

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

Dialogue and monologue in critical realist drama of Azerbaijan

Specialty: 5715.01 - Literary theory, literary
analysis and criticism

Field of science: Philology

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BAKU-2022

Dissertation was performed at the Department of Literary Theory of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

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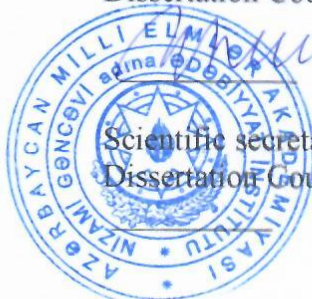
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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance and studying degree of the research issue. In the system of principles of the creative method, the issues of craftsmanship have a special place and function. At the stage of the formation and development of critical realism in Azerbaijani literature in the early twentieth century, this trend attracted attention with its representation in all genres of literature. In terms of reflecting historical drama in creativity, works on critical realist drama have played an important role in the formation of an important stage in our literature.

The fact that our country has been in the spotlight of many countries with its underground and surface resources for centuries, the development of social structure at that time due to the demand for our oil, Russia's decades-long occupation policy, and many other factors created a fertile ground for critical realism in Azerbaijani literature. Many processes in public life have led to the rapid development and activity of literature. Critical realists were able to more deeply reflect the manifestations of such an active life in their works.

At the turn of the twentieth century, critical realism, considered one of the primary stages of realism, was at its peak, along with other literary currents, including romanticism. The successes in the sphere of dramaturgy, even the works that deserve to be considered classical art, and the works that gave fuel to the development of theatrical and stage art, all establish that they belong to this literary current when we analyze the literary heritage of this period. Along with socio-historical issues, it can be linked to the world's literary and cultural rise, scientific and technological growth, economic and political development, and socio-philosophical thought progress. Both the drama and the realism of the period itself were strong.

The main concept of this stage was to reflect the critical social injustice of individuals and large-scale peoples, the oppressed's daily lives, the difficulties they face, and the violation of their rights. The characteristic features of this literary movement were that the problems were critical in terms of logical thinking, reason, and

moral values. Despite the fact that writers and poets create realistic images, one of the distinguishing features of Azerbaijani critical realists was that they included not only a literary trend, but also elements of romanticism, sentimentalism, naturalism, and modernism in the description of the image. We can see this more accurately when critical realist artists are closely acquainted with the individual approach to the issue and the method of analysis. The idealized description of history, the subtleties of human suffering, and the details of emotions were not so interesting to them.

Mammad Jafar Jafarov, Yashar Garayev, Isa Habibbayli, Mehdi Mammadov, Masud Aliyoglu, Huseyn Israfilov, Khalid Alimirzayev, Rahim Aliyev, Tahira Mammad, Javanshir Yusifli and others while studying the critical realist dramaturgy of Azerbaijan in the direction of studying the creativity of individual artists, literary currents, poetics focused on monologues and dialogues, and made important scientific statements. However, critical realist dramaturgy has not become a separate subject of study in terms of the main components of dramatic speech, monologue, and dialogue.

It should be noted that the author conveys information to the reader in the play mainly through dialogue and monologue. Therefore, the importance of researching this problem becomes even clearer. Monologue and dialogue are as important for poetry as drama is for verse. According to literary currents, changes are observed in the structure, composition, and components of the compositional elements of plays. Such specificity is also reflected in dialogues and monologues. The problem of researching and systematizing these features determines the main relevance of the dissertation.

Object and subject of the research. The study of dialogue and monologue, which are important components of speech in drama, on the basis of critical realist dramaturgy in Azerbaijan is the subject of the research. Prominent representatives of Azerbaijani realist literature Jalil Mammadguluzadeh, Mammad Said Ordubadi, Abdurrahim bey Hagverdiyev, and at the same time, academician Mammad Jafar Jafarov's dramatic works were referred to as the object of research.

Furthermore, existing scientific works on critical realist dramas in Azerbaijani literature have been included in the research as a subject of research.

