

**ARTISTIC LINGUISTIC FEATURES OF EPISTOLARY STYLE IN THE
CREATIVE ACTIVITIES OF THE REPRESENTATIVE OF NAKHCHIVAN
LITERARY SETTING IN XIX-XX CENTURIES**

***CARACTERÍSTICAS LINGÜÍSTICAS ARTÍSTICAS DO ESTILO EPISTOLAR NAS
ATIVIDADES CRIATIVAS DOS REPRESENTANTES DO CENÁRIO LITERÁRIO
NAKHCHIVAN NOS SÉCULOS XIX-XX***

***CARACTERÍSTICAS ARTÍSTICAS LINGÜÍSTICAS DEL ESTILO EPISTOLARIO EN
LAS ACTIVIDADES CREATIVAS DE LOS REPRESENTANTES DEL ESCENARIO
LITERARIO DE NAJCHIVAN EN LOS SIGLOS XIX-XX***

Mehriban Adigozel Qizi ASADULLASOY¹

ABSTRACT: The article discusses the significance of epistolary style in the development of artistic language and also shedding light upon the issues of investigating the language of official and personal correspondences of art figures. The epistolary style found in the creative activities of the representatives of Nakhchivan literary setting distinct for their uniqueness and differs from other styles by its artistic – publicistic features, autobiographic content, and essence. It was possible to ascertain various signatures found in the letters of prominent figures, their attitude towards the socio – political processes of the period, their relationships with close people, and their literary – artistic views. The letters reflecting personal relationships between the representatives of Nakhchivan literary setting made it possible to access information regarding the history, literature, culture, and press of Azerbaijan.

KEYWORDS: Nakhchivan. Epistolary style. Letter. Monologue. Dialogue.

RESUMO: O artigo discute o significado do estilo epistolar no desenvolvimento da linguagem artística e também lança luz sobre as questões de investigar a linguagem das correspondências oficiais e pessoais de figuras de arte. O estilo epistolar encontrado nas atividades criativas dos representantes do cenário literário nakhchivan distingue-se por sua singularidade e difere de outros estilos por suas características artístico-publicitárias, conteúdo autobiográfico e essência. Foi possível constatar diversas assinaturas encontradas nas cartas de personalidades de destaque, sua postura em relação aos processos sócio-políticos do período, suas relações com pessoas próximas e suas visões literário-artísticas. As cartas que refletem as relações pessoais entre os representantes do cenário literário nakhchivan possibilitaram o acesso a informações sobre a história, literatura, cultura e imprensa do Azerbaijão.

PALAVRAS-CHAVE: Nakhchivan. Estilo epistolar. Carta. Monólogo. Diálogo.

¹ Nakhchivan State University (NSU), Nakhchivan – Azerbaijan. Assistant Professor. Doctor of Philosophy in Philology. ORCID: <https://orcid.org/0000-0002-2640-5220>. E-mail: quliyeva.mehriban@list.ru

RESUMEN: *El artículo discute la importancia del estilo epistolar en el desarrollo del lenguaje artístico y también arroja luz sobre los problemas de investigación del lenguaje de las correspondencias oficiales y personales de las figuras del arte. El estilo epistolar que se encuentra en las actividades creativas de los representantes del entorno literario de Nakhchivan se distingue por su singularidad y se diferencia de otros estilos por sus características artístico-publicísticas, contenido autobiográfico y esencia. Fue posible constatar diversas firmas encontradas en las cartas de personajes destacados, su actitud frente a los procesos sociopolíticos de la época, sus relaciones con personas cercanas y sus visiones literario-artísticas. Las cartas que reflejan las relaciones personales entre los representantes del entorno literario de Nakhchivan permitieron acceder a información sobre la historia, la literatura, la cultura y la prensa de Azerbaiyán.*

PALABRAS CLAVE: *Najicheván. Estilo epistolar. Carta. Monólogo. Diálogo.*

Introduction

There appears to be an increased interest in epistolary style in the creative activities of the representatives of Nakhchivan literary setting late in XIX and early in XX centuries and there is a need to investigate and analyze the functionality, structure, semantic metrics, significance of letters as well as their impact on the literary process late in XIX and early in XX centuries. The services provided by literary figures in this area have been broadly studied. Theoretical investigation of development of epistolary heritage in the creative activities of the representatives of Nakhchivan literary setting presupposes scientific urgency of the topic.

