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Development points of the derivation process related to Nakhchivan dialects and accents (based on written and oral literary and artistic examples)

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Abstract: In linguistics, the study of the characteristics of acquisition of dialects is of particular importance. In particular, the study of dialects based on written and oral literary examples plays an important role for research in this field. Until 1920, Azerbaijani dialects played a fundamental role in the development of the literary language of Azerbaijan. The role of dialects in enriching the lexicon of the literary language is irreplaceable. Thus, dialect words have become the source and base of the lexicon of the literary language. Now this process is going in another direction. In other words, the literary language affects dialects and changes them, creates conditions and grounds for the reduction and disappearance of the expressive function of dialect words. But for now, dialects remain as an independent language unit in the national language. As the literary language affects the dialects, their phonetic, grammatical systems and pronunciation rules also change. They lose their unique features and approach the literary language. The research article deals with the creation of words related to dialects in prose. Word formation of both suffixes is proved by selected examples from the literature. In conclusion, let's note that word-forming affixes have more stylistic features in works written in spoken language, and their study is important from a philological aspect.

Keywords: Nakhchivan; word creation; dialect; literary language; lexical-semantic

1. Introduction

Each of the world's languages has its own characteristics and grammatical structure. Therefore, words from other languages, as well as dialects of that language, adapt the word to its phonetic and grammatical structure in this process. In general, although some of the borrowed words keep their previous form, most of them change and take a new form based on the rules of the language they entered, or rather, adopt the laws of the language they entered. First of all, this is explained by the fact that the phonetic structure of the Azerbaijani language maintains its stability and adapts foreign words to its pronunciation norms.

In general, in the process of word acquisition, words that meet the requirements of our language are assimilated in the same way as they are in the acquired language, that is, without changing. In contrast, words that do not conform to the rules of our language are changed. Some of the borrowed words are gradually leaving the literary language and are used only in dialects. Sometimes, the word received through the spoken language remains only in the dialect and cannot enter the vocabulary of the literary language.

It is no coincidence that certain aspects common to universal theories are shared with the development of linguistic laws, which allows us to identify trends. In particular, at one time the "wave theory" nomination (Ibrahimov, 2023) led to the

clarification of a number of actual problems and perspectives of linguistics as a research field in this field of areal linguistics. A number of issues in the study of languages with advanced features of the history of language and people's unity, in the in-depth study of dialects and languages, as well as in the development stage of the emergence of literary production, a number of important issues in the relations between languages and dialects. First of all, "dialects", as the concept of the term caused by the need to clarify the association, the "closed, concrete, rigid boundaries of the natural habitat as" (Huseynova, 2021) wrong ideas about problems in understanding the sometimes causes the nomination. Selected areas of the existence of different dialects simply can talk izoqlos legible handwriting. Areal distribution of the events of the features of the language point of view, "the wave theory of" (Ismayil, 2023) a clear explanation of the nature and extent of the direction of propagation of the events following language dialects can be seen. It is known that, according to this theory, starting from a point spread beyond the language phenomenon is weakening.

2. Literature review

Ismayil (2023) in his research paper entitled "Synchronic and diachronic aspects of derivation in the Azerbaijani language" stated that, "The process of the development of the vocabulary of the Azerbaijani language continues in accordance with its rules, the characteristic feature of the language is the interconnection of the separate elements that form its structure and as a result of this, a means of communication between people was created. It specifically mentions that these elements consist of sounds, words, phrases and sentences".

Mammadov (2015) in his research titled "Modern linguistics problems" notes: "There are many departments or divisions in linguistics, whose names are expressed by borrowed terms. Derivatology or word creation is essentially the same here. Whether this process is called derivational or word creation, the essence does not change, the subject and object remain constant, that is, the same linguistic facts are addressed".

Ismayil (2018) in his study "The morphological way of derivation in the dialects and accents of Nakhchivan" notes that word creation occurs in three processes in the dialects of the Nakhchivan group, as in the modern literary language of Azerbaijan. He grouped the word creation of the Azerbaijani language and the new lexical units created on the basis of this process according to their internal development regularities as follows:

- 1) The process of lexical formation of words.
- 2) The process of morphological formation of words.
- 3) The process of syntactic formation of words.