Purpose and objectives of the study. The study's main goal is to explore the problem of dialogue and monologue in Azerbaijani critical realist drama. To accomplish this, the following tasks must be completed:

- to analyze critical realism in terms of new and different approaches inherent in recent times;
- to explore irony and exposure, expressive attitude in critical realism
- to evaluate the playwright's speech-making skills in the context of methods and style, poetics;
- to study dialogue and monologue in relation to other components of the dramatic genre;
- clarify the specific speech of different classes and types through dialogue;
- to determine the function of expressions in a foreign language in critical realist dramaturgy;
- to show the artistic and aesthetic function of pause and repetition in dramaturgy, etc.

Methods of research. A systematic scientific approach to the study of the stage of critical realism in Azerbaijani literature is taken as the theoretical and methodological basis of the dissertation. The dissertation is based on historical comparative and structural-semantic research methods. To date, the scientific principles of prominent scholars and literary critics in their research on the components of critical realism and speech have been used as a guiding source in the development of research.

Theoretical views on critical realism, research on dialogue and monologue in modern literature, and Western philosophy were used in the preparation of the dissertation.

The main provisions set for defense are as follow:

1. The artistic speech components of the critical realist dramaturgy of Azerbaijan have been studied, taking into account the identification of

the dramaturgy and literary current, the traditions of national and world literature, and their peculiarities have been identified.

2. The idea that the monologue type of monologue is more characteristic of Jalil Mammadguluzadeh's dramaturgy was put forward and substantiated.

3. The special role of bilingualism (bilingualism) in the critical realist drama of Azerbaijan in the typification and individualization of the speech of the characters in art has been revealed.

4. The complementarity of the brand and the dialogue is shown through the analysis of Jalil Mammadguluzadeh's dramaturgy.

5. The place of pauses and repetitions in the structure of dialogue and their function in critical realist dramaturgy are clarified on the basis of the literary text.

Scientific novelty of the research. The problem of monologue and dialogue in Azerbaijani literary criticism has not been studied on the basis of any literary trend.

Since this research is the first work to study the problem at the dissertation level, it can be considered a scientific innovation in Azerbaijani literary criticism.

The following scientific innovations were obtained during the research:

- The problem posed in this dissertation has been studied, taking into account the peculiarities arising from the specificity of the literary trend and the artistic features of its representatives;

- The problem is studied in comparison with other components of the dramatic type;

- For the first time in the critical realist dramaturgy of Azerbaijan the types of irony were classified;

- The soliloque and aside forms of dramatic speech, reminiscent of the internal monologue form in terms of content and form, were first studied in this dissertation in Azerbaijani literary criticism;

- As a scientific innovation in the research work, the types of pauses and artistic repetition, functions and frequency of processing, which are the main components in the organization of dialogue, have been identified.

Theoretical and practical significance of the research. The theoretical significance of the dissertation is the scientific and theoretical generalization of many studies on the origin, formation and development of critical realism. Dialogue and monologue, which are components of dramatic speech, have been studied in all plays belonging to this literary trend.

The obtained results and innovations can be used as a methodological experience, theoretical source, example of analysis for the general study of Azerbaijani literature.

Approbation and application of the dissertation. The dissertation work was carried out in the Department of Literary Theory of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences. The main results of the dissertation were discussed at seminars and meetings of the department.

The main provisions and results of the research are reflected in the PhD student's articles recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as articles published in relevant foreign scientific journals and journals, reports of the applicant at international and national conferences.

Name of the organization where the dissertation work was carried out. The dissertation work was carried out at the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

Structure and total volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of references.

The introduction consists of 8688 characters, Chapter I - 69983 characters, Chapter II - 42079 characters, Chapter III - 71144 characters, result - 8290 characters. The total volume of the research is 200,208 characters.

MAIN CONTENT OF THE DISSERTATION WORK

The relevance and degree of development of the topic, the goals and objectives of the research, research methods, the main provisions of the defense, scientific novelty, theoretical and practical significance were identified in the **“Introduction”**.