Investigating lives, periods, creative activities, and ties with contemporaries of Nakhchivan literary figures, and functional possibilities of epistolary heritage form the object of this investigation. Its subject is the samples and letters regarding epistolary heritage of well – known representatives of literary setting late in XIX and early in XX.

Linguistic and stylistic investigation of the epistolary style in the artistic heritage of Nakhchivan literary setting late in XIX and early in XX centuries in a complex manner presupposes scientific novelty of the article. The article may play a role of source material for philologists, associate professors and PhD students wishing to explore functional styles of literary language.

Materials and methods

The followings are goals and duties of the investigation:

- Characterize individual contributions of the representatives of Nakhchivan literary setting late in XIX and early in XX centuries and interesting memory samples pertaining to the period;
- Present overview of the socio-political setting of the period in documents and letters alongside having insight into lives and activities of the representatives of literary setting in epistolary heritage;
- Investigate linguistic and stylistic features of the epistolary heritage reflecting lives and activities of the representatives of literary setting early in XX century;

Results

Specific features of epistolary style

Such prominent and patriotic enlighteners of Nakhchivan literary setting as Mahammad Taghi Sidgi, Gurbanaly Sharifzadeh, Eynali bay Sultanov, Jalil Mammadguluzadeh, Huseyn Javid, Mammad Said Ordubadi, Ali Sabri, Aziz Sharif have enriched our literary history by their epistolary heritage having retained its significance also at present alongside writing serious works helping to shape up literary – social mindset.

Epistolary style has progressed until our present times in oral and classic Azerbaijani literature. There was a marked enlivenment also in this area in connection with intensified literary of population and increased interest in letters, memories, and diaries late in XIX and early in XX centuries. This period was under the influence of epistolary style literary – artistic language in 20-30th of the first phase of its development (epistolary style standards used for literary – publicistic goal especially in “Molla Nasraddin” journal beginning from XX) (KHUDIYEV, 2012, p. 667). Some portion of the letters written by literary figures was in prose and the other portion in fiction style. Speaking about the emergence of epistolary genre through written communication and its use for various goals in literature, including as an address in Classicism, Salida Sharifova underscores fiction writing style in some of the letters: “The correspondence (epistolary) genre relating to sentimentalism and romanticism in medieval ages developed in the form of fiction. In that period correspondence was presented in other works rather than as an individual genre. The letters used to convey its hero’s inner world, feelings, anxieties, and other experiences” (SHARIFOVA, 2005, p. 163). Letters were found among very

reliable document samples in order to study the dark issues and involve them in linguistic investigations. The letters written as a tradition by our thinkers took a mass form and entered into everyday use towards late XIX and early XX centuries. Epistolary style was widespread namely in this time frame and had an intensive usage between them and their contemporaries. In his opinion of the processes going on in the literary setting, Asgar Gadimov notes more of a social significance and reliance on realism in literary creative ties by saying: “Namely therefore the social civilian sorrow problem gained more urgency and public significance losing its ground to epistolary letter genre” (GADIMOV, 2003, p. 39).

Letters play a role of a source also in ascertaining dates of birth and death alongside reflecting bibliographies of the literary figures. In that period, letters were used to be written by our farsighted, highly educated and well-known scholars serving promotion of democratic ideas among people. Addressed to others and not written for all, such letters are subjects of investigation also in our present times, they are incorporated into textbooks both for their style and richness of interesting facts and, in a word, they arouse interest in all reading them. Multiple letters by the representatives of literary setting who have passed away have played a major role in enriching the epistolary genre. A large space is provided and reference made to the “Selected works” by Mahammad agha Shahrakhtily, “My memories” by Jalil Mammadguluzadeh, “Works” by Huseyn Javid, “Life and creative path” of Gurbanaly Sharifzadeh, “Ali Mahbus works”, “Throne of justice” by Alakbar Garib Nakhchivanly, “Journey throughout Europe of two children” by Mammad Said Ordubadi, “Diary”, “From gone days”, “Father and me” by Aziz Sharif, and “Works” of Mahammad Taghi Sidgi from the Nakhchivan literary setting.