Huseynova (2023) in her article entitled "The characteristics of floral lexical development in Nakhchivan dialects and toponyms", floristic lexical units are found in Nakhchivan dialects as well as in their toponyms. Information about Nakhchivan toponyms contained in general toponymic studies, as well as works written by individual linguists about Nakhchivan oikonyms, he notes that it is important in terms of the study of place names of the country.

3. Methods of the article

The main goal of the research work is to collect, systematize, group phraseological units in Nakhchivan dialects, reveal their paradigmatic, semantic, and grammatical essence, to reveal their distinctive features by making comparisons with other dialects of the literary language, folklore materials, and literary and artistic examples.

It is clear from the dialectological studies that the dialects of Azerbaijan, including Nakhchivan, have been studied for a long time in three directions:

- 1) It is a monographic study of Azerbaijani and Nakhchivan dialects, which works in this field by prof. It was conducted on the basis of the “Program on the monographic study of dialects of the Azerbaijani language” compiled by M. Shiraliyev, R. Rustamov and K. Ramazanov and published in 1956.
- 2) It is the study of Azerbaijan and Nakhchivan dialects on the basis of linguistic geography, and the work in this field was carried out on the basis of the “program of materials collected for the compilation of the dialectological atlas of the Azerbaijani language” compiled by M. Shiraliyev and R. Rustamov and published in 1958.
- 3) Compilation of the dictionary of dialects of Azerbaijan, including Nakhchivan, and a lot of work has been done in this direction. The scientists who established this research did not only collect material related to Nakhchivan dialects in 5 years, the results of this research were reflected in separate scientific articles.

Historical-comparative, comparison and traditional descriptive methods were used in the research article.

4. Studying the language characteristics of dialects based on written and oral literary and artistic examples

The main accents of the intermediate zone boundaries are disappearing, the properties of each of the main accents reflect—to face a variety of options and the choice of going accents. It reminds me of the typological point of view, the process of formation of the literary language. Mediterranean accents “choice” linguistic laws—and this is going to be released, “the choice” is based on the principle that the subsequent development of the events of the characteristics of the selected variants of the language and the language is more acceptable to the use of resources (e.g., “Saving” principle is in line), and the principles certainly conscious “selection and substitution” in the way of the proposed options for the formation of the literary language overlap. Dialect away from all the intermediate zone “central” part of the more “choice” and unique. Thus, the “wave theory” is the starting point for pervasive language gradually decreases from the incident, the investigation of the key features of the language dialects within dialects relationship between the “wave theory” of the “back” option is shown going - right in the center of the “nuclear” in the language of the events “smart is a choice, and it coincides with the end result of a literary language norm. Shamakhi, Sheki, Karabakh, and even some properties in Kazakhstan and Azerbaijan dialects, reflecting the transition dialect talking about the owner of the eastern, western and northern group situated between accents stressing the importance

