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THE ROLE OF AUXILIARY PARTS OF SPEECH IN THE FORMATION OF FOLKLORE TEXT

“... the formation of patterns and standards of poetic expression is a complex and prolonged process” in folklore texts and the role of auxiliary parts of speech is undeniable in this process. When we say the text forming function of auxiliary parts of speech in folklore texts, first of all, depending on the content and purpose, the colorful poetic possibilities of these speech units, especially the quality of the folklore style, their intensity in folklore speech, as well as dialect transcription and alliteration take into consideration. When the linguist R. Jakobson spoke about functional styles, along with the tasks of comprehension, communicativeness, expressiveness, emotionality, provocation, direct communication, he also paid special attention to the poetic task and interpreted it as a separate type.

There is significant role of auxiliary parts of speech folklore texts in giving a complete level in terms of both form and content and they regulate both the internal and external aspects of the text, make the text more attractive, and therefore the role of auxiliary parts of speech in the text forming is explained comprehensively in the article.

*Using of postposition **as** stated in comparison functions are separately stated in every folklore text, and it has played main role in formation of folklore sample. Generally, our observations show that, postpositions **as** and **only** manifest itself more intensively in an artistic function called comparison than in grammatical function. Especially, as these analogical postpositions used in the end of verse positions are repeated, poetry becomes more active, it turns out that the creator of folklore pays great attention and importance to the realization of artistic merits.*

*It is also noteworthy that in some examples of folklore created by ashugs in the genre of garayli, the fact that the postposition “**as**” acts as a radif also attracts more attention.*

It is clear that, in each verse of garayli, the radifs continued throughout each verse except for the fourth line, and thus, in addition to identifying the object to which they belonged in accordance with their meanings, they also duly performed their text forming function.

Key words: text forming, function, folklore, auxiliary parts of speech

Introduction: “Although the call for systematic research in the field of ... historical poetics began in the early 80s of last century” in Azerbaijani linguistics and folklore studies [1, p. 5], unfortunately, paying attention to the research of text generator function of the auxiliary parts of speech in folklore scale as an expression and the significant role of this speech unit in its development paths kept aside from the researches.

However, the study of poetic and expressive morphology, as well as the language and style of folklore, the study of the role of auxiliary parts of speech in the formation of folklore texts is the most actual areas of modern linguistics. Despite the complexity and multifaceted nature of the problems associated with linguistic poetics and the linguistics of poetic speech, this problem has not been studied systematically in Azerbaijani linguistics. The study of text-forming aspects of auxiliary parts of speech as well as other speech units in modern Azerbaijani linguistics in the creation of poetics, expressiveness,

rhythmic-melodic, harmony, intensively developed in folklore texts, in our opinion, it can be very significant in two ways: 1) in terms of studying the peculiar features of folklore texts as a system; 2) in terms of solving many necessary problems of linguistics, poetic style, communicative, pragmatic, expressive and dynamic morphology, text problems. It is very useful and significant to study not only the poetic virtues, but also the semantics and origin of the auxiliary parts of speech reflected in folklore texts, to reveal their secrets.

Method. The description method was applied in the research. It is clear that, the folklore texts consist of special, multifaceted and abundant branches of both prose and poetry. We are not mistaken if we consider this research as the first and the beginning in the way of the analysis of the indicators of auxiliary parts of speech used in both prose and poetry, the linguo-poetics analysis to reveal the general poetic structure of prose and poetry. Study in a synchronous aspect of the spheres of activity of auxiliary

parts of speech is of great importance in folklore texts. In the research process, we tried to determine this actuality as follows: first of all to determine, analysis independent morphological structure and to reveal the text generator function of auxiliary parts of speech reflected in folklore texts; in the folklore texts, to determine the stylistic peculiarities of texts at the morphological level.