It is possible to discern the personal attitude to which the writer refers in his letter as a tradition in terms of language and style of the representatives enriching the literature of Azerbaijan. Satirical articles written under fiction and open letters in the creative works of the representatives of literary setting differ from traditional letters for their volumes, broadness of the topic, form, and storyline. Here conditionally, reference to the epistolary style and use of the letter word as a background is openly manifest. Mustafa Mustafayev notes that another form of the historic fiction is fiction letters and, pointing to historic events, real life truths, and social aspects in them, writes:” the letters clearly reflected the historic picture of the existing public life and epic presentation of the major social events of the period alongside subjective – personal interests and experiences of their authors in them” (MUSTAFAYEV, 1991, p. 66). The documented, literary and publicistic works reflecting realities has made into their key topic the drawbacks in science and education, the low level of population’s lives and lifestyles. As a prominent representative of the literary setting, Jalil Mammadguluzadeh criticized, in his satiric

letters written in an open style, the lawlessness in the public, illiteracy plague of the period, and public drawbacks, purity and cleanliness of the language. Founder of historic Roman genre, Mammad Said Ordubadi wrote his first drama called “Journey through Europe of two children” based on his 10 letters sent from various countries of Europe, expressed the planes reflecting the most specific traits of all the countries alongside general picture of the capital city of each country through his literary imagery, portraying historic – geographic realities with mastery and trying to wake up his compatriots from bigotry and eradicating Eastern inertia, despotism, and backwardness. Ordubadi could also reflect the socio-political issues causing concern in his home country in his work called “Bloody years”. Viewing the events from the prism of his own period, Ordubadi could emphasize the socio-political concerns and boldly criticize the hateful enemies trying to occupy his lands and drawbacks of his current regime. Ordubadi had a major role in developing the documented fiction and his “My life and surrounding” is ranked among the perfect samples of memory in memoir literature. His diaries, journey letters and notes are very urgent and exemplary also in our present days. Our literary figures were able to pen down a perfect form of publicistic story by including the literary setting, the events taking place and historic figures in their creative activities within a specific timeframe. As samples of perfect artistic publicistic samples, traditionally, companionship, intimacy, and closeness are traditionally reflected in our literary language. The styles found in our literary language act in interaction, bringing about enrichment of the functions of lexical – grammatical functions, semantic area and expanding the creative capacity of the language. Stylistic colorfulness of narrative sentences is one of the indicators of individual traits of our scholars. As the events are narrated by the first person, the pronoun and personal endings complement each other. The literary letters contain exclamatory sentences expressing emotional thoughts and their emotional colorings are one of the indicators of personal traits of the literary figures. Alongside the command sentences ensuring natural relationships of the author’s experiences to events in literary letters, there are also emotional thoughts expressing recommendation, dream, and plea. It is possible to see the questions of interest both for the author and his counterpart in the beginning, mid and end of the text. This is one of the factors presupposing naturalness besides being of informative nature. Sometimes the author tries to convey his experiences to the counterpart through artistic questions, making his mood and psychological state more effective according to the surrounding. This has been successfully implemented in the letters and ensures concreteness and vividness.

The samples written in epistolary genre, individuals and events are approached from a different prism, the occurrences are treated in reality and in a detailed manner, directing their

present-day readers to get some information about their period making conclusions from events. Notably, apart from the thoughts given in such valuable letter samples, the real picture of the events taking place in their period it is possible to come across some necessary hues that serve to complement real life personifications. In a nutshell, letters serve as a source for learning some key issues of their due periods.

