm, Tərən ovlağında sarı görəndə. Ələsgər sızıldar, bala yetişər, Nardan Səməndərə bala yetişər, Gözlərindən manə bəla yetişər, Olur gül irəngim sarı, görəndə. Mən aşıq vətən sarı, Köynəyi kətan sarı. Çıxardım Şah dağına, Baxaydım vətən sarı (On what a good day God created you. My inclination flows towards you, when I see you. There are a hundred wounds in my chest from longing. Do justice, towards one, when I see you. In the bosom of Tifil alone, I am a pomegranate lover, I am a Mughri-Samandar, a pomegranate lover. I will drink pomegranate until dawn, my lover, When I see you in the Tarlan forest. The soldier whines, the cub grows, From the pomegranate to the Samandar, the cub grows, From the eyes of the bane grows. My rose becomes a flower, when I see you. I am in love with the homeland. My shirt is linen. I would take it out to the Shah mountain, I would look at the homeland)^[7].

As can be seen, the use of the word sari in the functions of adjective, verb, and conjunction gives special harmony to folklore examples. With its originality, this folklore example attracts the reader’s attention, has a strong impact on their feelings and emotions, and strengthens their emotions.

In other words, such word usage “... accurately characterizes the artistic direction of the idea, expands the boundaries of poetic content, shows special poetic activity with the quantitative superiority of words with different meanings in the same sound volume, fully meets the aesthetic require-

ments of the lyric genre, especially the laws of activation in the rhyme position”^[25].

Some of the auxiliary words that have historically been formed and stabilized as customs in our language also play a very important role in the creation of the category of homonymy. The puns created by customs stand out with their artistic features in the embodiment of poetic and aesthetic thinking and individual stylistic qualities, and characterize the lyrical-psychological harmony in the semantic and associative sphere of the folklore text. For example, in the following poetic text from Ashiq Alasgar, the role of the adverb ha in creating a pun has a very original effect: Aşiq desin gərək sirrin ha lala, Yanağında həya eylər ha lala, Səxa əhli satdığını halala, Siratdan keçəndə sağalı tez-tez (The lover must say, “Your secret is ha lala,” “They are shy on your cheek,” “Ha lala”, “What the people of Sakha sell is halal,” “When you cross the Sirat, you often get healed”)^[3].

In folklore texts, the activity of the -ca, -cə morpheme, which forms affixes and adverbs, is more often observed. V. Serebrennikov, A.M.Sherbak, N.Z.Hajiyeva and K. Bashirov have extensively discussed the origin and homonymous function of the -ca, -cə morpheme. A.M.Sherbak calls -ca, -cə in certain examples homonymous characteristic suffixes, which are different in origin.

The suffixes that the above-mentioned Turkologists consider to be homonymic in nature have truly diverse functions in terms of word formation, and based on Azerbaijani language materials, they can be systematized as follows: “1. Creates common and proper nouns from adjectives and verbs: unnuca, gödəkcə, tapmaca, bilməcə, düşüncə, əyləncə, yengicə, əyricə, Qaraca, Ağca; 2. Creates adverbs or compound adjectives from adjectives and verbs: zorbaca, körpəcə, yaxşıca, olduqca maraqlı, dedicə çətin; 3. By joining the number, it either specifies or generalizes the object: üçcə gün, beşcə il, onlarca, yüzlərcə adam 4. By joining the pronoun, it creates a comparative content: səncə, onca, bunca, mənəcə; 5. From various parts of speech, it forms adverbs of togetherness, time, quantity, space, etc.: (1) togetherness: ailəlikcə, hamılıqca, nəsillicə; (2) time: təzəlikcə, tezlikcə; dəvəcə, onca, bunca; (3) medium: rusca, ərəbcə, özbəkəcə (Russian, Arabic, Uzbek); (4) comparison: Bu işi Əhmədə [qədər] bilməzsən (You can’t do this work as Ahmad); (5) direction: çay boyunca, ardına (along the river, after it); 6. Desire and limitation create adverbs: təkəcə, birəcə (only); 7.

Modality creates: *zənnimcə, fikrimcə* (in my opinion, in my opinion) etc.^[3].

From this grouping, it is clear that in words to which the morpheme -ca, -cə is attached, it performs two main functions: the function of affixation and particle, and acquires homonymous characteristics with all the words grouped above, and it is possible to give as many examples from folklore texts as you like. In order not to take up too much space in the study, it is enough to look at the following examples:

- (1) As particle: *Bircə o qız gəlsəydi, mənə halva bişirərdi* (If only that girl had come, she would have baked me halva)^[3]; *Gözümün nuru təkə sənsən* (You alone are the light of my eyes)^[16].
- (2) As qoshma: *Dəvəcə böyüyüb, köşəkcə ağı yoxdur* (The camel has grown up and is not as intelligent as a camel)^[16]; *Qasimgil ailəlikcə məclisdə yedilər, içdilər* (The Gasimovs ate and drank)^[16].
- (3) As a means of creating modality: *Nətər olar-olsun, mənə bu işi sabaha qoymaq olmaz* (No matter what, I don't think this can be postponed until tomorrow)^[3].
- (4) As adverb: *Bir arvad vardı, ona danışdı ki, bəs, bibi, siz o vaxt qurban üsdə gedəndə, beləcə gəldilər, maa belə tapşırıdılar* (There was a woman who told him, "Well, aunt, when you went to the altar, they came like this, and they gave you this order.") etc.^[16].