Introduction. Folklore texts which are the output of folk thinking and fancy, first of all, appeared as output of unrestricted creative thinking and the creators of folklore have deeply felt the possibilities of "... aesthetic quality of our language, they knew the principles of how and where to use auxiliary parts of speech" [4, p. 134]. As a result, auxiliary parts of speech in folklore samples have architect topic features as "an important means of semantic and textual communication" [5, p. 67], subjective meanings" [6, p. 222] "text creative folklore". Undoubtedly, auxiliary parts of speech also have decisive, significant role and function in the manifestation and argumentation of the main essence and idea of these texts. Argumentation of these texts is the method the logical proof and presentation. "This is a factor that generates special idea in the text. Mainly, it has an effective effect on the text" [8, p. 4]. Let's pay attention to the effective influence which created "on" postposition which is intensively used in the living spoken language in the following examples of folklore: On Araz, on ice, the kebab burns on the embers, let they kill me, for a grey-eyed girl [9, p. 136].

The word "on", which is a homonymous unit, also performed the function of influence, interspersing it with other speech units in this folklore example. The idea, which is repeated 4 times in bayati and expressed through the word "on", is dynamized and the radius of influence is puffed, creating conditions for the centralization of thoughts and ideas. The word "on" used three times in first and second verses of bayati, has a lexical meaning and indicates the place of events. The word "on" used in the last verse was a homographic unit, served to create pun and thus, it played a decisive role in the transmission of artistic information and in revealing the shades of cause and purpose in the text, "intensified the idea expressed in bayati, and strengthened its language and style" [10, p. 168].

The analysis shows that, the clearness in texts is the main dignity of folklore style and one of the main qualities that characterize it. Therefore, in determining the advantages and qualities of clarity in folklore texts, it is necessary to pay attention to the role of auxiliary parts of speech in the structural-semantic field. G. Kazimov writes that the semantic integ-

riety of the text is related to the conditional mastery of the micro theme. The interpretation of the micro-theme ends in three stages: beginning, development, and outcome. In the initial stage, general information about the topic is given, in the second stage [development] the topic is explained; in the third stage it is generalized and summarized. It then moves on to the new micro theme, therefore the new syntactic unit [11, p. 872]. My dear, [blonde] girl, come back toward us, girl, Open your waist-band, Tie up my corpse [9, p. 77]. [Məs: Əziziyəm, sarı qız, Qayıt bizə sarı, qız, Ac belinə qurşağın, Cənazəmi sarı, qız [9, p. 77].] For instance: In order to fully reveal the content of this bayati, first of all, it is necessary to pay attention to the words "towards" that are used 3 times. The first sentence of the bayati is general and free sentences and "towards" word indicates the color of the hero of bayati. After that verse, the word "toward" is a postposition. "Towards" word in the last verse of bayati is a lexical unit denoting action, is verb and thus, the main purpose of the folklore example is to interpret the wrapping of the dead body in a poetic aspect. So, the word "towards" indicates color [yellow] at the beginning of the text, in the development of the text, it played a decisive role in the formation of the folklore text, going through three stages, indicating the side, direction, and eventually the movement.

In the interpretation of both large and small folklore texts, that is, in the description, independent objective and subjective ideas stand in the paradoxical way of people's thinking, in the embodiment of artistic and poetic characters. Auxiliary parts of speech, which create different connections between words, expressions, sentences, and sometimes parts of the text, and add different shades to the meaning of words, expressions, and sentences, also clarify the strategy of the text's argument.

Today, the Azerbaijani people, whose total number is over than 55 million in the world, have a deep ethnic thinking, language, history and heritage. "Folklore is the treasure trove of rich artistic pearls that have been the product of collective labor of people along centuries. Stories, legends, epics, historical, revolutionary and lyrical songs, bayats, proverbs and parables, riddles and anecdotes, ashug poetry created by the Azerbaijani people at different times have been passed down from generation to generation, from century to century. The same samples was called by different names in different times: "people literature", "folklore", "people words", "common literature", "oral folk literature" and etc. Folk-"folk", lore means "knowledge", "wisdom". It literally

means “folk wisdom”. It was first used in 1846 by the English historian-archaeologist Williams Thoms, a rich folklorist who preserved the spiritual world. Then the word began to be used all over the world as an international term” [12, p. 6].