The first chapter of the dissertation is called **“Critical realism and dramaturgy”** and consists of two paragraphs. The first paragraph, entitled **“Critical realism and literary-theoretical thought”**, deals with the formation, development, and peculiarities of this stage of realism. It is noted that when analyzing the stages and types of realism, it is important to take into account the conflicts and characters that characterize them, the issues of poetics and problems, and the social conditions in which they occur. Critical realism, a special stage of realism, was a literary movement that included the ideas of national development of the people, human rights of the individual, social stratification, and democratization of the state. Undoubtedly, the cultural and economic influence of neighboring countries on the emergence of this trend in Azerbaijani literature cannot be denied. Factors such as the development of capitalist relations, the struggle for national liberation, the development from subordination and backwardness, and the progress in the minds of the people were among the main reasons influencing the self-affirmation of the new stage of realism.

Although realism, its historical conditions, stylistic and methodological relations, and the mechanism of its manifestation have been repeatedly studied, this problem still remains relevant in modern literary criticism. Of course, the frequent mention of this topic is not due to a lack of information about realism. Each period requires a new assessment of the creative event. In addition, the emergence of new methods and principles of analysis allows for a deeper study of the past.

In the last two centuries, many of our scientists have touched upon the theoretical, historical and a number of other problems of realism. Ali Nazim, Mammad Arif, Jafar Khandan, Ali Sultanli, Mir Jalal,

Mammad Jafar, Mirza Ibrahimov, Hamid Arasli, Feyzulla Gasimzade, Aziz Sharif, Mikayil Rafili, Aziz Mirahmadov, Kamal Talibzade, Kamran Mammadov, Firudin Huseynov, Khalid Alimirzayev, Yashar Garayev, Isa Habibbayli, Huseyn Israfilov, Zaman Asgarli, Tahira Mammad, Ramiz Gasimov and others have studied realism from different aspects.

Academician Isa Habibbayli conducted extremely important research in identifying and systematizing the contextual problems of critical realism, as well as national drama related to this trend. A number of works discovered and published by him expanded the scope of research on critical realist drama.

Professor Tahira Mammad investigated general typological features, composition, plot, and image of dramatic realism components such as in her monograph “Poetics of XX century Azerbaijani drama”¹ published in 1999, as well as in his article “Critical realist dramaturgy of XX century Azerbaijan”² published in 2016.

Rahila Mammadova provided valuable information about monologue and dialogue in her dissertation entitled “Psychological and linguistic bases of dialogic and monologic speech”³, which she defended in 2012. In the research paper defended at the Institute of Linguistics, as its name suggests, linguistic analysis was preferred. In her book “Stylistic Syntax of Artistic Works”⁴ published in 2016, Hajar Huseynova gave laconic notes on the types of speech and

¹ Məmməd, T. XX əsr Azərbaycan dramaturgiyasının poetikası / – Bakı: Elm, – 1999. – 208 s.

² Məmməd, T. XX əsr Azərbaycan tənqidi realist dramaturgiyası / Gənc Tədqiqatçıların IV Beynəlxalq Elmi Konfransının materialları, II hissə. – Bakı: Qafqaz Universiteti, – 29-30 aprel 2016. – 1510 s.

³ Məmmədova, R. Dialoji və monoloji nitqin psixoloji-lingvistik əsasları. (Azərbaycan dili materialları əsasında). Filologiya üzrə fəlsəfə doktoru elmi dərəcəsi almaq üçün təqdim edilmiş dissertasiyanın avtoreferatı. Əlyazması hüququnda. – Bakı: – 2012, 12s.

⁴ Hüseynova, H. Bədii əsərlərin üslubi sintaksisi / – Bakı: ADPU-nun nəşriyyatı, –2016. -232 s

expressive attitudes in expression. Tayyar Salamoglu's monograph "Aesthetics of critical realism in Azerbaijan"⁵ published in 2018, along with the pathos of criticism in the current of critical realism, the importance of the pathos of approval, the characteristics of laughter are presented.

As a result of the development of modern literary-theoretical thought, Azerbaijani literary criticism is no longer satisfied with the experience of the last century, but is facing new challenges. Thanks to the views of Roy Baskar and academician Isa Habibbayli on the concept of chronology, who introduced the concept of "ontological realism" to science, critical realism in the XXI century, its boundaries and advantages have been reconsidered in research.

