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RFC: ATI120618V12

Revista Dilemas Contemporáneos: Educación, Política y Valores.

<http://www.dilemascontemporaneoseduccionpoliticayvalores.com/>

Año: VII Número: Edición Especial Artículo no.:85 Período: Diciembre, 2019.

TÍTULO: Folclore en el arte dramático de Ilyas Efendiyev.

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RESUMEN: La necesidad de un estudio más detallado de la creatividad de Ilyas Efendiyev también se asocia con la riqueza del lenguaje y el estilo de este autor. En general, los problemas del lenguaje y el estilo del proceso literario deben estudiarse de manera integral, y solo en este caso podemos resolver una serie de problemas importantes y hacer asociaciones con la creatividad lingüística. Este trabajo puede contribuir a la aparición de nuevas características del lenguaje en el contenido y la riqueza de la forma. Cabe señalar, que las características lingüísticas y estilísticas del arte dramático de Ilyas Efendiyev no se han estudiado lo suficiente en la lingüística azerbaiyana.

PALABRAS CLAVES: Idioma azerbaiyano, Semántica del lenguaje, Azerbaiyano literarias.

TITLE: Folklore in Ilyas Efendiyev's dramatic art

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ABSTRACT: The need for a more detailed study of the creativity of Ilyas Efendiyev is also associated with the richness of the language and style of this author. In general, the problems of language and the style of the literary process should be studied comprehensively, and only in this case, we can solve a number of important problems and make associations with linguistic creativity. This work can contribute to the appearance of new language characteristics in the content and the richness of the form. It should be noted that the linguistic and stylistic characteristics of the dramatic art of Ilyas Efendiyev have not been sufficiently studied in Azerbaijani linguistics.

KEY WORDS: Azerbaijani language, language semantics, Azerbaijani literature.

INTRODUCTION.

In the culture of any nation, the numerous senses of existence and human are defined in the landmark systems of language, poetry, music, rich household traditions associated with the particular lifestyle. In modern society, the lives of these landmark systems are directly related to their functioning and the ability to withstand the "competition" with the influence of such systems in other regions and nations. The environment, in which culture is functioning, must comply with the people's mentality. This applies to literature, as an integral part of the spiritual culture in general.

The semantics of folk literature is an important branch of linguistics. The study of language processes in the modern Azerbaijani language also involves analysis of the semantic meanings.

In various forms and manifestations of art the meaning of the linguistic processes, their significance and role are as follows: any genre or kind of art explicitly or inexplicitly contains speech or language manifestations in any other form. Since here, in the context of globalization, an active transfer of various artistic images and values is happening; the role of language here is irreplaceable: the wealth of expressive means of the native language is complemented by the possibilities of adopted words, expressions, structures. With the skillful use, all this should

contribute to the improvement of the language system, its content and form, in the opposite case, when the word is replaced by a stock phrase, a turn phrase or a structure, the language undoubtedly undergoes impoverishment of its language means and spatial perception of the world through native language, followed by a turn to artificial constructions and structures more typical for machines, rather than people in the thinking processes.

What are the characteristics of linguistic processes in literary genres, trends and processes taking place in the literary life? Given the changing interests of the reading audience towards quick resolution of the issue discussed in the work, the presentation of the material should be as accessible as possible, extremely tightly-plotted and emotionally complete. Such requirements are mostly met by detective novels, which are the highest demand among the audience.

Poetry works mainly for memorable dates, music genres, satire and humor, monumentalize and epicism are long gone, although the subject can be philosophical. However, it is the layer of linguistic processes, where the classical basis of language, including literature language, is used most actively and fully. Unfortunately, in this respect, areas of literary work such as belle's letters, oral television genres are far behind the imaginative literature; this phenomenon is characteristic for each language, including post-Soviet countries.

Narrators and TV reporters have long stopped adhering to the general standards of the literary language; opting for simple formal visibility and poverty of both linguistic means and ideas expressed by them. Systematic work is needed in these areas, because both press and television are a powerful influence on people's minds, forming general culture and language culture in particular.

DEVELOPMENT.

Methods.

There are several directions in the study of the semantic language stylistics, including art stylistics. The basis of work in this direction has been laid in the process of forming of cultural anthropology

as well as structural linguistics in the middle of the 19th century. The search for unusual meanings is especially relevant for literature because writers are able to search and find the most delicate meanings. This especially applies to world renowned luminaries like Emil Zola, Balzac, Dumas, the entire galaxy of writers working throughout the 19th - early 20th centuries. However, we should not forget about the socio-political, spiritual and moral uniqueness of the era, in which they lived and worked.