Azerbaijani written literary language constantly feeding from this source filtered its rules, acquainted to a high stage of development. Until now, despite the fact that a lot of work has been done to define and regulate the norms of the written branch of the Azerbaijani literary language, it would not be correct to say the same about the language of folklore. Whereas, the systematic study of the language of folklore, that is, the correct definition of sounds, words, expressions, sentences, grammatical rules, including auxiliary parts of speech in terms of meaning and influence, and clarifying which ones have superior artistic and poetic qualities is very important in modern linguistics is one of the issues. And, from this point of view, the study and research of the text generator functionality of auxiliary parts of speech, which serve to convey the expressed idea more accurately to the listener, the reader, to convey subtle nuances more vividly and to stand as a whole expressive and emotional, is very important.

When discussing the text generator function of auxiliary parts of speech in folklore texts, it is significant to briefly look at the ways in which auxiliary parts of speech are formed. B. Khalilov writes that in a sentence, words that are not used as an independent member, do not have an independent lexical meaning, do not answer any questions, do not express action, event, object, sign and quality are called auxiliary parts of speech.

Auxiliary parts of speech are formed from main parts of speech by origin, but they differ from them by certain circumstances.

1. Main parts of speech have independent meaning. Auxiliary parts of speech have only grammar meaning.

2. Main parts of speech accept grammar morphological indicators, they overturn to morphological forms, own the grammatical categories. These features are not present in the auxiliary parts of speech.

3. Main parts of speech are used independently, answered certain questions and become an independent part of the sentence. Auxiliary parts of speech do not have these features.

4. The auxiliary parts of speech differ in terms of historicity. Date of establishment of main parts of speech is more ancient. Auxiliary parts of speech are formed from the main parts of speech. For instance: *aside, other, another, besides, except* post-

positions, first became the main parts of speech, and then moved on to the auxiliary parts of speech. Therefore, these words are homonymous. For example: Other than you; Other people.

5. The main parts of speech also differ from the auxiliary parts of speech in sound composition. The sound composition of some auxiliary parts of speech is close to affixations [13, p. 292–293].

What is text and what is the role of auxiliary parts of speech in its construction and formation? When we say text speech is a piece of written speech, an utterance. K. Abdullayev divides the text into two groups micro text and macro text. He considers micro text is the composition part of macro text. The scholar notes that the connectors, which are one of the formal-grammatical elements that make up the text, as well as all the connectors used between the sentences, are involved in the correction of the text. The most active and agile of them is and conjunction. The conjunction [and] is the most flexible element that connects text components as well as large texts [7, 180]. G. Kazimov speaking of the text and its internal units shows that, although the sentence, which is the main unit of communication, expresses a completed idea, the exhaustion of the thought it expresses is relative. Sentence appears completely structure-semantic features in the unity of sentences surrounding it, text environment. The related unity of the sentences around certain idea leads to the formation of a text.

The formation of text has substantial regularities. The mechanism of organization of the text, the technique of construction is related to the semantic progression in successive sentences. Comprehensive study of regularities in this area helps the solution of some language problems, reveals more detailed the functional significance. Therefore, the task of syntax is not limited to the study of word combinations and sentences. The structural and semantic features of the text became its main object of study in the new period [3, p. 870].

In the organization of the text “auxiliary parts of speech also act as a ... figurative unit, it is functioned in folklore samples and the syntactic parameters of the context are determined directly by them” [14, p. 347].

The word text is understood as a linguistic term in different senses – in linguistic research it is divided into two types – micro and macro texts [3, 870] Text [is of Arabic origin and corresponds to the Russian text and the Greek text-combination] – a union of sentences with strong internal structural-semantic connections.

In the organization of the text, auxiliary parts of speech also have a important role and the task

of distinguishing, understanding and defining them from each other falls on the text. Because in our language, as well as in folklore texts, such auxiliary parts of speech are used, which act in either homonymous or synonymous functions, and the text is an important condition for defining these categories. In this regard, A. Demirchizada also writes that the exact meaning of the word can be understood and determined not in isolation, but in the context of speech, in the context of related words. In order to ensure that the word is used in its proper place, it is important to determine its proper meaning.

Generally, the speech condition of the word, the environment of related words is called the text [context].

Then, the relevant use of a word is measured by the language in which it is placed. This is organically related to determining the type and style of the text. There are two main types of text: a) words text, b) conditions text

The words text- is called words environment that provides the understanding in a clear meaning by connecting in one way or another with certain words.