Semantic – grammatical structure of the letters

The topics found in the letters of literary setting draw attention for their diversity and colorfulness. Transition of the speech from the first to second person and prevalence of all grammatical aspects expressing first and second persons becomes obvious when reviewing the letters. The book titled “style of the Azerbaijani language” presents scheme of the grammatical structure of letters and role of pronouns is accurately explained: “since the activity is diverted from the first and second person in letter – monologues, it is noted that grammatical aspects carrying the features of both the first and second persons (singular and plural of I and II pronouns, personal endings of persons I and II and etc.) are prevalent (BUDAGOVA, 1990, p. 106). Afad Gurbanov notes that style has a specific place in our literature and has linguistic aspects given below that make it distinct: 1. Narration of the event by first person and usage of pronoun I correspondingly; 2. Address to a certain addressor and presence of pronoun II; 3. Availability of standards at the beginning and end of compositions and linguistic units as word compounds, especially letters; 4. Usage of special addresses (GURBANOV, 2003, p. 33).

The informative part forms the essence of letters. The feeling, mood and thoughts of writer are manifest here individually. Besides, in the letters under our review the questions – responses addressed by Nakhchivani literary figures to a person. The object of stylistic investigation is the letter texts reflecting the manifestations of language system elements in speech. Our scholars have given broad room for use of paragraphs. Relatively larger portions in letters are segregated by paragraphs and this increases the role of paragraph as a key tool in building composition. Therefore, the introduction, main and conclusion may be easily differentiated from each other. When dividing the letter into separate paragraphs, the author aims to make the speech clearly understandable by the listener, while at the same time influencing his feelings. Notably, paragraphs ensure logical interconnection of sentences also in epistolary style as in all written texts. So, paragraphs have special role in replacing one thought by another or transitioning from one topic to another. They also serve to alleviate the text content. While division through paragraphs is objectively carried out in such epistolary

texts, sometimes this case may vary depending on author's subjective feelings, special taste and text of the letter. The indicator of regular compilation and dispatch of letters was their numbering by authors. Such a sequence ensures such letters are studied more comprehensively, thoroughly, and in detail and makes it possible to be closer to facts. The addresses reflecting the author's attitude towards the person have certain semantic sense also having assessment quality. The relationship between the author and the interlocutor is made clear in such complex addresses originating from defining words, affixes and exclamatory words. The adjectives forming one part of such addresses are expressed through various parts of speech and word combinations. Addresses almost form stamps of functional epistolary style. We clearly see that all aspects in sample letters have expressive nature. Such addresses and the innovative letters created through them impart new content to the idea. The addresses used in the letters of the representatives of literary setting are distinct for diversity of their form and harmony of artistic content. Addresses are primarily put in two groups for their contents and artistic quality when analyzing the specifics of use of addresses:

1) some addresses do not hold any significant artistic quality and present the specifically addressed person without literary coloring. Such addresses are not different from the addressed used in public documents and letters;

2) the second group of addresses have expressive nature.

The scope of such groups of addresses are more comprehensive and the words forming them manifest differently depending on writer's skill. Such qualities are reflected in the texts of most letters. Letters are also manifest in terms of accurately expressing colorfulness, expressiveness of the language and position of the addressee and personal traits. It also plays a major role in revealing historic linguistic facts. In literary letters, ordinary, official and high addresses are widely used and the persons given in the letters are called by their names and according to their relationships, titles, occupations, and positions: *dear Mishkinaz, My niece Hamida khanum, highly respectable Shahtakhtily akhund, highly respected Muharrif Afandi and etc.*

As in epistolary texts, one may come across two types of addresses in the letters of the representatives of Nakhchivan literary setting such as simple and complex addresses: simple addresses: "*afandim (my lord)*", "*azizi man (my dear)*", "*baradarim (my brother)*", "*hazratlari (his Excellency)*" and etc. Complex addresses:

a) addresses composed of two words: *my dear Mammadaly, master, dear Mehdikhan, highly respectable lord, true friend, his Excellency,*

b) addresses composed of three or more words: *Enlightener his Excellency, highly respectable, merciful, beyond praises and etc.*