It is known that analyzing the language of imaginary literature one should consider the degree of abstraction of the text, highlighting and differentiating certain "inner layers" [Benveniste E., 1965, Boldyrev N., 2000]. Artistic possibilities of texts are defined by the genre and image of the analyzed works. The author of the works, which will be discussed in this article, boasts a considerable variety of genres, which complicates the task. In addition, it is important to consider the period, in which he lived and wrote his works, those socio-political, spiritual and moral factors that influenced the context of his work, the author's political preferences, spiritual ideals, ideology and attitude towards the world.

Not only text, but also the context is important in the semantic analysis; therefore, the meaning of the text and its contents should be differentiated. The meaning means the general context, within which the work's plot is considered. The meaning of a work is in its ideological completeness, when the concepts of beautiful and ugly, good and evil are defined in the most general sense.

The content is what becomes clear in the perception of the text, the semantics of the text. Within the contents, researchers distinguish meanings formed by separate units of text and meanings, obtained by the relationship between these units [Barth R., 1978, Galperin I., 1981]. This forms the general semantics of a literary text. The richness of the language vocabulary and the writer's ability to use it develop the contents and semantics of the entire work.

Great importance is also attached to stylistic background, socio-linguistic features of the language system that the author is using. The richness of the relationship between the individual verbal components is defined by the history of forming of the language, in which the work is written. Some artists are able to use words with such accuracy that the precision and metaphoric character of their works turns many of their expressions in sayings, turns of phrase, loved by all those who read them.

The meaning of a work can have different meanings: political, artistic, abstract, logical, scientific, etc. This meaning is generally formed irrespective of the semantic content of the text. The study of semantic content is associated with identifying specific techniques, in which an author worked [Ch. J. Fillmore, 1983]. They are different and connected with genre peculiarities of a text, with the era, in which an author lived and worked, and also have a common aspect of semantics.

Results.

The multifaceted work of a famous Azerbaijani writer Ilyas Efendiyev is distinguished by specific stylistics as is evidenced by his numerous works. The first book, in which his novels and short stories were published in 1939, was titled Letters from the village. Stories, written during the Great Patriotic War, were published in the book Serene Nights in 1945. These and subsequent books, covering his works of various genres, elaborated many relevant issues related to the social processes of his contemporary period. It was a struggle of the new with the old, changes in consciousness and human psychology. "Bright ways" (1947), "Spring floods" (1948), "The Atayevs' family" (1954) – in these plays the major problem was the image of how the new was developing amongst the old stereotypes and public opinion.

A number of novels such as "Willow channel" (1958), "Cornel bridge" (1960), "Three friends beyond mountains" (1963) recreated the images of contemporaries with rich inner world along with those who adhered to old beliefs, defended and encouraged ignorance and backwardness. In the

novel Sarykeynek and Valekh (Part 1-2, 1976-78), the relationship between the individual and the society were discussed at the ideological and aesthetic level of the time contemporary to the writer. A number of plays, such as *You are always with me* (1964), *My guilt* (1967), *Erased diaries* (1969), *Weird boy* (1973), *Voice coming from the gardens* (1976) are examples of psychological drama in Azerbaijani literature. The play "The song stays in the mountains" (1971), which tells about the formation of the Soviet regime in Azerbaijan, has a special role.

I. Efendiyev is also the author of a number of critical and analytical articles about literature. He wrote several essays on the working people. Back in the Soviet era his writings have been translated into many USSR languages, and the play "You are always with me" was staged in Sofia (Bulgaria).

I. Efendiyev lived and worked in the Soviet Union, where all spiritual processes, including those in literature and art, were under strict ideological control.

The concept of a social state, ruled by universal equality, had its influence on artistic creativity. In particular, the principles of political party literature, class character of art, socialist realism were strongly advocated. Nevertheless, many prominent representatives of artistic expression followed the principles of human culture, humanism, praising spiritual values. These included I. Efendiyev [Nabiyev B., 2005]. To disclose the inner world of his characters, the writer turned to such concepts as a nation, homeland, society, humanity. It was his spiritual ideal, his moral standard. We can say that the author's overall style was lyrical and psychological.

The peculiarities of social development in 1950's – 1960's affected the social character of the people, and Efendiyev tried to express it through the image of his characters' complex inner world, their joy and concerns, grief and suffering. In his works, he performs a deep psychological analysis of the characters' moral world. Conflicts experienced by the characters make them morally purer and higher, make them honest and committed to their principles.

Even today, plays and other works of the author call for profound feelings, moral purity, etc. For example, his dramatic works depict people who do not succumb to the difficulties, find the strength to overcome the hardest situations and look into the future with optimism. They try to be better than the petty bourgeoisie, show character, commitment and love of high ideals. Different characters have different needs. To some, the whole point of life boils down to hoarding, fashionable clothes, entertainment, etc. and the author exposes them.

