

Synthetic Subordinate Complex Sentence Structures in the Language of Azerbaijani Folklore Materials

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Abstract. The article deals with the complex sentence structures with a synthetic subordinate in the language of folklore materials. It has been noted that the meaning and content of our folklore is expressed through sentence structures. A sentence is a means of communication and exchanging ideas in oral and written speech. The sentence structures that are indicators of the folklore language have preserved the ancient traces of oral language. One of these sentence structures is subordinate complex sentences. Subordinate complex sentences combine two or more sentences through semantic and grammatical subordination. One of the components of a subordinate complex sentence is grammatically independent, and the other is dependent on it.

One of the types of subordinate complex sentences is a synthetic subordinate complex sentence in which the dependent clause is connected to the main clause only by intonation. Since intonation is the oldest means of connecting the components of subordinate complex sentences, it manifests itself more in folklore materials. It also plays an essential role in the expression and pronunciation of sentences. In the synthetic subordinate complex sentences used in the language of folklore materials, intonation determines the boundaries of components, ensures the rhythmic-melodic flow of speech, and expresses the idea clearly. The parts of synthetic subordinate complex sentences are often composed of sentences pronounced with the same intonation and according to the dependent sentence. Studying such corrections will provide rich material for historical syntax and reveal the ancient traces of our oral literary language.

Keywords: sentence; complex sentence; subordinate complex sentence; synthetic; intonation.

INTRODUCTION

Folklore materials are one of our national artistic values that embody the Azerbaijani people's existence and spiritual world. "The oral art of the Azerbaijani people, which originated from ancient times, has been passed from mouth to mouth, from generation to generation, polished and crystallized, and has reached our time. The people reflected their desires and wishes, joy and sorrow, and their attitude to the society in the oral literature-folklore, which is the beginning of the art of words" [14, p. 3].

The meaning and content of our folklore is expressed through sentence structures. A sentence is a means of communication and exchange of

ideas in both oral and written speech. People use sentences when they want to convey their thoughts to each other or others. The sentence structures that are indicators of the folklore language have preserved the ancient traces of our oral language. Demirchizadeh, who sheds light on the history of the literary language of Azerbaijan, states that folklore should be mentioned separately among the sources. In fairy tales, epics, proverbs, riddles and proverbs, sometimes very ancient traces of the language, words considered dead for today, grammatical forms are kept: "...since folklore is a wealthy treasure for determining the paths in the history of the tongue when studying the history of the language, it is necessary to use it as a source..." [8, p. 46].

RESULTS AND DISCUSSION

As we mentioned, one of the sentence structures that contains the ancient traces of our oral literary language is subordinate complex sentences. Subordinate complex sentences combine two or more sentences through semantic and grammatical subordination. One of the components of a subordinate complex sentence is grammatically independent, and the other is dependent on it. The separate part is called the head, and the dependent part is called the branch clause. According to Kazimof, "When determining the head and branch of a sentence, the form and structure of the sentence is taken as the basis, not the sentence's meaning. The meaning load can be distributed in components in different ways. For example, sometimes the meaning load falls more on the main sentence, sometimes on the branch sentence, and sometimes it is equally distributed between the main and branch sentences" [10, p. 303].

Complex sentences have historically had a variety of structural features. In some of these sentences, the main clause is used first, then the branch clause, and in the other part, the branch clause is used first, and then the main clause is used. Both subordinate complex sentence structures are found widely in our spoken and written language. In this regard, Mirzazadeh writes: "It is clear from the language of the written monuments related to the literary language of Azerbaijan that the subordinate complex sentence and various branch sentences characteristic of it are widely used in our language. Such sentences have preserved their originality and natural structure over time" [11, p. 352].

According to the connecting means of its components, a synthetic subordinate complex sentence is one of the types of subordinate complex sentences. In a synthetic subordinate complex sentence, intonation connects the branch clause to the main clause. Since intonation is the oldest means of connecting the constituent parts of subordinate complex sentences, it manifests itself more in folklore materials:

Getməsin o yaxşı ki, Yerinə yaman gələr [7, p. 126].

(He's better not to go, He will be replaced).

Namərdə bel bağladım, Çox ucuz satdı məni [7, p. 92].

(I trusted a betrayer, He betrayed me cheaply).

Anama xəbər olsun, Ağ günüm qara keçdi [7, p. 89]

(Let my mother know, My white day turned black).