In modern times, the interest in critical realism in the West has led to an increase in the number of studies in this field, as well as its widespread use. Both Western and Eastern literature analyzes Roy Baskar's philosophical views, which give new content to critical realism.

At a time when literary currents such as Enlightenment realism and Romanticism also existed, critical realism was able to distinguish itself with the literary trend and the styles of its representatives. While researching examples of this literary trend, we have referred to many scientific works and research works. Although we come across conflicting views, we can say with confidence that critical realism did not emerge in response to Enlightenment realism and romanticism. It was created as an attempt to partially move away from the old aesthetics and create a new, more perfect, complementary current in accordance with the requirements of the time. With the emergence of critical realism, the next stage of realism, enlightened realism is not completely removed from literature. The emergence of any new trend or aesthetics does not mean the elimination or weakening of the previous one. At the same time, taking into account the existence of

⁵ Salamoglu, T. Azərbaycan tənqidi realizminin estetikası (C.Məmmədquluzadə və M.Ə.Sabir yaradıcılığı əsasında) (monoqrafiya) / – Bakı: "Orxan" nqm., - 2018. - 184 s.

more than one literary trend in Azerbaijani literature at the same time, we see that these trends do not pass unnoticed. Yashar Garayev explains this effect as follows: *“Enlightenment realism has long coexisted with critical realism, on the other hand, critical realism itself is not completely” cleansed “of Enlightenment ideology and motives.”*⁶

Another distinguishing feature of this stage of realism in Azerbaijan is the formation of a new beginning, a new era in our literature with the participation of Jalil Mammadguluzadeh's “small” and “excess” people. For the first time, Azerbaijani critical realist writers spoke of “little people” who came from among the people and were not aware of their violated rights.

Research on critical realism in Azerbaijani literary criticism presents us as a phenomenon of the nineteenth and early twentieth centuries. Roy Baskar's “A Realist Theory of Science”⁷ (1975), which became popular in modern theory and philosophy in the 21st century with the theory of “critical realism”, revived it, and made it possible to look again at the features and lines we have analyzed and identified so far. In the book “Possibility of Naturalism”⁸ (1979) we see that according to the ontological program, critical realism extends beyond the humanities to the social sciences, and its main goal in this direction is to philosophically clarify the scientific potential of the humanities.

Although he is a prominent figure in the field of critical realism, Jalil Mammadguluzadeh's number of works in the field of dramaturgy, as well as the fact that each of his works has a different idea and content without duplication, defines his unique position in enriching this trend. “Tea set”, “Raisin game”, “Dead”, “My mother's book”, “Kamancha”, “School of Danabash village”, “Dumb”, “Curse”,

⁶ Qarayev, Y. Azərbaycan realizminin mərhələləri / – Bakı: Elm, – 1980. - 260 s.

⁷ Bhaskar, R. A Realist Theory Of Science / Taylor and Francis, e - Library, - 2008. - 277 pp.

⁸ Bhaskar, R. The Possibility of Naturalism / Atlantic Highlands, Humanities Press. – 1979. - 322 pp.

“Playboys”, “Crazy meeting”, “Husband” each is a fine work of art in terms of reflecting the contradictions of reality separately. These works not only enrich our national literature, but also make a great contribution to the development of theater and performing arts.

After Jalil Mammadguluzadeh, another great playwright, Abdurrahim Bey Hagverdiyev, distinguished himself in critical realist drama with his style and approach to events. The principles of critical realism were evident in both his prose and drama. We meet many principles of this literary trend in Abdurrahim Bey Hagverdiyev's plays such as “Fairy Witch”, “Friends of the Nation”, “Aga Muhammad Shah Gajar”, “Hungry characters”, “King's love”. Jafar Jabbarli is another artist who enriches the national literature and drama in terms of ideas and poetic mastery. Like Abdurrahim Bey Hagverdiyev, the evolution of methods is followed in his work. *“What distinguishes an artist is that in some of his works, rather than changing the method, sometimes in one of his works, the methods appear in a mixed way. From this point of view, critical realism and romanticism are cross-synthesized in “Aydin” and “Ogtay Eloglu”*⁹. Images of oppressed people, downtrodden people and the nation, images of individuals with varied intellects, and difficulties of specific time and space abound throughout Jafar Jabbarli's "Aydin" and “Ogtay Eloglu”, as well as other critical realism works, which are renowned for providing an artistic perspective on the author's approach to the job.