Conditional text is actually a condition of speech: that is, by whom to whom, where, when, why, how, in what situation, in what tone, it is said in a text in which the word is pronounced in a manner that allows it to be understood clearly [15, p. 166–167]. Thus, auxiliary parts of speech also have certain function in the formation of any text and their alliteration, dialect transcription, semantics, communicativeness, pragmatism, emotionality and expressiveness play a role in this formation. And “...an objective interpretation of all this on the basis of existing laws, events and processes is very important and significant” [16, p. 31].

In our opinion, in folklore, bayaties, proverbs and parables, riddles, micro texts, tales, legends, anecdotes, epics are considered as macro text as a whole and “... it is impossible to imagine the text without auxiliary parts of speech” [17, p. 9]. Each auxiliary part of speech reflected in both macro and micro texts, is the specific research object of linguistics in separation. Auxiliary parts of speech used in folklore texts mainly belong to micro texts area. Thus, one or several sentences used with auxiliary parts of speech for analyze, research are guided, compared to each other in folklore texts, which auxiliary part of speech is more active, linguistic features, text-creating functionality is revealed, stylistic qualities are determined. Thus, when talking about the text-creating function of auxiliary parts of speech in folklore texts, we must refer to the stories, legends, epics, lyrical songs, bayaties, proverbs and parables, riddles and anecdotes,

ashug poetry created by the Azerbaijani people at different times, must try to build and substantiate our analysis on the linguistic facts we have brought from these pearls of art. In order to achieve it, postpositions, conjunctions, particles reflected in folklore texts special attention should be paid to the intensity of the development of postpositions, conjunctions, particles reflected in folklore texts and their role in poetics should be analyzed separately and their role in poetics must be analyzed separately. In this regard, we can consider the text forming aspects of auxiliary parts of speech in folklore examples as follows:

1. Text forming function of postposition. “Postposition an auxiliary part of speech that does not change grammatically, comes after nouns, sometimes infinitives, verbs, and expresses a certain relationship between the object and the action [noun verb] or the object and the object [noun], which has no lexical meaning” [18, p. 54] in folklore texts is word groups used frequently since ancient times. Frequent use of these word groups in folklore texts has actualized their text-creating role, characterizing their artistic-stylistic function rather than their grammatical function. We must note that, In the examples of folklore, in strengthening the poetic scope, not from all the postpositions, but mainly as a means of expressing the meaning of **as, like, singular, only, if only**, etc. attachments were preferred. The text-forming functions of these suffixes are very characteristic. For instance, let's pay attention to the following folklore samples: I blossom out like a flower, I sing like a nightingale, if someone hurts you, I turn yellow like a spike [18, p. 174]; May spin you head as a top, like two spooned rice, Let me celebrate your wedding in the meadow, Let me pour the steel as stone [19, p. 10]; Your hair is like a snake in the water, Water plays like a vein, You ache the lover, as water pours to the oil [20, p. 35]. [Başına dolaşım baş kimi, İki qatıxlı aş kimi, Toyunu eləyim çəməndə, Pulat töküm daş kimi [19, p. 10]; Saçın suda mar kimi, Oynar su damar kimi, Sızıldatdın aşiqi, Yağa su damar kimi [20, 35].

As we see, the postposition **as** stated in comparison function using 3 times again separately in every three folklore text, has played main role in formation of folklore sample. Generally, our observations show that, postpositions **as and only** manifest itself more intensively in an artistic function called comparison than in grammatical function. Especially, as these analogical postpositions used in the end of verse positions are repeated, poetry becomes more active, it turns out that the creator of folklore pays great attention and importance to the realization of artistic merits.

For example: Don't stand as proud sarov, as Murov in winter, as a hoarfrost in the north, don't turn white my hair [19, p. 274]; my mother will be as mad, Beloved, like a string of saz, as Hikmat, as Ali, after you, I have many sad people for you [19, p. 279] and etc. It is also noteworthy that in some examples of folklore created by ashugs in the genre of garayli, the fact that the postposition "as" acts as a radif also attracts more attention. For instance:

It is clear that, in each verse of garayli, the radifs continued throughout each verse [except for the fourth line], and thus, in addition to identifying the object to which they belonged in accordance with their meanings, they also duly performed their text forming function.