Dəliyə iş buyur, O sənə ağıl öyrətsin [2, p. 257].

(Give a job to the madman, Let him teach you wisdom).

Dəli özünə bir dəli yoldaş tapdı, Elə bildi, çox ağıllıdır [2, p. 256].

(A madman found himself a madman companion, He found out that he was very smart.) etc.

The main burden in connecting the components of sentences fell on intonation.

Intonation plays an essential role in their articulation and pronunciation, as well as connecting the components of subordinate complex sentences. Characterizing this intonation feature, Hajiyefa states that since intonation is related to sounding, it manifests as a phonetic phenomenon. Still, intonation plays an essential role in forming units at other language levels and, on this basis, in the correct and precise expression of thought [9, p. 70]. In this regard, some of the proverbs and sayings from folklore materials are in the subordinate complex sentence structure, the components of which are semantically related to each other:

Getmə gözümdən, gedərəm özümdən [3, p. 57].

(Don't leave me, I will leave myself).

Saxla samanı, gələr zamanı [3, p. 103].

(A stitch in time saves nine).

Fələyin qaydasıdır, Dağı dağ üstündən çəkər [2, p. 622].

(It is the order of the heavens, He pulls the mountain over the mountain).

Yağmadı yağış, Bitmədi qamış [2, p. 383].

(It didn't rain, the reeds didn't finish).

Sirrini demə dostuna, Dostunun da dostu var [3, p. 105].

(Don't tell your friend your secret, Your friend has a friend).

In subordinate complex sentences whose components are connected with intonation, intonation also ensures the correct expression of the meaning and the emotional, harmonious sounding of the thought.

The internal and external function of intonation is reported in linguistics. Veysalli writes that the outer part of sentence intonation is universal. In contrast, the inner process of sentence intonation is not universal but is subject to the internal regularities of one or another language [13, p. 268]. From this point of view, the frequencies of intonation in our oral language are clearly observed in the synthetic subordinate complex sentences used in the language of folklore material. So, in these sentences, in determining the borders of the components, in ensuring the rhythmic-melodic flow of the speech, in expressing the idea clearly and succinctly, etc., intonation shows its unique role in cases:

Sevdiyim kasıb idi, Satdılar yada məni [7, p. 86].
(My beloved was poor, they betrayed me to a stranger).
Deyirlər: -Yarın gəlir! Siz Allah, gerçəkdimi? [7, p. 86].
(They say: - Your lover is coming! You God, is it real?)
Gəncəyə qurban olum, Yarım içində gəzər [7, p. 81].
(Let me be a sacrifice to Ganja, My lover walks in it).
Yara bir məktub yazdım, Dağ-daş da dilə gəldi [7, p. 62]
(I wrote a letter to my lover, mountains and rocks also reflected my sorrow).
Loğman haradan bilsin Sənsən bilən dərdimi?!
 [7, p. 73].
(How would Loghman (skilled doctor) know, Are you the one who knows?)

The rhythm, tempo, pause, timbre, intensity, and other features created by intonation in complex sentences with synthetic subordinates revealed the folklore language's simplicity, musicality, and uniqueness.

Since folklore materials are examples of oral language, they are dominated by complex sentences with synthetic subordinates. Through such corrections, the components connected with the help of intonation, the idea can be expressed more quickly, easily, and emotionally. This can be seen in our straightforward, concise, deep poetic meaning with few words and memorized language:

Yar saçına gül taxıb, Calaq olub gül-gülə [7, p. 14].
(My lover wears flowers in her hair, flowers mixed with flowers)
Getmə namərd yanına, Yayda da boran olar [7, p. 32].
(Don't go to the bastard, There can be blizzards in the summer.)
Mən öldüm, heç bilmədim, Yetimim kimə qaldı? [7, p. 36].
(I died, I didn't even know, Who is there with my orphan?)
Elə qaşqabaq tökdü, Yaradan dada gəldi [7, p. 41].
(He frowned so that the creator was fed up).

In a synthetic subordinate complex sentence, the main burden falls on intonation since there is no other means of connecting the branch sentence to the main sentence. But in sentences of this type, replacing the intonation with the subordinating conjunction "ki (that)" is possible. Characterizing this feature, Kazimof writes: "When the conjunction "ki (that)" is added between the main and branch clauses, the pause connecting the branch clause to the main clause is used for pronouncing the conjunction "ki (that)". In such sentences, they note that the conjunction "ki (that)" is dropped. Subordinate complex sentences built with intonation are a continuation of

the original and ancient form, which shows that intonation and pause existed before all other connecting devices and continue to maintain their significant role in oral speech [10, p. 313].