Another prominent representative of critical realism, Mammad Said Ordubadi, also has a stylistic mix in his dramaturgy. Known as the author of large-scale works in Azerbaijani literature, the artist is the author of plays written in different methods.

Although a number of works recently published by Academician Isa Habibbayli were written during the Soviet era, they are more in

⁹ Məmməd, T. XX əsr Azərbaycan tənqidi realist dramaturgiyası / – Gənc Tədqiqatçıların IV Beynəlxalq Elmi Konfransının materialları, II hissə. – Bakı: Qafqaz Universiteti, – 29-30 aprel 2016. – 1510 s.

line with the principles and requirements of critical realism. Academician Mammad Jafar Jafarov's work "People and Destinies" about Mirza Jalil is just like that.

This chapter of the dissertation examines the changes that took place from the previous stage of realism to the critical realist stage, the conditions that make critical realism important, the stages of development, as well as the factors influencing its development. At the same time, taking into account the provisions that serve as the definition of realism in literary-theoretical thought, it was applied to literary texts, and an idea of the general picture of works related to this trend was formed in Azerbaijani drama.

The second paragraph of the dissertation is entitled "**Exposure, irony, expressive attitude in critical realism**". In the realist literature of Azerbaijan it is often possible to come across satire and comedy dedicated to the landlord, lord, nobleman, high-ranking official.

In order to protect the interests of the people, such works used such techniques as laughing at the people, sharply criticizing the peasants and workers, highlighting their naivety and vulgarity, and showing a harsh attitude to superstition and fanaticism. In Azerbaijani critical realist literature, exposure plays an important role in revealing the inner qualities of the protagonist. In all examples of this literary process, exposure serves a different purpose.

Distinguished by its satirical pathos, "The Dead" was a revelation against the world of violence and arbitrariness, the predators and deceivers of this world, the "intellectual" ignoramuses. This work, which vividly reflected the main qualities of Jalil Mammadguluzadeh's critical realist style and sharp satire, also reflected the success of the "Molla Nasreddinchilar" literary movement, which had been gaining strength since the early twentieth century.

The artist tried to understand the depth of meaning of Alexander's monologues, as well as the style of speech during the performance on stage, the correct transmission of the image's feelings and emotions to the reader and the audience, as well as the effectiveness of irony. Alexander's speech in the cemetery, after meeting with Sheikh

Nasrullah and exposing him with poisonous words, addressed the graves with a deep irony, adds a special richness to the work.

The author also skillfully uses the informativeness of the remark to convey the ideas he wants to emphasize in the work. Thus, the notes in parentheses, such as “*with a thin voice*” or “*with a loud voice*”, “*be hell, get out*”, “*the world is full of nine-year-old girl, the place of a dove like you is a grave*” and so on. Through sentences and notes, it enlivens a typical, vital scene in full detail in front of the reader and audience, helping them to feel exposure and irony.

In the same work, Jalil Mammadguluzadeh exposed the incurable wounds of a whole society that was a victim of religious superstition and feudal inertia, made them all the target of laughter.

This section of the dissertation examines the comics, peculiar values and psychological factors that lead to such an expression of thought, depending on the place and conditions of development of irony. In Marxist aesthetics, irony was seen as an aesthetic modification, as well as an element of comedy. Of course, the characteristics of irony as an element of an aesthetic category are very interesting. A problem with irony, as the object of study, has been discussed by literary critics in great detail, but the advantage has been given in a functional and empirical analysis. Its aesthetic features are mentioned only in the field of art. The first name that comes to mind when we are interested in the history of the origin and application of irony is Socrates, whose use of irony was different. In his arguments with the Sophists, he used irony as a method to express their doubts and objections. The two main methods used by Socrates in dialogues (irony and maioticism) are very successful in revealing the views of the opposite party and have always had an impact on the tradition of dialogue.