In folklore texts, the word "doğru (towards)" becomes homonymous by acting as a conjunction when indicating direction, direction, or orientation, and as an adverb when indicating a sign of movement. For example: *as qoshma: Pəri bağçaya doğru getdi* (Pəri went to the garden)^[16]; *as adverb: Camaat-ağıllı, dəli yığılıb dedilər ki, xan doğru deyir* (The crowd, both wise and foolish, gathered and said that the khan was telling the truth)^[16].

In some cases, in folklore texts, there is a homonymy between the negative conjunction *nə* and the auxiliary word. For example: *Üç gün, üç gecə qatarla yol gedib Moskvaya çatdılar. Moskva nə Moskva* (They traveled by train for three days and three nights and reached Moscow. Moscow, oh Moscow)^[3]; *- Gerisinə qulaq as, gör sənın başına nə oyun gətirəcəyəm* (—Listen to the rest, see what tricks I will play on you)^[3]. In these examples, the word "nə (what)" is used in place of the interrogative pronoun "necə (how)", which is used to express astonishment and surprise, contrary to

its original meaning, and there can be no talk of negation here; and this is, above all, a characteristic of living spoken language.

In most folklore texts, the repeated conjunction *nə* creates a connection between homogeneous members in simple sentences and independent clauses with constituent parts in complex sentences, and expresses negative content. Depending on the nature of the homogeneous, the number of conjunctions can be two or more. This conjunction is often found in folklore texts. For example: *Düz bir il ruzigardır ki, Şahsənəmin nə gecəsi gecədir, nə gündüzü gündüz* (It is a year of prosperity, that my Prince's night is not night, nor my day is day); *Nə mən öldüm, nə də sən əl götürdün, Yandım, Kərəm, mənı rüsvay eyləmə* (I have neither died, nor have you taken my hand, I have burned, Kerem, do not disgrace me) etc.^[17,18].

In folklore texts, sometimes the negation conjunction *nə* is also homonymized with the word *nə*, which gives the meaning of the interrogative pronoun *nə*, and in the following poetic text, the word *nə* is used in place of the interrogative pronoun: *Yasa döndü bütün toylar, düşünlər, Ələ düşdü nazlı qızlar, gəlinlər, Ləkələndi ismət, namus yəminlər, Bu cəza nə yerdə, nə mahaldadır* (All weddings and marriages have become lawless, Flirty girls and brides have fallen into the hands of the law, Chastity and honorable oaths have been tarnished, This punishment is not in any place or county)^[19,20].

Jinas bayatis, jihali tacnises "are examples of folklore of exceptional importance in terms of revealing the rich linguistic possibilities of Azerbaijani Turkish, the endless shades of style, the dynamic and melodic forms of lively speech," and in such examples, the function of the negation conjunction to create a pun is also observed^[21,22]. For example: *Sərrafın dəstində nə danə gördüm, Mürgü dəhanında nə danə gördüm, Aşıq, nə danə gördüm, Xalın nə danə gördüm. Tülək, tərən tuş oldu, Axır nadanə gördüm* (I saw nothing in the goldsmith's bag, I saw nothing in the genius of the dreamer, I saw nothing in the lover, I saw nothing in the woman. The tulka, the sweat, fell, I saw the last fool)^[7].

In folklore texts, homonymity is observed in words used both as adverbs and as basic parts of speech.

The use of such words as both pronouns and adverbs in folklore texts is noteworthy. In this regard, it is observed that the words *elə, belə* are used as both pronouns and particles in microtexts in rare cases^[23-25]. For example: *Kərəm*

belə danışmaq istəmirdi (Karam didn't want to talk like that) [Azerbaijani love epics, 1978: 216]; Fənd eləmə, fellı dərviş, Belə kar eyləmək olmaz (Don't be a fool, you dervish, you can't be deaf like that) [As pronoun]^[3]; Onun cibindən bir quruş belə tapılmadı (Not a single penny was found in his pocket)^[3]; Toz-torpaq içərisində gecə-gündüz yol getsə də, belə yorulmazdı (Even if he walked day and night in the dust, he wouldn't get tired like that) [as particle] etc.^[3].

5. Conclusion

In conclusion, the homonymy of auxiliary parts of speech holds a decisive and multifaceted role in the structure and artistry of folklore texts. These homonymous auxiliary elements are not merely functional connectors or grammatical tools; rather, they actively contribute to the organization and coherence of speech acts within the narrative, enabling a seamless flow of ideas and emotions. Their presence facilitates the intricate regulation and orchestration of poetic speech, allowing folklore creators to shape meaning with precision and nuance.

Moreover, the artistic presentation of folklore is significantly enriched by the semantic versatility of these homonymous units. By employing auxiliary parts of speech that carry multiple, distinct meanings, poets and storytellers infuse their texts with layers of interpretive depth, enhancing expressiveness and emotional resonance. This linguistic phenomenon enables the creation of puns and wordplays that serve as powerful stylistic devices, adding wit, humor, and intellectual engagement to the folklore tradition.

The interplay of homonymy within auxiliary parts of speech thus functions as a vital mechanism for expanding the expressive potential of the Azerbaijani folklore language. It not only supports the structural-semantic integrity of the texts but also elevates their aesthetic and communicative qualities. Consequently, understanding and analyzing the homonymy of auxiliary parts of speech is essential for appreciating the richness of folklore as a living cultural and linguistic heritage, as well as for advancing scholarly research in linguistics, literary studies, and Turkology.

Author Contributions

Conceptualization, Z.I.; methodology, Z.M., and S.G.; validation, V.A.; formal analysis, V.A., and S.I.; investiga-

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Informed Consent Statement

All the respondents in this study have provided informed consent.

Data Availability Statement

The data are available upon request.

Conflicts of Interest

The authors declare no conflict of interest.

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