of learning as a dialect groups that the area of the central (middle), reflecting the characteristics of the population of the dialect of the accents (Mammadov, 2015) “grammatical structure of the language is more robust and stable morphological phenomena that are characteristic of the different dialect groups are equal in all groups, with some elements of which is owned in common—the literary language norms is involved in the theory. Thus, switching accents on the west, east and north of the teams standing position can be defined as a bridge between the literary language. On the basis of literary language is the central dialect of Tatar. Belarus is based on the dialect of the central part of the national language of modern Belarus (Ibrahimov, 2016). The modern Macedonian language is based on the dialect of the central Macedonia, they do not coincide with each other “Accents zone” (Ismayıl, 2018) means the center of the literary language of Russian dialect features, options, in other dialects that make up the options zones to reflect the literary language is marked. “English accents, based on the evidence of this process, “Atlas of the dialects of the language in the” (Ibrahimov, 2020) accumulated valuable maps (maps, which is compatible with the language of the literary landscape is very evident especially given the black marks). In this regard, we would like to mention one thing that attracted our attention. It is known that traces of historical processes and dialects, as well as the preserved elements of tribal languages and dialects of these elements, can be distinguished in terms of the rule. M. Shireliyev “dialects of the language,” at the end of the book, the map shows the area of distribution of the elements of the arrows and the Kipchak. Distribution of the dialect of the language is a long-term and comprehensive process is necessary to pay special attention to some issues. So, sometimes the historical processes, social events and negligence causes a change in the language situation is to remove the wrong results. This issue is intermittent, and the mixture should be considered differentiate accents. In our opinion, these terms are completely different concepts. Taking into consideration that, in terms of geography, almost all languages are part of the zone center. The impact of different factors on the exterior accents mixed, mixing with the population, especially migrations reflect the observed changes in the facts of language - in different areas densely populated area of the population gradually moved from “the features spreading accent and” (Ismayıl, 2023) mixed dialect’s formed. For example, as a result of migration to the south-west section of once a strip of West Azerbaijan-reflecting the characteristics of the southern and western accents mixed dialect (Jebrayil accents) speaks for itself. In our opinion, the dialect division of Lankaran accents trace migrations due to the formation of controversial ideas (some times, Baku, Azerbaijan Yardymly southern areas, especially in the town of Ardabil, as well as the main carrier of the eastern dialect known that migration is considered the districts). We think that the dialectic of development trends in research for the correct determination of the events of this kind of language issues, and should be thoroughly investigated.

5. Lexical-semantic features of word creation in Azerbaijan prose belonging to the dialects and accents of Nakhchivan

Azerbaijani dialects played a fundamental role in the development of the Azerbaijani literary language until 1920. The role of dialects in enriching the lexicon

of the literary language is irreplaceable. Thus, dialect words became a source, a base for the lexicon of the literary language. Now this process is going the other way. In other words, the literary language influences the dialects and changes them, and creates conditions and grounds for the decline and disappearance of the expressive function of dialect words. But for now, dialects remain as an independent language unit in the national language. As the literary language affects the dialects, their phonetic, grammatical systems and pronunciation rules also change. They lose their unique characteristics and approach the literary language. Thus, dialects dissolve within the literary language.

Just as dialects enrich the literary language, the literary language in turn affects the dialects: it suppresses the lexicon of the dialects. Thus, it brings the limits of the vocabulary of the dialects closer to the literary language, as a result, it accelerates the process of melting the local dialects into the national literary language.

Professor Salim Jafarov evaluates the role of dialects in the enrichment of Azerbaijani prose and verse literature due to the colloquial language and writes: "Accents and dialects constitute an inexhaustible treasure that enriches the lexicon of our literary language" (Hagverdiyev, 2005). Continuing, he notes that the modern state of the literary language of Azerbaijan clearly shows that all dialects participated in its formation and, especially, in its further development. "That is why the dictionary of the modern Azerbaijani literary language contains many words that have passed through all the dialects of this language and are an organic part of it" (Hagverdiyev, 2005). In enriching the literary language and expanding the vocabulary, while determining the general balance of dialects it is necessary to emphasize the services of our writers and poets. Sometimes it is not possible to identify the dialectisms that flow from dialects and idioms to the literary language by the writer.

Spoken language differs from literary language phonetically, morphologically and syntactically, as well as lexically. This situation allows to reconcile the lexicon of the spoken language and the lexicon of the literary language and to clarify the differences between them. The biggest difference between the spoken language and the literary language is manifested in the structure of speech and the nature of the expression of meaning. There are features in the colloquial language that cannot be expressed in the literary language. Among such features, the word order is often broken, the sequence of the speech is not expected until the end, speaker's speech is interrupted by someone else or the speaker himself, the speaker's opinion is not "opened" (it is left half-finished and switched to another idea), etc.

Learning the lexicon of the spoken language has a number of difficulties different from the learning of the lexicon of the literary language. In spoken language, the tone of speech and melodiousness are not constant, that is, the speaker speaks more than once in a high tone, suddenly, in a low tone, or even in an inaudible whisper, depending on his situation. This means that a different communicative situation is created in the conversation. This situation makes it difficult to learn the lexical features of the spoken language (Ismayıl, 2023).