In addition, Efendiyev also has a number of historical plays, which depict the life and work of a number of the country's and the region's prominent historical figures. With his unique style Ilyas Efendiyev introduced a new stream, a breath of fresh air in Azerbaijani literature, the imaginative images he created have raised several generations of dramatic actors, formed high artistic taste in viewers and readers. Wealth and language sophistication of Efendiyev's works row fascinate readers from the first lines; through rich metaphors and extensive comparisons readers understand how their own language can be elegant, expressive and rich in meaning. This language can express the most complex social, emotional tones, the power of thought and the power of passion, delicate cordial turmoil [Nabiyev B., 2005].

Let us now turn to the analysis of individual works. The story "Unexpected Love" tells about the life of students, drawing attention to the subtlety in descriptions of characters' appearances. Thus, the mother of the main character is portrayed as "a tall, broad-shouldered woman dressed in a long black woolen skirt and flared jacket. Her black eyes lined with antimony looked straight and the tanned face expressed concern. She never looked at anyone, always thinking about something and smoking pipe. The young man next to her was exquisitely dressed, although very ugly. His face was crooked and his nose flat like a saddle, lips stretched forward. His hair, thick with a grayish tinge on his forehead formed a triangle and almost reached his nose" [Efendiyev I., 2005].

In the perception of the semantic meaning of the text an important role is played by the expressiveness of text when the plot is continuously moving at high speed, causing the reader to thoroughly follow the course of events. In addition to a thorough depiction of the facts, emotions, feelings, thoughts and actions of the characters, the author widely uses the vocabulary of modern literary Azerbaijani language, without archaisms, without complicating the text by large sentences and confusing turns.

Here, for example, is a small scene associated with the development of a relationship between young people: "The bullet went straight into ten. It was strange was that Hasan's victory over Gyulyara was to everyone's liking. Everyone was thrilled. Gyulyara, as if sensing this sarcastic hum, looked at Hasan with a strange smile. This look, which will never be erased from my memory, contained so much deep meaning, mercy, spoke about feelings so profound that it could not be described in words, only felt. For the first time I felt that this sad and gentle smile of a beautiful girl, her eyes filled with tears, expressed deep sadness and unrest of a pure maiden's soul, whose pride was wounded. I felt what it meant – the defeat of a proud girl... Everyone looked at her and at her mellowed, gentle smile with anger and hostility" [Efendiyev I., 2005].

The expressiveness of the language turns is complemented by the informative depiction of the story plot. This expression is inherent in all the works of the author. This is how he made his significant contribution to the formation of the modern literary Azerbaijani language. Many of the stories are based on poetic traditions or legends. The writer was even able to convey the tragedy of one human life in a short story. This is a story called "Waters carried Sarah away" – a sad tale of a beautiful girl, whose mother died and who was raised by her father. They lived in the mountain foothills on the bank of the Araks River. When the time came, she married a shepherd named Khanchoban. Once, when her husband was shepherding the flocks of sheep on alpine meadows, the Shah and his entourage was passing through the village and saw Sarah, instantly fell in love and demanded her

father to give him his daughter. When he was denied and was going to forcibly take her away, the father distracted the attention of the Shah's people and threw his daughter into the whitewater. The river carried her away, and the people are still singing this sad song. The tragedy of one family is set out on a total of three pages. Poetry and fairytale-like manner is inherent in this story: "Mountains were enchanted by her beauty. Flowers envied her. Poets composed legends in her honor. Stories of her beauty spread everywhere and young men all were in love with her. The moon from behind the mountains would stare at her, fascinated... the sun would hurry to look at her, but turned yellow with envy and hid again" [Efendiyev I., 2005].

The texts are easy to read due to numerous dialogues, which are also extremely concise, accessible and easy to understand. This can be seen based on the characteristics of plays written by the author. In addition to the dialogical presentation, accompanied by corresponding movement on stage, gestures, music, the expressiveness of meanings is greatly enhanced by the characters' monologues, as a way of expressing their inner world.

This can be illustrated by the monologue of Farida, one of the characters of the play "Erased diaries"; this is her inner voice: "I'm happy ... A month ago, I graduated from Polytechnics. And now I'm going to marry the one I love. Tomorrow, no, the day after our wedding will take place. My fiancé is a handsome young man with a good job, very delicate and helpful. Oh, how I waited for these happy days! I wanted to complete my mother interrupted happiness. She devoted twenty years of her youth, the most precious years, raising me... Edalet, I'm thankful for meeting you! You are my protector, friend, companion and lover! We are facing our bright future bravely and with an open heart!" [Efendiyev I., vol. 2, 2005]. This monologue is from the first part of the play. The action takes place along with certain dramatic elements. The readers see real life of the people, who make mistakes, are faced with human meanness, courageously overcome obstacles or, on the contrary, cowardly bypass them. Life with all its complex galleries passes before our eyes.