Although **as**, **only**, **if only**, and other postpositions can never perform anaphoric [initial] position, play a leading role in epiphoric positions, accept emphasis, the meaning expressed by these conjunctions in the verses is closely connected with other words and conveys in a prominent way, the speech environment becomes attractive, poeticity increases. For example: As the flower of pasture, Like the beauty of beauties, don't turn white my hair as elderly woman [21, p. 274]; Don't touch my heart so much because I am outlander, Don't let yourself to catch cold so much, Do not bend so much in front of the enemy, I beseech you, stand upright [22, p. 453]; I don't know it is my dream or as fiction, he came as storm and winter, Miserable Karam in the nest like a bird, grief captured and plucked me [22, p. 115] and etc.

In the poetic gain of the language of some folklore texts, in finding an aesthetic echo, in a more successful regulation of melody and rhythm, the postposition **with** [ilə/la,lə] which means together, was used in the epiphoric position. For example: Beloved, speak to me with sweet mouthed, She paints antimony with a silver shaft, her room is decorated with golden flowers, her beautiful iris, hyacinth, carpet [22, p. 177]; Ashig Garib says his word with pleasant voice, When I interrogate her, kills me with flirtation, my sweet-heart with a couple of girls on the porch, all of them is beautiful but Shahasanam is perfect [22, p. 177] and etc.

When added to nouns and possessives, the postposition as ... as, which means time and space, depending on the meaning of the word, is added to the meaning of comparison, analogy, in addition to playing an important role in the formation of micro text in the elasticity of expression, it also affects the overall phonetics of the text. For example: Samad doesn't look at what is said, you walk, If you are as tall as a mountain, you will not stay as long as a hair, you

will melt [22, p. 204]; my gracious son I propeller, No one can suffer like me! You fell in love with a beautiful girl and became vagrant; you don't have any rival as sultan and khan! [22, p. 210] I traveled all over the world and didn't see any rival of you! I didn't see rival has beauty and lover as you! [22, p. 211] and etc.

The postposition as used in the second and third examples is an open form of as far as both of which manifest themselves as a living element of speech. In our live colloquial language, this postposition is being developed intensively.

Our observations show that short forms of the postposition "for" denoting cause, purpose, and relevance are used more in folklore texts. For example: It was written for us from Mullah Karim, Ashig should face a thousand troubles. [22, p. 86]; I gave my property for such love, May the ruby,dumb, jewel remain in the world [22, p. 87]; I took a lesson from a scientist for the alphabet, pitchers are lined up for wine, my mad soul what for you are sad, There is a happy day after a sad day [24, p. 121] and etc.

To express a specific purpose in individual cases in Folklore texts the what for auxiliary word for was also used, that "... here what [what] is a interrogative pronoun, for is postposition and conjunction [23, p. 175]

As can be seen from the postpositions we have analyzed, these units of speech have been active in the construction of folklore texts, ensuring the breadth of poetic content, putting poetic texts in a special lyrical direction, and thus creating original pearls of art that evoke the reader's feelings and emotions. Noting all this, we are far from diminishing the text-forming function of other postpositions for, across, aside, along, belong, before, other, another, else and etc. and of course, they are invaluable units of speech in the creation and formation of text. While these postpositions perform more grammatical functions, the postpositions we have analyzed above are more artistic and aesthetic than communicative-grammatical.

2. Text forming function of postpositions. Conjunctions aimed at expressing the achievements of abstract thinking, highly abstract concepts ... have no lexical meaning, only a generalized meaning. As one auxiliary parts of speech, they are also devoid of morphological features. It has a significant syntactic function, such as making a connection in the sentence, but it is not a member of the sentence. Unlike even postpositions, it cannot be a member of a sentence with the members it connects. However, the role of conjunctions is much wider than that of attachments, and conjunctions play a more important role in language. So that, while cannot go beyond their function within a sentence, linking

two components within a simple sentence, conjunctions cross sentence boundaries in terms of function by linking the components of a sentence as well as the components of the text [11, p. 399–400]. In folklore texts, conjunctions also perform these functions more often, acting as a means of linking the components of the text. For example: – I understood it a little bit, but not completely [22, p. 76]; There was no doctor left in the city, but no one could treat Karam's pain [22, p. 77]; – Old granny, I will ask a question, but this should remain between us [22, p. 78]; – Hey, don't say such words, what Armenia, what Muslim? [22, p. 79] and etc.