In spoken language, facial expressions are used more often at the end of sentences and expressions of ideas, that is, sentences are sometimes completed with facial expressions instead of words. The processing of facial expressions instead of words also complicates and hinders the study of the lexicon of the spoken language.

The same idea can be expressed both in literary and colloquial language. Listeners understand them both. But the main thing between them is their way of expression. When expressing the same idea in different ways of expression (literary and colloquial), it is impossible to use any lexical unit in the same form and the same meaning in those systems. Literacy level, worldview, dialect area, age, specialization, profession, etc. of the person who speaks the colloquial language (Ibrahimov, 2020).

Their difference will be observed in phonetic, morphological and syntactic units as well as in the lexical units they use. When comparing the vocabulary of texts expressing the same idea and meaning in the colloquial and literary language, it becomes clear that sometimes the words used in the colloquial language are either not used at all in the literary language, or the same word is replaced by word combinations, or appears as the same. In this respect, it should be considered as one of the issues that complicates the study of spoken language lexicon. The means of expression of the spoken language are wider than the literary language. Literary language in colloquial language also includes various grammatical means of expression - pause, emphasis, intonation, etc. widely used. Currently, the widespread use of these grammatical means of expression leads to the difference of the lexical composition and semantic meanings of lexical units of the spoken language from the literary language, its lexical composition and the semantic meanings of the words in the literary language. Thus, it makes it difficult to learn the lexical units of the spoken language.

One of the most important aspects that differentiate the semantic features of the lexical units from the lexical units of the literary language is the extensive use of the “book” lexicon in the literary language and the “neutral” lexicon in the colloquial language. One of the difficulties is that colloquial words cannot be distinguished from neutral words and simple colloquial words.

Modality, expressiveness and the use of “precious” words are stronger in colloquial language than in literary language. In the colloquial language, there are idioms, modal words, imitative words, children’s words, vulgarisms [cursing, swearing, applause, prayer, caressing], appeals, etc. denoting words and combinations, expressions are widely used. Which section of the lexicon these words are included in is one of the issues that complicates the study of the lexical features of the spoken language.

“The colloquial lexicon differs from the lexicon of the literary language in that the words have more shades of meaning semantically. Semantic richness comes from the fact that literary and artistic tools—metaphor, metonymy, synecdoche and allusions—are widely used in the spoken language as well as in our literary language” (Jafarov, 2004). Most of the words and phrases in the colloquial language also become additional artistic paint during the conversation. These features are among the reasons that make it difficult to study the lexicon of the spoken language.

Professor S. Jafarov writes: “Accents and dialects constitute an inexhaustible treasure that enriches the lexicon of our literary language. He goes on to note that the modern state of the literary language of Azerbaijan clearly shows that all dialects participated in its formation and, especially, in its subsequent development.” (Hagverdiyev, 2005). Therefore, the dialect lexicon is relatively rich in literary language from the semantic point of view and shows the breadth of possibilities of the vernacular language. Speaking about synonyms, R. Maharramova writes: “Synonyms

are one of the most basic national tools that reflect the expressive possibilities of the national language” (Maharramova, 1962). As we know, there are two sources of words forming synonyms in the literary language. The first of these are the dialects of that language, which enrich the literary language, and the second are borrowings.

S. Jafarov writes: “One of the synonyms comes to the literary language from those dialects. For example, close (most often in literary language), yavug (in dialect), etc. for information, let’s note that this event mostly occurs in a period when literary language norms are not defined” (Jafarov, 1984).

All our linguists dealing with the literary-artistic language, while studying the lexical-semantic features of the word, also mentioned the archaic, idiomatic and borrowed words in the language of artistic works, and researches in this field are still ongoing. In recent articles and dissertations, the words “colloquial language” is also separated into titles, and a group of words distinct from dialect words and archaisms is given this name, which is a very good initiative.