An interesting plot, i.e., the overall meaning of the work, spurs the reader's attention, and the liveliness of presentation, skillfully selected phrases give the text expressive intonation, intrigue the reader, force to read everything from beginning to end. This is the kind of approach that is peculiar to the art of I. Efendiyev and that earned him his well-deserved fame.

It should also be noted that the artistic palette of words of I. Efendiyev is truly limitless in its diversity. As already noted, part of his dramas is devoted to the historic theme, where the main characters are famous poets, politicians, political movements, social processes in general. Depending on the discussed period the author selects a special flavor, style of presentation to emphasize the grandeur of what is happening. Here is an example from the drama "The ruler and a girl", a monologue of Agabeyim aga, the final scene: "Oh God, what is this horror! Isn't it time to stop shedding innocent blood on the Azerbaijani land? Oh, great creator, how great is my sin before your greatness that you are putting me through so much suffering! Look for how many years I'm not taking off this black robe! First my sister Saltanat beyim, who passed away so prematurely... Then ... oh good heaven, how could you have suffered this horror? I felt as if compressed in an iron grip. Let the great creator, God never deprive your hands of the blade, oh the brave sons of Azerbaijan! This is not only our tragedy. The submission of Ibrahim Khan, who believed the word of Russia and its Tsar, was a tragedy for all future generations. This mistake of Ibrahim Khan became fatal for these generations. My dear compatriots, the Azerbaijani Turks will not remain under the yoke of a foreign sovereign forever. They will always fight for the freedom of their homeland" [Efendiyev I., 2005].

In his novels, the author enhances the epic element of a socio-psychological analysis of the situation. The presentation here is smoother and detailed, the plot twist is revealed gradually, the characters are shown in more detail and subtlety. The author aptly points to the features of his characters, which are unnoticeable at first glance, showing the psychological struggle as

circumstances shape their character and actions. Lyricism is always present, the writer makes the reader ponder, worry about the characters, build the plot together with the author. The author's most famous novels are "Willow channel" and "Do not look back, old man." Here the prose of living in the 50s and 60s of the last centuries is presented by disclosing the fates of both an individual and the entire generations. In this the sequence the material in the novel "Do not look back, old man" is set forth.

The book is structured as several individual stories about the characters of the novel. One of these passages is named: "If so, then we'll see how this seemingly ordinary life has got in the way of Yagut khanum and her son with his eyes like black cherries." Already a symptomatic name! Next come the memories of the writer's childhood, spent in his native home, about the servants and the events experienced during that period.

According to the researchers, the language of drama is the principle "to speak less and input more sense in what has been said."

This makes it possible to show a holistic, interconnected plot, which consists of a chain of successive events in a couple of hours. "In a dramatic work, the stylistic possibilities of lexical units are similar to an iceberg: only 1/3 of an iceberg is visible above water, and the rest is under water, which determines its strength" [Abbasova N., 1983, 30].

Being a literary genre, the drama is considered to be a rather complicated and difficult field: the playwright is silent in the process of creation; his words and his position are expressed by images and characters. This is undoubtedly rather difficult to do: every phrase and every sentence, all dialogues, and remarks that are said by the characters have to create a holistic impression. The demand for "fewer words to express as many thoughts as possible" is primarily related to the playwright, the researchers think. The requirement of conciseness makes the playwright use one word instead of 10. However, this word must be able to do the work of the remaining 10" [Seyidov

Y., 1975, 242].

Ilyas Efendiyev was a writer who managed to say his word in drama. His dramas reflected all the thematic requirements of the Soviet period, that is, it reflected all the characteristic features of the period in which he lived and worked. He learned from Jafar Jabbarli, another outstanding Azerbaijani writer, and this was the reason he directed his knowledge and skills in the direction of drama. In the true sense of the word, Ilyas Efendiyev, with his dramaturgical creativity, was able to identify and expose the social and moral contradictions of the society in which he lived. The language of his images and characters revealed the problems of the society, even the hidden ones.

Discussions.

One of the problems that Ilyas Efendiyev was constantly thinking about was the language. He believed that the language of drama should be simple, clear, intelligible, concise and closely related to the ideological content of the work. He believed that the playwright needed to express his thoughts concisely.