As a result of our research on this section of the dissertation, we consider it appropriate to explain the irony in this way: It is a form of skillful use of tone, its shades - and, where appropriate, bitter intonation. From this point of view, irony has an exceptional role in the artistic speech of critical realist works.

Irony as a method of comedy sometimes appears as an expression of emotional-expressive, sometimes aesthetic. If we talk about the structure of irony, then we must note that according to its structure, it is on a par with other elements of comedy, such as parody and grotesque, and in terms of the expression of aesthetic relations with humor and satire. However, despite these similarities, irony has its own structure and specific features that have been acquired and enriched through experience.

In the philological literature, the classification of the main means of expressing irony is as follows:

a) Paralinguistic means - gesture or kinesics (facial expressions, pantomime, gestures), intonation (stress, pause, timbre, melody of the human voice).

b) means of expression given in accordance with the lexical norms of the language often used in oral speech: epithets, exaggerations, archaisms, memorized expressions, etc.

c) In works of art, the author's communication with readers or spectators is sometimes mediated by irony.

The above classification does not belong to any particular author and is not limited to the above division. This classification was determined on the basis of the information obtained during the writing of the dissertation and the norms found in the works of critical realist drama in Azerbaijan.

In the philological literature, depending on to whom the irony is addressed, there are inward-looking (self-directed irony) - in other words, intravert and external irony directed at the interlocutor or spectator, ie extrovert. With the exception of monologues by Iskander and Mullah Abbas, the irony they used throughout the work was often extroverted. Only deeply meaningful monologues were intraverted.

The speaker's psychological state, feelings, thoughts, consciousness, etc. is expressed in words in the text. Man and his feelings are part of the objective truth. During live speech, emotion is encoded by extralinguistic factors, facial expressions and gestures, and language in the literary text.

In modern linguistics and literary criticism, when determining the source of expressiveness, attention is paid to the following:

1. Intellectual and emotional evaluation of the author, as well as the image.

2. Intensity. Expressiveness plays a special role in the organization of the peculiarities of the text, and the increasing intensity of the expressions in the work results in emotional or logical expansions and leads to such recognition of the text.

3. Emotion. The power of the word's emotional-expressive effect is measured by its ability to affect our feelings and cause certain emotions.

Expressiveness and emotionality belong to the norms of literary language. Literary language has a number of distinctive features. Depending on the context, the character's joy, sadness, excitement, boredom, in short, the experience of different situations are given in different emotional-expressive colors.

In a literary text, expressiveness plays an important role in revealing the inner world of the image, in the correct expression of feelings and emotions. In conclusion, it should be noted that expressiveness is not universally accepted due to a number of factors, and there is very little information about it in dictionaries and textbooks. Expressiveness in Azerbaijani literature has not been studied separately. Only in the works dedicated to the artistic creativity of different artists, expressiveness is expressed in a few sentences.

In this part of the dissertation, the possibilities of expression and expressiveness of the literary language are determined on the basis of examples in critical realist dramaturgy. With the help of words and combinations used by artists, word masters, the expressiveness of the critical realist style, the conditions of its creation, its functional value, structural-semantic features were studied.

When listing the general qualities of a work, we often use words such as expressiveness, emotionality, expressive power of the work. In this sense, the word expressiveness is equivalent to the word expressive. The expressive shades added to the work by the author serve a number of purposes:

1. In order to convey to the reader and spectator the inner turmoil of the writer, playwright, the psychological shock he experienced, the tension he experienced;

2. To reveal the intellectual level of the image, the logical thinking;

3. To individualize and typify the character's speech under the influence of emotional factors.

4. In order not to tire the reader with repetitions, to ensure fluidity;

5. For the work to be presented in a living colloquial language without violating the norms of literary language so that everyone can understand it.

Although the above principles are often repeated in the work, they do not impair the fluidity and readability of the work. The main task is to give the reader a concise account of the inner world of the image, his attitude to the events around him, without tiring him. Long-term, detailed analysis has no effect other than repetition and lowering the quality of the work.

Scientific results obtained in this chapter of the research “Artistic creativity of academician Mammad Jafar Jafarov in the researches of academician Isa Habibbayl”¹⁰, “Historical parameters of Azerbaijan critical realism in the chronicle of Jalil Mammadguluzadeh's destin”¹¹, “Theoretical scientist's artistic creativity of Critical realist drama works”¹² reflected.