When determining the general balance of dialects, the services of writers and poets in enriching the literary language and expanding the vocabulary should be specially mentioned. Sometimes it is not possible to determine the dialectisms that flow from dialects to the literary language by the writer. Prominent wordsmiths, having correctly understood the laws of language development, rendered unparalleled services in the field of improving language culture. Prominent representatives of the period of the formation and stabilization of our national literary language are rich not only with words that have earned the right to enter the literary language, but also with words and phrases that did not enter our literary language and were created by our artists themselves because they felt the need at that time.

From the observations made while studying the main lexical-semantic features of word creation characteristic of Nakhchivan dialects and accents in Azerbaijani prose, it can be concluded that all the lexical-semantic features of words observed in the literary language are also manifested here. Thus, in our literary language, as well as in other dialects and accents of our language, in the lexical-semantic system of the dialects and accents of Nakhchivan, there is ambiguity, homonymy, synonymy, antonymy, etc. is available.

6. Characteristics of literary and artistic language in Nakhchivan dialects

The problem of word creation is considered one of the complex issues in general linguistics. In the practical grammars of different languages, word creation was highly valued and interesting ideas were expressed about it. The process of word creation in colloquial language, as well as in the simplified style of artistic prose, is not limited in scope, stylistic possibilities and shades of meaning from the process of word creation in our literary language, on the contrary, it is richer than it. “All word-derivating suffixes used in our literary language protect themselves both in the colloquial language and in the simplified style of artistic prose” (Jafarov, 1984). However, word-derived suffixes in modern Azerbaijani literary language are not exactly the same as word-derived suffixes used in colloquial language and literary prose. The difference is primarily in the more stylistic function of word-derived suffixes in literary works

written in colloquial language, as well as in colloquial style. It is known that each of the suffixes in the colloquial language has two types according to the formation of ordinary and unusual words: 1) ordinary word-forming suffixes, 2) unusual word-forming suffixes (Jafarov, 2007).

When we talk about ordinary word-forming suffixes, we also include word-derived suffixes that form words used in literary language in this category. For example: suffix *-çi*: *arabaçı-coachman*, *dəmirçi-blacksmith*, *neft-çi-oilman*, *dulus-çu*, *potter*, *-aq*: *yat-aq-bed*; *-üntü*: *sök-üntü-demolition*, etc.

By suffixes that create unusual words, we mean suffixes that create words that are not used in our literary language. e.g., *qəzet-çi-newspaper worker*, *zavod-çu-factory worker*, *istirahət-çi- vacationer*, *eşşək-çi-donkey driver*, *çap-qın-foray*, *çirtıq-flick*, etc.

As in the colloquial language, in the prose works written in the colloquial style, the words created by these suffixes have a kind of “unusual” function, different from the literary language, when they are connected with other words and come together with other words. If we separate the word made by that suffix from the sentence used by the author, and remove it from the text, then it becomes clear that the word is not used in our literary language in the indicated form and meaning. On this occasion, Professor R. Maharramova expresses this opinion in a different way while studying Sabir’s language: “Some of the words we have given as examples may look artificial and not fixed in the literary language, but all these words were typical for Sabir’s era. Most of these words, which are made of abstract words, were summarized by a group of people who served and supported different positions” (Maharramova, 1976).

Not all “unusual” word-derivating suffixes serve the same purpose in word creation in colloquial language or simplified literary prose. Some of them make words that are not used in our literary language, and some are extremely unproductive. Such suffixes create words only for the colloquial language and the simple colloquial style of literary prose. We often come across such suffixes in examples of Azerbaijani artistic prose written in a simple conversational style; for example:

-çi: *kənd-çi-peasant*, *başmaq-çi-cobbler*, *ağı-çi-mourner*, *səngək-çi-trencher*, *qəzet-ç-newspaperman*, *eşşək-çi-donkey-driver*, *qatır-çi-mule-driver*, *qoltuq-çu-arm-wrecker*, *nəsihət-çi- exhorter*, *parça-çi-clothier*, *daş-çi-stonemason*, *istirahət-çi-vacationer*, *tələb-çi-demander*, *lağlağa-çi-scoffer*, *qaçaq-çi-smuggler*, *xəyanət-çi-traitor*, etc.