The language of drama must attract the reader to him and the language of each image must be perfect and peculiar. These requirements really manifested themselves in the works of Ilyas Efendiyev. As Yusif Seyidov writes, “the real aesthetic beauty and the power of drama manifests itself on the stage. The most successful plays are those that feel the scene and reckon with all its laws. Leading writers in this regard always work closely with the theater. Most famous playwrights always have in mind a particular theater and specific performers. Ilyas Efendiyev also followed this path [Seyidov Y., 1975, 7].

A characteristic feature of the dramatic works of Ilyas Efendiyev is the use of the national language. The language is the fruit of the people’s thoughts. The writer deeply learned the traditions of dramaturgy of previous eras and, at the same time, knew the peculiarities of a spoken language very well. The language of Efendiyev’s works was based on the peculiarities of the national language

and its traditions. Thus, it became a powerful force contributing to the development of the national self-consciousness of the people and its formation. The playwright, on the one hand, raised in his work the most important problems of his period, and, on the other hand, these problems were expressed in various linguistic speech expressions. Ilyas Efendiyev, setting forth in his dramas the events that took place under the conditions of the totalitarian Soviet regime, showed events, attitudes, experiences and grief of people, their dreams and aspirations. Thus, he turned these issues from the private problems of an individual into the global ones, that is, he could raise it to the level of a national problem.

In his dramatic works, Efendiyev showed the importance of a number of requirements for the correct use of the language of artistic images expression: 1. The language of the playwright and his image should differ from each other; 2. A true playwright must be able to typify the speech of each image and make it individually unique; 3. The language of the image must be different from the ordinary spoken language. The dramatic language of Ilyas Efendiyev is expressed in some movements, facial expressions, gestures, dynamics of the conversation. In addition, one can see the individual-psychological difference between the images and types and their ability to express the social drama.

The language of drama through dialogues reveals the physical, mental and sensual-emotional actions of the characters. It can show the liveliness of action, mobility and drama of events through the dynamism and lively generalized dialogues. All this is manifested in the thoughts and feelings of the characters, the dialogues in the drama are built in accordance with the living spoken language. In order to express the ideas in a more lively way, the author turns to the national language and creates the possibility of interaction between the national and artistic language. By their connection, these forms resemble a laboratory: in this laboratory, a creative relationship develops between the language and the creator of the word, which is reflected in the richness of the

artistic language.

Throughout the entire work, the dialogues that the writer builds develop on the basis of questions and answers, motivations and discussions based on the assessment of events, a dispute, or a surge of emotions. Vital topics are transformed through dialogue into the discussion. The characters share their thoughts, judgments, emotions. Everyone who expresses his or her thought at the same time differs from each other, or one can see both their similarities and their differences from each other. It is impossible to imagine these qualities separately from each other in the language of Ilyas Efendiyev's dramaturgy since they complement each other. As the national writer, Mirza Ibragimov said, "the Azerbaijani literary language is like a battle with swords because it expresses heated debates and sharp dialogue. Here every word, every remark is like a sharp knife strike (M.İbrahimov). These words can be attributed to Ilyas Efendiyev's drama dialogues. In the style of the playwright, dialogue occupies a special place, it is a means of representing events that occur on the stage. In some cases, these dialogues begin with the participation of the author himself. Usually, the dialogue begins with the author's address, however, sometimes they are far enough away from the author's position.

Here is an example of introducing the author into the context: Uncle Alkhan, Najaf, accountant Kuli, Sadaf and Khanmurad left the office. This is the way that the author shows his attitude to what is happening. Another example: "Madad: out, look at that brave man". This is also the introduction of the author into action: he ruined all the gardens, and also calls himself a brigadier-gardener. Naryngyul: she gets the salary for nothing during the last 5 years. Madat: because she found an approach to the chairman. Naryngyul: she is lazy, idle; and when we say something, it's worse for us.

There are many dialogues that occur without the introduction of the author. Here is an example.

Alkhan: What happened, Madad? You and your wife again went around the whole village. Madad:

What should we do, instead of idlers we were prescribed in the newspaper. Alkhan: Well, of course,

when you get 100 workdays in a year, they will register you in the newspaper. You do not work.

Madad: So, what, as if the work is objectively evaluated! [Efendiyev I., 1965, 2, 247-248].

Ilyas Efendiyev's drama language has a peculiar charm. In his numerous dramas, the language and style conform to the requirements of this genre. In this sense, we can say that with the help of various language means the writer reveals the problems posed, the essence of the social and moral conflicts. And most importantly, the language can characterize the inner world of each image and character. Studies have shown that the dramatic language of Ilyas Efendiyev is quite diverse and eloquent.