The appeals through addresses adding up some hue to a sentence are also manifested in their letters. It is possible to measure the speaker's attitude towards the addressee in the addresses emerging in the form of endearments, recommendations, pleading, mercy, love, respect, anger, and spite. Lexical meaning, semantic capacity, manner of expression, and intonation choice included in the address and address group have ensured readability of their letters also at present. Sidgi gives room for use of various grammatical tools in his letters that ensure stylistic – expressivism. As a sample of such addresses emerging through defining words, affixes, exclamation words: *great master and respectable father, highly esteemed master, our souls are sacrifices to you, dear master, gracious sister, respectable and etc.* Alongside the letters creating the artistic quality and expressiveness of our scholars, there are also addresses expressing attitude such as comrade, highly – esteemed, master, Mr. Sheikh, Gafgaz Sheikhu Islam in letters addressed to government authorities. The person speaking in the request form and style sometimes characterizes the listener expressing his opinion about him and revealing the intrinsic quality to him. Giving his thoughts about the similarities and dissimilarities between epistolary and memoir styles, Alistan Akbarov speaks about identical literary genre – memory literature of both memoir and epistolary styles, while distinct from each other for their forms, contents and descriptive capacity, artistic traits, and use of lexicology:

In our opinion, epistolary style is a descriptive style of scientific, literary, and publicistic works written in a letter form published in the press of public figures and entered the public life, while memoir style is the linguistic feature of written contents of letters, various memoirs, which are however not on the level of fiction (AKBAROV, 2016, p. 348).

Occasional scientific and documented nature is manifested in the junction of artistism both in epistolary style and memoir genre. Alongside the words in circulation among people early in XIX and late in XX centuries, the words and compositions used in socio – political lexicology are also prevalent in letters. The socio – political words and expressions reflecting various fields of life are also clearly visible in epistolary style. There are also letters rich with high personification, metaphoric expressions, and aphorisms in the literary setting. They also contain complex addresses and hardly understandable words in letters. Mir Jalal Pashayev investigated the creative activity of great poet in his book titled “Fuzuli's mastery” and, noting

that “Shikayatname (Complaint)” is a document with huge historic background serving to characterize as a letter of public nature and public figures, writes:

The reason for complex expressions is clear. The letter was addressed to palace servants to be read by them. Then the people of high positions were fond of complex expressions and easily understood them. They considered the person who wrote or even spoke without rhyme was considered uneducated and undignified (PASHAYEV, 2018, p. 109).

The aspects bringing the epistolary style closer to literary style varies depending on a writer’s personal traits. Personal letters contain appeals and official speech in line with the official – business style of authors. The letters turning into a literary fact have been written by scholars to introduce practical issues. While some standards are carried out specific to official style in such letters, it has been considered expedient to consider such letters in investigation under epistolary genre. Using written form of spoken everyday speech in their personal letters, sometimes become monologue masters in introducing some events, make proper judgments and sometimes successfully complete their monologue by resorting to lyrical notes. Truly, such letters are unique in terms of nearing up the written language to spoken language. Noting the naturalness and richness of typical – legal linguistic fact where the historic period formed until 30s of the past century, linguist Mehriban Asadullayeva, writes that one of the first aspects pointing to it is: “Here, the lead peculiarities of the artist’s personality: position, attitude, trendiness, intonation, speech skills, articulation, dialect speech, monologue, dialogue and its subtypes – individuality, typicality and etc., colorful linguistic – stylistic samples” (ASADULLAYEVA, 2019, p. 31).

Monologue part has transitioned into dialogue part as a result of correspondences among families, friends, and close relations. Zarifa Budagova writes in this regard the followings:

as units of dialogical speech, command and question sentences have the same function also in epistolary style, used as a form of address by author to addressee, and play a major role in building dialogues of epistolary letters – monologues. Being primarily monologue speech units, exclamation and narrative sentences are used to narrate an event and expresses the author’s feelings and his attitude towards the narrated event” (BUDAGOVA, 1990, p. 106).

Broad use of dialogue speech elements in their letters is connected with the creative diapason and the personality himself.