Məhəmməd həsən əmi əlini eşşəkçinin qurşağına salıb çəkə-çəkə apardı—Uncle Muhammadhasan put his hand on the donkey driver’s belt and pulled it (Mammadguluzadeh, 2004a).

Yerdə qalan baqqal, əttar və parçaçıdır—The one left on the ground is the grocer, the butcher and the fabricator (Mammadguluzade, 2004b).

Bu il Qusara çox istirahətçi gəlmişdi – Many vacationers came to Gusar this year (Chamanzaminli, 2005).

Mənə o vaxt qəzetçi dedilər ki, mən Sadıq ilə müsahiblik başladım—At that time, a newspaperman told me that I started an interview with Sadıq (Mammadguluzadeh, 2004).

Hər dəfə çörək bişirən vaxt Həlimə xala iki, ya bəlkə üç övrət qonşularından özünə mədədçi çağırırdı...—Whenever she was baking bread, aunt Halima would call

two or maybe three maids from her neighbors... (Mammadguluzade, 2004c).

As we know, the suffix *-çi* is a productive suffix in the modern Azerbaijani language. A feature of such suffixes in literary prose written in a colloquial style is that they are attached not only to our own words, but also to borrowed words and become a stylistic tool; for example: *qəzet-çi*-newspaperman, *teatr-çi*-theater worker, *zavod-çu*-factory worker, *lokanta-çı*, *restoran-çı*-restaurant worker, *poçta-çı*-postman etc. The other interesting feature of the suffix *-çi* is to derivatize the words as *istirahət-çi*-vacationer, *tələb-çi*-demander, *xəyanət-çi*-traitor, *daş-çı*-stonemason. This situation arose from the strong tendency to use the language's own internal capabilities. If possible, we should try to expand this form in modern Azerbaijani literary language as well. The stylistic possibilities of the suffix *-çi* in the literary prose written in the colloquial style are much wider than what has been written about this suffix so far. R. Maharramova, speaking about the different meanings of words with the suffix *-çi*, writes: "The word schoolboy, which occurs mostly in the language of spiritual, old-fashioned, and ignorant people in Sabir's satires, is a generalizing name given to people who are supporters of school, who want children to study and the public to be educated" (Maharramova, 1976).

But *-qın*, *-qı* included in the second group; *çap-qın*-forey, *yan-qı*-fire; *-ik*, *-ük*: *min-ik*-vehicle, *qal-ıq*-rest, *dəyiş-ik*-changable, *çaxnaş-ıq*-mixed, *yüür-ük*-running, *çirt-ıq*-crack; *-üntü*: *üz-üntü*-sorrow; *-ma*: *çirt-ma*-chirtma, *təpit-mə*-tapitma; *-aq*: *dombal-aq*-somerset, *yat-aq*-bed (in the sense of a blanket); *-ə*, *günd-ə* -everyday, etc.

However, these suffixes do not have subtle stylistic possibilities like the suffix *-çi* in the first group, and they do not have significant nuances of meaning. The unusualness is due to the unproductiveness of these suffixes. They can form a noun by working with only one or several words. Corrected nouns are obsolete in our modern literary language. They can be found either in our dialects or in examples of our classical language. It is often observed in spoken language in certain areas.

-alaq. This suffix does not form an adjective in our modern literary language. However, it still retains the ability to form words in dialects as well as in spoken language. In accents, there is a word *topalaq* (small, dense person) formed with this suffix. In the works of Jalil Mammadguluzade, this suffix is also present at that moment.

Bir gün bunun həyətinə arıq, qoturlamış, gözləri şıpalaq bir it gəlib çıxır—One day, a thin, itchy, bleary-eyed dog came to his yard (Mammadguluzadeh, 2004d).