According to Yagub Ismailov, Ilyas Efendiyev's works are characteristic of the attention to the social issues, which are the most important problems of his time, and which worry the minds and hearts of the people. While showing changes that occurred in a dynamic social environment, he was attentive to the psychology and innovations in their manifestation. In the way of thinking, he was an innovator, and this determined the content and direction of his artistic quest. The dramatic language of Ilyas Efendiyev is innovative in its forms of expression, and this is found in the fact that his images and characters speak in accordance with the new environment. They understand the requirements of life, they can reason and think in this direction [Ismayilov Y., 1991]. This was, as Aga Musa Akhundov said, the new language of the dramatic art of the Soviet period, which differed in its basic composition from its predecessors and was the voice of the new struggle period, the voice of people. This language also differs from the artistic language of its predecessors in successfully solving the problem of typification with a strong national color and aesthetic principles [Akhundov A., 2003, 32].

Folklore in Ilyas Efendiyev's dramatic art.

The proverbs and sayings are an entire syntactic unit that expresses the lifestyle, traditions, and thoughts of the people. I. Efendiyev is one of the most talented folklore writers.

I. Efendiyev is one of our writers who have been deeply attached to the classical heritage. Whenever he might have faced a problem, he has been recalling the ideas and considerations of our classic writers, thereby explaining the outlook of the character:

Sadıqov –...Beş günlük dünyadır, ye, iç, kef çək! (enjoy life, life is short) [Efendiyev I., 1984, 2 book, 262].

People's expressions are sometimes reminiscent of aphorisms, for example: to bark in the face. Canik- Adə, çıx bayıra, kefimizə soğan doğrama! (do not spoil my mood!) [Efendiyev I., Our strange fate. Plays, memoires, novel. Baku, Writer, 1989, 536 p., 186]; «Dəryada balıq sevdası» (A man can do no more than he can) («İntizar»), «sən dəryaya getsən, suyu quruyar..» (It's as good as a chocolate teapot), «kəfəni yırtıb qəbirdən çıxmaq» (rise from the dead) («İntizar») and other expressions are very powerful.

Sometimes the proverbs and sayings change in the speech of the characters; for example, in Badal's speech, Adam gərək ayağını yorğanına görə uzatsın! (stretch your legs according to your blanket).

This same expression sounds differently in the speech of the other character. For example, let's look at Aly's speech: Ali. Nə vaxtacan ayağımızı yorğana görə uzadacağıq (stretch your legs according to your blanket)? [Efendiyev I., 1965, 2 book, p.279].

Proverbs are often used in the speech of Madad in the "Spring Waters" drama: Özümüzə umac ova bilmirik, özgəyə əriştə kəsəcəyik! (you see a mote in another's eye in your log you do not notice an analog) [Efendiyev I., 1965, 2 book, 282-283].

«Keçəl suya getməz» (Don't bite off more than you can chew), «İlanı yaralayıb buraxmaq olmaz» (You can't have your cake and eat it too), «Yaxşılıq elə, evinə salamat getmə» (to learn the hard way), «Dəvədən yıxılıb, hət-hötü əldən qoymur» (Don't bite off more than you can chew) (in Najaf's speech), «Getmə gözümdən, gedərəm özümdən» (Absence makes the heart grow fonder), «ulduzları bir də bərişmaz» (We never know the value of water till the well is dry), (in Turaj's speech), «Cücəni payızda sayarlar» (All good things must come to an end) (in Badal's speech), «İt qursağı yağ götürməz» (A leopard cannot change its spots) (in Alkhan's speech), Subaylıq sultanlıqdır (All in good time!) (in Banovsha's speech).

The elements from folklore are presented prominently in dramatic works. I. Efendiyev links events and relations with different stories in the fairy tales. E.g.:

Jafar. Vallah, nə deyim, xanım (Well, what can I say, lady?). ...neçə gündü düşmən səni üzük qaşı kimi alıb ortaya... (get surrounded)

Sureyya. Who is it...?

Jafar. Düşmən də... Hə, nağıllarda yəqin eşitmişiniz də. Üçbaşı əjdaha yatıb bulağın başında...yaxına gedərsən, səni çəkər kamına, getməzsən, yoldaşın susuzluqdan yanar... (Enemy too ... Well, you probably heard it in fairy tales. If you go to the fountain and go to the cave, you'll be dragged, you will not go, your friend will be thirsty ...)

Sureyya. Yaxşı, sizin aranızdan belə bir igid tapıldı? (Is there such a brave among you?)

Jafar. Bəs, necə bilirsiniz? (But how do you know?) [Efendiyev I., 1965, 2 book, 39].

The proverbs and sayings create interlacing relationships in the speech of the characters and at the same time reinforces their thoughts.