Epistolary style ensures monologue and dialogue reciprocally reveal each other and makes up their interrelation. Touching upon epistolary style in his book titled “Methodology of teaching style”, Mehdiyev Shahismayil writes: “The goal of this style is informing any person

read and deliver thoughts. Dialogues and monologues function in the epistolary style” (MEHDIYEV, 2009 p. 44). The real and natural monologues in letters are not similar to the monologues that are products of artistic creative activity of authors. The beginning, mid and final parts interact in literary letters kind of leading to solidification of such forms. Greetings come after the appeal to the addressee in the introductory part of their letters. Occasionally, transition is made into the main part after the appeal, while greeting is kept to the end of the letter. Brief and concise expressions of separation content come at the end and letters end with name, surname, day, month, the year. I.S. Sadigova was the first person who carried out a broad investigation on epistolary style as a unique branch of Azerbaijani linguistics and established its place among other functional styles. The author puts the content of epistolary texts into three main parts: “1) first or introductory part; 2) central or main part; 3) result or ending” (MUSTAFAYEVA, 2010, p. 54). The letters are clearly manifest in the introductory and end parts. Defined as a whole unit of speech clearly influencing its structure in epistolary text such parts help to build dialogues from epistolary monologue. Touching upon transformation of artistic publicism into epistolary genre sample, Aygun Azimova writes as follows: “It is not coincidental that the product of writer publicism is in most cases recognized as an artistic work or transforms into the fact of epistolary genre” (AZIMOVA, 2018, p. 4).

Noting that usage of various types of speech of dialogue and monologue is one of the means playing a role in building dialogues from epistolary monologues and that their interrelationship manifest itself in its central or main part as integral parts of a text, Zarifa Budagova writes: “Narration and judgment as one of the types of speech of monologue in letter monologues and question and command from speech types of dialogue are used” (BUDAGOVA, 1990, p. 96).

Epistolary genre mostly reflects approach to inner human world and artistic and philosophic aspects to experiences. Noting that the intensified chasm between the state and public in the first half of XIX century brought publicistic pathos into poetry, Kheyrolla Mammadov pointed to the reason of emergence of epistolary style as follows “analysis and judgment took place of lyrical descriptions and they are manifest in epistolary genre” (MAMMADOV, 2006, p. 16).

There are blessings and good wishes in the parts written towards the end of letters. Words or nickname pointing to the name, surname, and relation of the person writing letter comes at the place of signature. There are mostly appeals at the beginning followed by questions about health and personal affairs. As Afad Gurbanov noted, appeal to addresses in the letter is the sign of dialogue formed from monologue (GURBANOV, 2003, p. 40). Using such complex

signatures as *Mr, friend, true and sincere companion*, at the end of a letter, our scholars wanted to underscore their enlightener views and journalistic activities. Using *navis* words borrowed from Persian language that means a writer, M. Shahtakhtily took “*qəzetnəvis*” as a nickname for himself and used it as a signature in his articles. Alibay Huseynzadeh advised to write in our mother tongue in his article called “several words about the language of our newspaper” and use the terms in our Turkic language. Just this article reflects a true citizen position as a sign of protest against infiltration of words from other languages into our language. Alibay Huseynzadeh expresses his objection to some words, including *navis*: “he protested against using “partov”, “sada”, “navishtan” in Persian and Arabic languages instead of “light”, “noise”, “text” in their own meanings in his tests with deep heart pain” (KHALILOV, 2012, p. 123). Protesting against lengthy appeals, M.F. Akhundov acted against the attributes before names and surnames and recommended only addressing a person (HAJIYEV, 2012, p. 21). In classical fiction and prose language, including in official letters, the fact of widespread use of nicknames with occasional complex expressions, metaphors and pathos, as well as the expressive addresses in classical language frequently manifested themselves in the letters of literary setting: *əzizəl - vücuda, cənab, bəradəri-mükərrəm, möhtərəm cənab, əzizəl - vücad, cənabi-büzürgüvari, fəzilətli bəradərim, cənab məarifşüar və fəzilətasar, qəmküsari-millət və cannisarimədəniyyət*. Preciseness reflects key peculiarities of memoir genre by observing the historic truth and the role of letters in the above works is more obvious.

Conclusion

As may be seen above, epistolary style had a very large diapason in the creative works of Nakhchivani scholars. Distinct for its uniqueness and multiple materials pertaining to its types played a major role in enriching functional styles. Epistolary style plays a serious role in shaping up a specific imagination by more precisely and correctly reflecting facts and events and is a unique source for studying lives and activities, services of scholars. Proper choice of linguistic tools of this style basing on real events and documented facts was carried out by our scholars with diligence masterfully revealing the possibilities of literary language. Tracing the socio – political events and facts of the past from the modern prism and journey to the past through letters is the key indicator of epistolary style. When reading the texts written in epistolary style, we may observe that they are more of publicism oriented and set the thought in a clearer way, and use of simple and concrete appeals instead of literary expressions.