This is also confirmed by subordinate complex sentence structures used in the language of folklore materials. For example:

Elə ki səhər açıldı, İbrahim yerindən qalxıb, bir az ayından-uyundan yedi, yenə də özünü yetirdi hovuzun başına [4, p. 41].
(As soon as the morning dawned, Ibrahim got up, slept a little, and then went to the head of the pool).
Qardaşlar qızı yuxarı çəkib gördülər, bu qız deyil, xalis mələkdir [5, p. 38].
(The brothers pulled the girl up and saw that this was not a girl, but a pure angel.)
Eşitmişəm, padşahın qızı xəstədir [6, p. 14].
(I have heard that the king's daughter is sick).
Sevinə-sevinə içəri girib gördülər, bir ayı, bir qurd, bir də tülkü oturub söhbət edləyir [5, p. 243].
(They happily entered and saw a bear, a wolf, and a fox sitting and talking).
Naşı bilməz xara nədir, bez nədir? [2, p. 503].
(A novice cannot know what is an ulcer, or what is a gland).
Sən çıxdın çəmənliyə, Lalə üzün gizlədi [7, p. 9]
(You went out to the meadow, and Lala hid her face).

As mentioned above, intonation is one of the main features of each sentence and one of its organizing tools. Synthetic subordinate compound sentences are often composed of sentences pronounced with the same intonation. This can also be observed in folklore materials:

Əyri ağac düzəlməz, Əzəl başdan əyridir [7, p. 12].
(A crooked tree cannot be straightened, it is already crooked).
Vəfasız atdı, getdi, Tək qaldım bucaqlarda [7, p. 20].
(Someone unfaithful left me away, I stayed alone everywhere).

The components of these sentences are formed by sentence intonation.

Yanımda bir yer elə, Mən də oralı olum [7, p. 10].
(Make a place next to you for me, I'll be there too).
Kəndirini gendə vur, Görməsin barı düşmən [7, p. 17].
(Hit your rope far away, Don't let the enemy see).

These sentences are built with command intonation. Sometimes the components of the subordinate complex sentence can be formed with different intonation. For example:

Fələk, çarxın çevrilsin, Unutdu yar da məni [7, p. 10].
(Let the wheel of the universe turn, My lover forgot me too).

The first component of the sentence is a command, and the second component is formed by intonation.

Yar oxladı qəlbimi, Hansı həkimə gedim? [7, p. 19].
(*He throws an arrow to my heart, Which doctor should I go to?*)

The first component of the sentence is formed by narration, and the second component is created by question intonation.

Synthetic subordinate complex sentences have different types according to the branch clause. All these branch sentence types are organized with the help of intonation. According to Abdullayef's opinion: "When other connecting means (connector, connecting word, pronouns, adverbs, etc.) are involved in the composition of a subordinate complex sentence, there should still be a subordinate intonation. However, the role of intonation is already noticeable in sentences that do not involve these means, especially non-binding sentences" [1, p. 129].

Intonation connected the components of such sentences and ensured their poetic sound. For example:

Evimizdə adətdi, Oğlan qıza vurular [7, p. 22].
(*We have a habit in our motherland, A boy falls in love with a girl first.*)

Gözəlliyin şərtidir: Dili bal, beli incə [7, p. 100].
(*Your beauty is conventional: The tongue is honey, the waist is thin.*)

Fələyin qaydasıdır, Dağı çəkər, dağ üstə [7, p. 65].
(*It is the order of the heavens, He pulls the mountain over the mountain.*)

These sentences are subordinate complex sentences with branch clauses in the synthetic sentence. In such corrections, the components connected by intonation, first the head and then the branch sentence, are used. In the main clause of such sentences, the clause did not participate, and the branch clause acted instead of the clause of the main clause.