In 3 of these examples, the conjunctions “but” connected the components of the text, and in the last, the conjunction are connected and the homogenous subjects and formed micro texts.

Most grammar books divide conjunctions into two parts according to their using features:

1] Single used conjunctions: and, but, however, even, that is, with, because, therefore, that's why, so that and etc.

2] Repetitive conjunctions: too, also, both, neither... nor, either ... or, or

Our observations show that most of the auxiliary words from the group of singular conjunctions act as a means of linking the components of folklore texts. “In most cases, connectors even serve as a link between different paragraphs in micro texts” [11, p. 400]. and these conjunctions do not create much poeticity.

The frequency of auxiliary words from the group of single conjunctions used in folklore texts is very active. Although this activity manifests itself at a high level in the prose samples of folklore, it appears only occasionally in texts in the form of poems. That's why, their poetic creativity is fragile and their textual features are high. We will try to justify our opinion with examples. However, it would not be correct to apply this idea to all binding groups developed alone. For instance: Karam saw that such people were going this way and that, but no one was asking about them [22, p. 124]; – I read it, but we are not ashugs for money. [22, p. 94]; – Ashug, we have not seen the priest, but there is a village nearby, go and ask there and etc [22, p. 91].

In the first example, the conjunctive “that” created a connection between the branch sentence subjunctive and the main sentence in a complex sentence, and in that sentence also served to connect the components of the text by performing the conjunction “but”. The conjunction “but” used in the second and third examples also performed the same function and poeticity sounds very weak.

Although auxiliary words *but, however, therefore, that's why, thus and etc.* from the single used conjunction groups are almost not observed in the texts of the poems, the conjunction with this group, which belongs to this group, is more active. For example: The beautiful faced young man I turn around, Go my stranger, safe and sound! [22, p. 185]; there are many beautiful girls, but they do not suit you, Go my stranger, safe and sound! [22, p. 186]; Seven years are like a long life, Go my stranger, safe and sound! [22, p. 186] and etc.

By performing a small operation, we can prove that the auxiliary word “with” used in these texts is a connective. We should note that the word “health” is an abstract concept, and the narrator wishes to stranger to come and go “safe and sound.” The conjunction “with” used in this samples at first glance; it looks like a same commutative conjunction. Therefore, since it is possible to replace the conjunction “with” with conjunction “and” in the text and the conjunction “with” the conjugated in the above examples, it is more appropriate to take it as a conjunction, rather than as a postposition, and this has a text-generating function.

In folklore texts, the processing intensity of the auxiliary word, which belongs to the group of single used conjunctions, is also observed. For instance: What is it a minister in void? What was it ready for in your body? ... How much longer do you have to live? How many names, say the statement, What is it that cannot be said, two?... [22, p. 379] and etc. [O nədi kibatilində nazirdi? O nədi ki vücutunda hazırdı? O nədi ki təbüzildə zahırdı? Bundan artıq sənın cənın necədi ki? [22, p. 378]; Neçə addır, bəyanımı söyləyin, O nədi ki, demək olmaz, ikidi? [22, p. 379] və s.]

The text forming function of repetitive conjunctions is also very broad. The main reason for this is their repeated processing. Repetitive conjunctions, formed as a regular state of our language, “...along with becoming an act of artistic thinking, bring musical harmony to the rhythmic structure of the text, stimulate syntactic-intonation integrity. Repetition of sounds collides, intersects and integrates stylistic and phonological means in verses. They revive the contours of artistic thought and transfer the elements of poetic intonation and rhythm into certain stylistic forms. Thus, in the poetic text, the potential beauties of the vernacular are joined by the spirit that leaks from the heart of the highly inspired person who uses this language masterfully. The sweetness in the artist's style is nourished by the internal resources of our language. The perfection of form creates a special depth and musical mood