-caq, *-cək*. This suffix forms adverbs and adjectives from different parts of speech. Words such as "tuman-*caq*-naked, *köynək-cək*-shirt", which are rarely used in our literary language or are not used at all due to taboo, were created with this suffix. These words are very useful in the language of artistic prose of the late 19th and early 20th centuries. Instead of these suffixes, the suffix *-sız* is used in our literary language. Just as synonyms in the language are becoming archaic, synonymous suffixes are also becoming archaic. Words with the suffix *-caq*, *-cək* have also become archaic as a result of the taboo.

Instead, the adjective form formed with the suffix *-sız* became active. Let's pay attention to the form used in the works of J. Mammadguluzadeh:

Eşşək eşiyə çıxan kimi bir oğlan uşağı, yeddi-səkkiz yaşında, tumancaq, başıaçıq və keçəl özünü çırpdı küçəyə—As soon as the donkey came to the threshold, a boy,

seven or eight years old, haggard, bareheaded and bald threw himself into the street (Mammadguluzadeh, 2004).

In general, there is such a feature in spoken language that the signs of oldness, newness and the development of the future language are confused in parallel with each other. Because it is the people who keep the oral language alive, every word and expression create, and other words and expressions remain out of date and obsolete. Colloquial language is such a treasure from which language units related to the people's distant past, recent times, modern development and also their future dreams can be found and are found. In this sense, modern Azerbaijani language does not have a productive suffix in our current literary language, the presence of words used in past periods is the result of its use in spoken language. The examples we have given here as word creation also occur in other dialects of the Azerbaijani language. Due to the internal development of science, literature, culture and the language itself, some words that were created and used at the end of the 19th century and the beginning of the 20th century are now out of use in our language.

In the language of artistic prose written in colloquial style, the use of verbs with word-derivating suffixes is also different from our modern literary language. First of all, phonetic differences are evident here. More precisely, the suffix *-la, -lə* which forms a verb from our literary language, has the following phonetic variants in the language of artistic prose: *-la, -lə, -lu, -lü -ətlə*.

Bir az gözətləyəndən sonra, övrət hirsli girir ərinin otağına və başlayır bu cür məzəmmət eləməyə—After waiting for a while, wife angrily enters her husband's room and begins this to reprimand (Mammadguluzadeh, 2004).

Vəliqulu sözünü duyüb cavabını gözətləmədi və ayağa durub, zoğal ağacını əlinə götürüb, qapıları çırpdı bir-birinə və çıxdı getdi—Valigulu heard his words and did not wait for his answer and stood up, took the cranberry tree in his hand, slammed the doors together and left (Mammadguluzadeh, 2004).

Eşşək gəlməsə mənim balam yuxu yuxluyacaq—If the donkey does not come, I don't believe my child will sleep (Mammadguluzadeh, 2004).

Ay kişi, boşluyun qoysun getsin, hər yalan sözə inanmayın—Hey man, let it go, never believe every lie (Mammadguluzade, 2004)

7. Findings and results

The suffixes we mentioned so far mainly consist of the suffixes of the Azerbaijani language. However, as in the spoken language, in the language of the artistic works written in the style of the spoken language, interesting correction words were used with suffixes taken from the Arabic and Persian languages. Borrowed suffixes in the language of artistic prose are used little or not at all in the modern literary language of Azerbaijan. However, here we will touch on such suffixes that are not used in our today's literary language, either in our spoken language or in our dialects. Let's also note that even today, some words that are rarely used are becoming outdated and archaic, even though all Azerbaijanis understand them in the same sense. Also, the main correction here is not that the meaning of the word is understood by all speakers of that language, but the main issue is that the phonetic difference in that word or suffix is noticeable, as in the spoken language. The striking phonetic difference, on the one

hand, is related to the artist's style, so typifying the language and character of speed, and on the other hand, it is related to the democratic-minded artist's respect for the vernacular, colloquial language. When we consider such words formed with derivational suffixes, it becomes clear that phonetically different words do not form a majority in the language of those artists, they are in an inactive form. All words formed with derivational suffixes are not pronounced phonetically. These are issues related to the character of the speed, its position in the work and the outlook of the character.