In the language of folklore materials, there are also subordinate complex sentences with synthetic news branch clauses. News is the main feature of the branch sentence. In such corrections, the branch sentence explains and clarifies the news expressed by the indicative pronouns of the main sentence:

Allahdan arzum budur, Sənə göz dikən ölsün [7, p. 35].
(*This is what I wish from God, Let him die who is looking at you.*)

Dost odur, öz dostunun, Çörəyin dürüst dada [7, p. 22].
(*A friend is one who eats his friend's bread honestly.*)

Subordinate complex sentences with synthetic completeness branch clauses prevail in folklore materials. In such corrections where the main clause is used before the branch clause, the branch clause is used instead of the main clause in its entirety:

Bir Allah özü bilir, Mən sənə necə yaram [7, p. 18].
(*Only God knows, how I love you.*)

Qorxuram qərib öləm, Ağlayanım olmaya [7, p. 113].
(*I'm afraid I'll die as a stranger, I won't have anyone to cry for me.*)

Qanmazın başmağın cütləyəndə, Deyər: -Qorxdum məndən! [2, p. 117].
(*When you pair the shoes of a fool, He says: - He was afraid of me.*)

Tanrı bilir, günahkar kimdir [2, p. 594].
(*God knows who is guilty.*)

Qorxma, ilanlar səni vurmaz [4, p. 64].
(*Don't be afraid, snakes won't bite you.*)

Dev gördü, İbrahimin ağzı açılı qalib [4, p. 36].
(*The Giant saw Ibrahim's mouth hanging open.*), etc.

In Azerbaijani folkloric materials, complex subordinate sentences with synthetic deterministic branch clauses are also widely encountered. The definite article refers to the object-denoting member of the main clause and is used in place of the omitted definite article:

Fələk bir dərd göndərdi, O dərd də yara gəldi [7, p. 108].
(*The heavens sent an affliction, That trouble also came to the lover.*)

Burda bir cavan ölüb, Aləmi yandırılar [7, p. 85].
(*A young man died here, They set the world on fire.*)

Bir qutum var, özü açılır, özü yumulur (Ürək) [12, p. 102].
(*I have a box that opens and closes by itself. (Heart)*)
Bir güzgüm var, qapaqlı, Dörd tərəfi saçaqlı. (Göz) [12, p. 103].

(*I have a mirror, with a lid, Fringe on all four sides. (Eye).*)

Ölkə ki var, onun qabağında, Şah da acizdir, gəda da [2, p. 540].
(*There is a country in the world, The king is helpless, and so is the beggar.*)

The components of subordinate complex sentences with synthetic adverbial branch clauses are connected through intonation. The manner clause, which is a type of adverbial clause, expresses the manner of execution of the action in the main clause:

Gecə-gündüz gəzərəm, Yar əlindən yaralı [7, p. 100].
(I will walk day and night wounded by the beloved one).
Göz yaşım elə axdı, Cuşa gəldi dərya da [7, p. 25].
(My tears flowed so that the river also got excited).

The time of the action or sign is indicated in complex sentences with a subordinate clause:

Sənə aşiq olalı, Dərdin yoldaşı mənəm [7, p. 108].
(As I fall in love with you, I am the companion of trouble).
Yenicə sevinirdik, Ayrılıq dəmi gəldi [7, p. 36].
(We were just happy, separation time came in).

Complex sentences with synthetic causative branch clauses are more common in Bayatis from Azerbaijani folklore materials. The causal branch sentence indicates the reason for the work and action expressed in the main sentence:

Məni təklilə dindir, Sözüm var, ürəyimdə [7, p. 100].
(Listen to me alone, I have a word, in my heart).
İxtiyar əldən gedib, Bənd olmuşam qəfəsdə [7, p. 17].
(I have lost my will, I'm stuck in a cage).
Yavaşca öt yanımdan, Yıxar küləyin məni [7, p. 100].
(Slowly pass me by, Your wind will knock me down), etc.

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A synthetic goal in subordinate complex sentences with branch clauses, the purpose of the work and action expressed in the main clause is stated:

Bülbülü susdurdunuz, Qarıldaşsın qarğalar [7, p. 27].
(You silenced the nightingale, Come together, crows).
Kəndə molla gəlib, Kim ölür, ölsün [2, p. 433].
(Mullah came to the village, Who dies, let him die) etc.

The components of subordinate complex sentences with adverbial branch clauses are connected only through intonation, so they are synthetic subordinate complex sentences.

CONCLUSIONS

Thus, studying complex sentences with synthetic subordinates in the language of folklore materials will provide rich material for historical syntax and will play the role of a source in uncovering the ancient traces of our oral literary language.