Govhar. Eybi yoxdu. İgidin başı qalda gərək!... (No problem. A clean hand wants no washing) [Efendiyev I., 1965, 2 book, 10].

Tofiq. Hər qəzəbin bir əqilli səbəbi olsaydı, dünya cənnət olardı... (As the fool thinks, so the bell clinks) [Efendiyev I., 1965, 2 book, p.11].

Şərti şumda kəsək ki, xırmanda yabalaşmayaq (It's better to be safe than sorry) [Efendiyev I., 1965, 2 book, 14]. Alxas bey. Yolçu yolda gərək (A cat in gloves catches no mice) [Efendiyev I., 1965, 2 book, p.15].

Xaspolad. Atalar yaxşı deyib (The ancestors said good), qarın qardaşdan irəlidi... (Hunger breaks stone walls) [Efendiyev I., 1965, 2 book, p.18].

The dramatist uses the proverbs and sayings for stylistic purposes:

Bayandur – Bizim babalar deyib: «Söz qılinc kimi gərək» (Many words hurt more than swords) [Efendiyev I., 1965, 2 book, p.91].

The characters change the proverbs and sayings according to their own thinking. For example, in “Crystal Palace”, instead of saying “there is no use in regretting later” Goncha says: «Həqiqi məhəbbət fədakarlıq, mərdlik istəyir, gözəl qız, (beautiful girl, genuine love, dedication, courage) sonrakı peşimançılıq nəyə dəyər? (Fasting comes after feasting) [Efendiyev I. Our strange fate. Plays, memoires, novel. Baku, Writer, 1989, 536 p., 97].

Habib – What has happened, you have changed to space speeds after we left yesterday.

Aynur- You do not know, Habib, that there should not be a cover between us. Habib- of course, örtülü bazar dostluğu pozar (Honour and profit lie not in one sack) [Efendiyev I., 1989, p.72].

Atakhan: - It's all right, sirkə nə qədər tünd olsa öz qabını çatlada! (Anger and haste hinder good counsel) [Efendiyev I., 1989, p.212].

Famous expressions in the play "Atayev's family":

Reyhan. Adını çək, qulağını bur! (Speak (talk) of the devil and he will appear (is sure to appear) (p.17).

Dilşad. Borclu boreclunun sağlığını istər (Creditors have better memories than debtors) (p.22).

Dilşad. Kor atlanır, öz kəndini çapar (If the blind lead the blind, both shall fall into the ditch) (p.30).

Dilşad. Siz çox «mən-mən» deməyin, dəvədən böyük fil var (Don't bite off more than you can chew) (p.31).

Sadiqov. Axı, məndə nə təqsir var, Liliçka? (What's wrong with me, Lilica?) Evimizdə bişməyib, qonşudan gəlməyib (He did not cook in our house and did not come from the neighborhood) (p.34).

«Girməli kol deyil» (A man can do no more than he can), «Beli bağlı deyil» (A wolf in sheep's clothing);

Zabita. Əl əli yuyar, əl də qayıdıb üzü (Claw me, and I will claw thee).

İldirim Atayev: İgid odur atdan düşə atlana! İgid gərək hər əzaba qatlana! (Where there's muck there's brass) (p.65).

The dramatist uses the proverbs of other nations as well as the lyrics. E.g.: Farış – Sənə yüz dəfə deyirdim ədə, xərclə, ye, iç, kef elə, amma öz qaydasında (I've told you a hundred times, spending, inward, cheerful, but in your own way). Qarğa məndə qoz var eləmə (Drive the nail that will go). [Efendiyev I., 1989, p.207].

The author also may have modified the proverbs and sayings. E.g.: Aynur – Sonrakı peşmançılıq yaman olur (We never know the value of water till the well is dry) [Efendiyev I., 1989, p.100]

Folklore expressions are vastly used in Dilshad's speech: «Bircə öldüyüm günü bilmirəm» (I do not know the day I died), «nə yuvanın qışudur» (Every bean has its black), and so on.

Zabite says again: We said that əl əli yuyar, əl də üzü. ... (You scratch my back, I'll scratch yours).

Khosrov Atayev (self-esteem). Əl əli yuyar, əl də üzü... (You scratch my back, I'll scratch yours).

Dilshad: Mən sənin əkdiklərini biçirdim. (As you sow, so shall you reap).

Khosrov Atayev's promotion from being an ordinary engineer to the higher positions has not led to any changes in their family life. Khosrov Atayev is an honest person and does not abuse his duties. Finally, he says to his wife Dilshad: « Oh, what a horrible woman you were! (p. 64).