in the general semantics of the poem. The stylistic discovery of the subtle sound harmony of repetition evokes fresh emotional-expressive impulses, the artistic rock is based on successful sound images. Repeated words evoke emotional impulses by participating in the increase of psychological activity, mental activity. Well-arranged repetition in the series of thoughts and verses becomes the most important poetic element in the natural development of thought [25, p. 113–114]. In the folklore texts, all these poetic qualities and functions are performed at a very high level, along with the words to which they are connected. In this regard, in some of the materials we have analyzed, we can consider the auxiliary role of repetitive conjunctions in text forming as follows:

a) Either ... or repetitive conjunction: He sleeps two more days intoxicated, he will stand in third day, he talks about either his wine or his love [22, p. 208]; Patient soul wants pomegranate when he saw it, when he saw either friend or lover [9, p. 62]; Convey either Nigar to me or coffin, My boy, I have to go to Egypt [22, 309]; Either show your profession of ashug, or you have courage, come to this season! [22, p. 306]; I'm in love with spring, either pour or full, I'm scared to die, crying people will be less [22, p. 477] and etc.

b) From time to time repetitive conjunctions: My dark heart was riddled, drilled, from time to time cry and remember me [22, p. 298]; My name is Ashug Abbas, place Tufargan, from time to time cry and remember me. [22, p. 298]; [22, p. 106]; From time to time I guess I am in cradle, my mother lulls to quell me. From time to time I feel my mother native land is in bad situation and call for me [28, p. 78] and etc.

c) Also repetitive conjunction [in Azerbaijani] : He was also tall, fit, and well-dressed [7, p. 153]; you are also a doctor and I am a doctor, who should I tell about this pain? [7, p. 141], Darling, snack is on you, wine is on you, snack is on you, I am also madly drunk of you, without drunk and snacks [22, p. 364] and etc.

d) Neither... nor repetitive conjunction: Neither I don't die nor you stretch out your hand, I burned, Karam don't disgrace me! [22, p. 146]; nor my father died nor my brother, I turn around the grave by lover love! [22, p. 133]; that's the bloody destiny, neither shah knows, nor Khan, nor bondman, Oh! [22, p. 107]; and etc.

e) Both... and repetitive conjunction: He both drinks, and fill the pan, he put the horses in the water and left. [22, p. 122]; He ate it both himself and distributed it to his friends [22, p. 132] and etc.

As can be seen from the samples, the repetitive conjunctions, with their possible options, played

a decisive role in the formation of texts, vividly reviving the subtle shades of thoughts and emotions, together with the units of speech they connected, creating the appropriate sound harmony by repeating twice, three or even four times within the text.

Text forming function of particle: "Particles "that reinforce the meaning of a sentence, such as grammatical means, expressiveness of the sentence, and parallel modality" [30, p. 455] although manifest themselves more in the semantic spheres, they also act as active participants in the creation of the form, although they appear in full semantic shades. Our researches show that, [is it, are they] particles perform the most activity in the text forming. These interrogative particles not only create questions in folklore texts, but also affect the forms of folklore patterns, directing poetic lines in a harmonious and musical direction. It mainly comes at the end of various words in folklore texts and regulates the form of the poetic example as well as its content. For example, the fact that the interrogative particle [is it, are they] appears in the same positions and in different positions in the texts with the morphological index of the first person paints the expressive intonation of the form hearts, i.e. rhymes, expands the sphere of influence of poetics: This split bends my stature, it makes me defamed in strict people, Did she say that, Karam comes and finds me? [22, p. 123]; Karam will say, who should I tell my grief, Do they care my rosebud grief? If I arrive at Arzurum, I will see my Asli, or priest took her and escaped? [22, p. 124] and etc. If we consider to the rhyme words I these samples, then we will see that, is grammar indicators in the beginning of is stature, – is name- is open-is grief- is Asli- is escape lexemes are almost identical at first glance. The particle "did" used in the structure of the verbs of *did he say*, *did he run*, *did he open* is interrogative particles and through these grammatical indicators, which perform different functions, the forms of poetic texts are formed in an attractive way, the flow of harmony is expanded, poetic harmony is intensified, and emphasis is placed on the words involving interrogative particles and in general, the interrogative particles "did" which is intensively used in folklore texts, is not given only for the purpose of answering the question, at the same time, it acts as the main spatial force that gives rise to art [32, p. 134]. It should also be noted that emphatic emphasis is of great importance in increasing the emotional impact of folklore texts, and the logical emphasis in artistic examples also arises through these interrogative particles. For instance: Is it possible to bear so much? Is it possible to be so sad? Is it possible

to endure so much pain? Is it possible to endure this breakup? [29, p. 200] and etc.