Letters were able to demonstrate the creative possibilities of the literary setting, giving impetus to development of epistolary genre and turning them into literary activity samples. The epistolary style samples written late in XIX and early in XX centuries call attention for thoughts, conciseness of expressions, fast reaction to events, mobility of language and style. The letter samples reflecting the peculiarities of the period by Nakhchivani scholars are also commendable in terms of studying their attitudes towards the matters of language. It is also possible to get beautiful and unbiased descriptions of the literary setting through the letters reflecting the moral status of the people and period and laws. One may get the facts relating to the history, literature, culture, and press of Azerbaijan dating to early XX century in the letters reflecting personal relationships. The choice of words by the prominent figures of Nakhchivani literary environment who have largely contributed to development of functional styles have maintained the content richness in the letter samples carried out by criteria typical of epistolary style and masterfully demonstrated linguistic and stylistic and expressive possibilities.

REFERENCES

- AKBAROV, Alistan. **Stylistics of modern Azerbaijani language**. Baku: ADPU publishing house, 2016. 359 p.
- ASADULLAYEVA, Mehriban. **Literary linguistic peculiarities in Aziz Sharif's creative activity**. Baku: AMEA Linguistics Institute named after Nasimi, 2019. p. 26-34.
- AZIMOVA, Aygun. **Literary publicism of Azerbaijan in independence period**. Baku: "Elm va tehsil" publication, 2018. 203 p.
- BUDAGOVA, Zarifa. **Stylistics of the Azerbaijani language**. Baku: "Elm" press, 1990. 148 p.
- GADIMOV, Asgar. **Ordubad literary setting in XIX century**. Gudsi Vanandiv. Baku: "Elm" publishing house, 2003. 376 p.
- GURBANOV, Afad. **Modern Azerbaijani literary language**. In 2 vols. Vol. 1. Baku: "Nurlan" press, 2003. 450 p.
- HAJIYEV, Tofiq. **History of Azerbaijani literary language**. Part II. Baku: "Elm" press, 2012. 392 p.
- KHALILOV, Buludkhan. **Anthology of Azerbaijani language**. Baku: "Elm va tehsil" publication, 2012. 648 p.
- KHUDIYEV, Nizami. **Literary linguistic history of Azerbaijan**. Baku: "Elm va tahsil" publication, 2012. 686 p.

MAMMADOV, Kheyrolla. **Azerbaijani literature in XIX century**. Baku: CBS Press, 2006. 212 p.

MEHDIYEV, Shahismayil. **Methodology of teaching stylistics (Learning resource)**. Baku: “Tahsil” Elm press, 2009. 44 p.

MUSTAFAYEV, Mustafa. **Azerbaijan’s realist poetry in XIX century**. Baku: AGPI, 1991, 103 p.

MUSTAFAYEVA, Gizgait. **Stylistics of Azerbaijani language**. Baku: “Elm” press, 2010. 384 p.

PASHAYEV, Mir Jalal. **Fuzuli’s mastery**. Baku: Chashioglu press, 2018. 348 p.

SHARIFOVA, Salida. **Evolution and formation process of Azerbaijani fiction genre (until early XX century)**. Baku: “Elm” press, 2005. 240 p.

How to reference this article

ASADULLASOY, M. A. Q. Artistic linguistic features of epistolary style in the creative activities of the representative of Nakhchivan literary setting in XIX-XX centuries. **Rev. EntreLinguas**, Araraquara, v. 8, n. esp. 2, e022050, 2022. e-ISSN: 2447-3529. DOI: <https://doi.org/10.29051/el.v8iesp.2.17307>

Submitted: 23/04/2022

Required revisions: 18/06/2022

Approved: 07/09/2022

Published: 10/11/2022

Processing and publication by the Editora Ibero-Americana de Educação.
Correction, formatting, standardization and translation.