Khosrov Atayev. Yoxsa, mən, doğrudan da məhv olmuşam?! Yoxsa daha mənimlə kəlmə kəsib danışmağa belə dəyməz?! (Or was I truly dead? Or would it not be worth the effort to talk with me?) (p.64).

The fraudulent family was the reason he had to leave his high position (a senior manager in the big city). Khosrov Atayev's confession: «Xalqın böyük etimadını məlum bir qadının (Dilşadın) saxta məhəbbətinə qurban verən adamlar cəzaya layiqdir! Xalqın ədaləti böyükdür! (People who sacrifice their love for the false love of a known woman (Dilshad) are worthy of punishment! The people's justice is great!) (The confession of an honest man using folklore expressions seems natural).

Aphoristic expressions, proverbs and sayings also demonstrate their deep wisdom. For example, the words about the courage of the characters:

İldirim – Cəsarət mərdlik deməkdir! (A bold heart is half the battle) [Efendiyev I., 1965, 2 book, p.252].

Sadiqov – İnsanın ən güclü müdafiə vasitəsi cəsarətdir! (Who bravely dares must sometimes risk a fall) [Efendiyev I., 1965, 2 book, p.272].

İldirim- Mənim gəyim bir dəfə daşa toxunub (A burnt child dreads the fire) [Efendiyev I., 1965, 2 book, p.274].

Şahsuvarov – Ona görə də xışı dərindən götürmək lazımdır (A close mouth catches no flies) [Efendiyev I., 1965, 2 book, p.276].

Sadiqov – Yıxılana gülməzlər, Reyhan xanım!.. (not lying down) Reyhan – Nə üçün yıxılırsınız, sizin ki, əliniz böyüklər ətəyindədir... (behind a stone wall) (280, 2 b., 284); Mehrijan – Kədər –

məğlubiyyət əlamətidir (sadness is a sign of defeat) [Efendiyev I., 1965, 2 book, p.286].

Xanmurad – “Təzə ay çıxanda köhnəsini doğrayıb ulduz edərlər” (when a new month is born, the old one is cut into stars) [Efendiyev I., 1965, 2 book, p.174].

Aphorisms form the basis of all genres of Ilyas Efendiyev's works. Aphorism dialogue draws attention with its deep meaning and conciseness.

The frazeological abundance of the dramatic language has developed strongly compared to the lexical hyperplasticity. The actual materials prove it. There are at least seven meanings in frazeological hyperlinks where the latter has two or three meanings in plurality.

CONCLUSIONS.

A new dramatic language attracts attention with a peculiar speech: it is clearly visible to which class, to which social stratum each character belongs. In order to determine this, you should simply look at the language system, the individual lexical expressions, and the structures of the sentence. Ilyas Efendiyev skillfully used these tools.

The words and expressions are selected to adapt to each image and character. Ilyas Efendiyev's innovation can be characterized by the fact that he brought the richness of the national language to the drama language. It is also associated with the idioms and paths. Simplicity and clarity are more characteristic of its dramatic language. The playwright achieves this by using the common simple words. The language of the writer is characteristic of the clarity, and metaphorical and philosophical sense as required by aesthetics. In search of a natural, rational innovation, Ilyas Efendiyev has always advocated using the possibilities of the national language.

In the system of Ilyas Efendiyev's vocabulary, the following system elements can be distinguished: the semantic part, lexico-semantic language groups, thematic groups, communicative groups, and synonymic series, as well as antonymic pairs and a set of all polysemantic words. It should be emphasized that the gesture and mimicry are also characteristic of the dramatic language of Ilyas

Efendiyev. In his works, the writer depicts the realities of our world not only with lexical units and syntactic constructions, but also with the non-linguistic means: movement, mimicry, gesture, intonation, stress, individual features of the external portrait, environment, and so on.

Azerbaijani language, with its long-written history, has undergone significant changes in terms of the alphabet (which changed three times) and in terms of the formation of the vocabulary: words borrowed from Arabic, Farsi, Turkish, Russian (alternately) are now becoming replaced with Briticisms. All this is not just reflected in the richness of the vocabulary, pronunciation, colloquial and literary language, but also shows, based on the example of semantic meanings, the characteristic epistemological processes of the development of logic thinking and perception of the world, including in terms of its development, its spatial and time frames.

Another feature is the growing unification of local dialects; the language of communication is usually elected based on which language was taught at the secondary school and university; hence the new meanings in new communication conditions that lead to certain changes in people's minds. In general, the bright talent of writer I. Efendiyev is precisely the ability to use lexical possibilities of the Azerbaijani language for a more complete and clear expression of the meaning of a narrative.

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RECIBIDO: 12 de noviembre del 2019.

APROBADO: 25 de noviembre del 2019.