At some points in folklore texts, the particle “did” and the particle “or” coming in sequence, not only reinforces the interrogative, but also promotes poeticity. For instance: My God, did an angel create you, Are you an angel or a girl, Fairy? [21, p. 569]; you should have chaired the meeting today, or I should [21, p. 212] and etc. The Particle “also” play an important role in the formation of folklore patterns, and it is very important to correctly define their role in poeticization, to determine the points of stylistic use of these particles. In folklore texts, the particle “also” as well as speaking in the language of oral folklore, it serves to express attitude, emotion,

affirmation, regret and confession, criticism, protest and dissatisfaction, ridicule and indifference, in some cases, it also has a strong effect on the emotionality and expressiveness of the metaphors used in the texts and strengthens the poetics. For instance; [Aşığam, yaxşıyam da, yol gedər yaxşıya da, sənə də qurban olum, yanında yaxşıya da [31]; Lələyəm yaxşı yada, Düşübdü yaxşı yada. Sənə də qurban olum, A Günəş, Yaxşıya da [20, p. 25] və s.]

Conclusion. The study of the text-forming function of auxiliary parts of speech on the basis of folklore materials has great significance. Besides other lexical and grammatical layers of the language, auxiliary parts of speech are active in folklore texts, constitute the text and have more multifunctional properties.

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**Оруджова Р. РОЛЬ ДОПОМІЖНИХ ЧАСТИН МОВИ У ФОРМУВАННІ
ФОЛЬКЛОРНОГО ТЕКСТУ**

«...утворення закономірностей і норми поетичної виразності — складний і тривалий процес» у фольклорних текстах і роль допоміжних частин мови у цьому процесі незаперечна. Коли ми говоримо про текстоутворюючу функцію допоміжних частин мови у фольклорних текстах, насамперед, залежно від змісту та призначення, барвистих поетичних можливостей цих мовних одиниць, особливостей фольклорного стилю, їх інтенсивності у фольклорному мовленні, а також діалектну транскрипцію та алітерацію. Коли мовознавець Р. Якобсон говорив про функціональні стилі, то поряд із завданнями розуміння, комунікативності, виразності, емоційності, провокації, безпосереднього спілкування він приділяв особливу увагу і поетичному завданню та інтерпретував її як окремий тип [3, р. 69].

Відзначається значна роль допоміжних частин мови фольклорних текстів у наданні цілісного рівня як за формою, так і за змістом, вони регулюють як внутрішню, так і зовнішню сторони тексту, роблять текст привабливішим, у зв'язку з чим роль допоміжних частин у статті всебічно пояснюється формуванням мови у тексті.

Вживання післялогу, як заявлено у функціях порівняння, окремо заявлено у кожному фольклорному тексті, і це відіграло основну роль формуванні фольклорного зразка. Взагалі наші спостереження показують, що тільки післялоги як і більш інтенсивно виявляються у художній функції, яка називається порівнянням, ніж у граматичній. Тим паче, що з повторенням цих аналогових післялогів, які у кінці віршових позицій, поезія стає активнішою, виявляється, що творець фольклору приділяє велику увагу і значенню реалізації художніх достоїнств.

Примітно також, що у деяких зразках фольклору, створених ашугами у жанрі гарайлі, більшу увагу привертає те, що післялог «as» виступає у ролі радифа.

Зрозуміло, що в кожному вірші гарайлі радифи тривали протягом усього вірша, крім четвертого рядка, і, таким чином, окрім позначення предмета, якому вони належали відповідно до своїх значень, вони ще належним чином виконували свою функцію текстоутворення.

Ключові слова: *текстоутворення, функція, фольклор, допоміжні частини мови.*