Let's focus on examples:

Lazım gəldi xəzinədən pul almaqdan ötrü bir "vəkilnamə" də yazdırmaq və bu vəkilnaməyə həşdad beş qəpik xərcim çıxdı və Kərbəlayı Məmmədəğadan yüz otuz manat yetmiş səkkiz qəpik—It was necessary to write a "vəkilnamə-power of attorney" in order to receive money from the treasury, and this power of attorney cost me eighty-five kopecks, and I asked Karbalai Mammadaga for one hundred and thirty manats and seventy-eight kopecks (Ibrahimov, 2023).

Xidmətlərinə çata bilməmişəm, ama bələdiyyatım var, alim adamdır—I have not been able to reach his services, but I have a municipality, he is a scholar (Ibrahimov, 1998).

Dərhal çay və həlviyyat mizin üstündə hazır oldu—Immediately tea and sweets were ready on our table (Ibrahimov, 1998).

Dəhşətli əsəbiyyat əl barmaqlarını soyutdu—Terrible nervousness chilled the fingers (Chamanzaminli, 2005).

Onun mülkündən çıxan tamam məhsulat atamın əli ilə satılır—All the produce from his property is sold by my father (Ibrahimov, 1998).

İnsan çox vaxt öz zindəkarlığından özünün və ya qeyri şəxsin qusuratını görmür və yanki hiss etmir—A person often does not see and even does not feel his own or other person's faults due to his vigilance (Narimanov, 2004).

As you can see from the examples, we are not talking about all the borrowed suffixes here, we are giving the borrowed suffixes from Arabic and Persian languages that differ in terms of form and meaning from the borrowed suffixes used in our modern language. So, in our modern language, words are made and used with the above suffixes, but they are not in the same form. In our modern language, not "vəkilnamə", but "vəkalətnamə" is used. The artist deliberately used that word in colloquial form so that the illiterate and common people of that time could quickly understand and understand its meaning. The suffixes -iyyat and -at are also used in our modern language. However, the words formed by those suffixes in artistic prose are not in the form of our modern language; In our modern literary language, the words "bələdiyyatım—my knowing, həlviyyat-sweets, əsəbiyyat-nervousness, məhsulat-productivity" are used in the form of "knowing, sweet things, nervousness-nervous state, products". Currently, the form "Rusiyyat", not "Russia", is accepted in our literary language.

8. Conclusion

The following words formed with borrowed derivational suffixes found their place in the language of artistic prose by being used in the colloquial language of that time: sərvətdar, məktəbdar, qulluqdar; firqəvi; meydanxana, poçtxana; vətənpərəst;

qazanckar; tamaşagah, düşərgah; şəkərdan—wealthy, schoolboy, servant; sectarian; square, post office; patriot; profitable; theater stage, camp; sugar pot). None of the words we have given here is used in that form in the modern Azerbaijani literary language. Other words or another phonetic form of the corresponding word are used instead.

Dialects are the system of values that best and comprehensively characterizes the people and the nation. The gradual loss of its characteristic makes it urgent that they are involved in serious research today. Because the phonetic, lexical, and grammatical differences between the dialects and the literary language are gradually decreasing, making it difficult to learn them. It is from this point of view that the study of the lexicon of the Nakhchivan dialect, the collection of dialectisms that still survive here and live in the memory of the people was one of the important and urgent issues facing our linguistics. We are sure that this work will shed light on future research in this field, and will serve as a valuable source and beacon for them.

The vocabulary of Nakhchivan dialects, as in other dialects, is the product of many centuries, and here we observe a large number of old words and phrases related to the historical development path of our native language, life, everyday life, which also reflect the history of our language. In the process of development, the introduction of borrowed words into this language, including its dialects, is inevitable. Languages enrich each other's vocabulary as a result of mutual communication. However, this should not be allowed to become widespread, and unnecessary words to enter our language en masse. Enrichment of the language can occur due to its own internal capabilities, dialects, including related languages, which is the best way to prevent contamination of the language with unnecessary foreign elements.

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