The second chapter of the dissertation is entitled “**Monologue - as an important component in the artistic structure of plays**” and consists of two paragraphs. The first paragraph, entitled “**Stylistic**

¹⁰ Əliyeva, Ş. Akademik Məmməd Cəfər Cəfərovun bədii yaradıcılığı akademik İsa Həbibbəylinin tədqiqatlarında // – Bakı: Poetika. izm, - 2019. № 2, - s.

¹¹ Əliyeva, Ş. Azərbaycan tənqidi realizminin tarixi parametrləri Cəlil Məmmədquluzadənin tale salnaməsində // – Bakı: Filologiya məsələləri, - 2018. № 9, - s. 281-292

¹² ¹²Əliyeva, Ş. Nəzəriyyəçi alimin bədii yaradıcılığı / Məmməd Cəfər Cəfərov: Ədəbiyyat nəzəriyyəçisi / – Bakı, Elm və təhsil, - 2019. - s.288-303

peculiarities of monologue in different literary currents”, discusses the monologue, one of the main components of dramatic speech. The presence of the applicant and the addressee is not always the same in both oral and written speech. Because in the process of conversation, regardless of the number of participants, they ask questions, wait for an answer, and depending on the answer given, they show different reactions and emotions to the interviewer.

In other forms of speech, one of the parties is more active and does not allow the other party to interfere, either verbally or non-verbally. Such forms are called dialogic and monological forms of speech.

First of all, the importance of monologue speech in the construction of a play, its position in the work, as well as its structural-semantic features are studied here. The quality of the work is further enhanced by the completeness of the content and meaning of the monologue text in the organization of the play, the unity of sentences that unite on the basis of a common goal and create a syntactic-semantic whole.

A monologue is an act of speech that semantically completes, explains, and details the semantic basis and peripheral part of an idea. The monologue is characterized by internal and external speech, instructive and concluding speech. In terms of its semantics and structure, the monologue can be divided into the following groups:

1. Combining the general content of the problem - problem monologue;
2. Guiding monologue that has a direct impact on the development of the plot line in the work;
3. At the end of the work, a complementary, concluding monologue explaining all the events.

In fact, it is possible to increase this sequence a bit. For example: introductory monologue, clarifying monologue, psychologically influential monologue, executive monologue, etc. However, when we emphasize their names above, the generalization is stronger and covers the details.

The monologue manifests itself in two forms: either as a self-address within the protagonist (sometimes called “**dumb monologue**” in literary criticism) or as a loud expression.

Only dialogue and monologue forms of speech are presented in Azerbaijani literary criticism, including in the field of linguistics. Familiarity with world literature and theater studies also introduces us to two other forms of speech: soliloque and aside forms. The internal monologue, which is often found in Azerbaijani and Russian literature, is not a common concept in world literature. Because this expression is a common name given in our literature to the soliloque and aside forms mentioned above. In describing each of these forms according to their characteristics, in fact, there is no error in the notes given so far, but when analyzing the monologue separately and in more depth, we feel the need for the existence and names of these forms.

The lack of information about these two forms of monologue is due to the fact that the monologue is not involved in a separate study in works of any literary trend or literary genre. The subtleties and differences between them are clarified in this section of the dissertation.

While dialogic speech is almost common in many works, monologue is a less common form of speech. It is possible to come across monologues in the world, as well as in Azerbaijani literature, which have a fairly deep meaning and content. Although each of these monologues does not have the characteristics of critical realism, there are a sufficient number of examples of monologue that belong to other literary currents. Popular examples of monologue in Azerbaijani literature are: Heydar Bey's monologue, Iskander's monologue, Molla Abbas's monologue, Iblis's monologue, Bahram's monologue, Fakhraddin's monologue, Nadir Shah's monologue, Elkhan's monologue and others. When we pay attention to the monologues we have mentioned, we see that this form of speech is continuous, connected with the general content of the text, consistent and logical. In order for the monologue to look more interesting and attractive, it is important for the playwright to identify the idea he wants to convey, to have a rich vocabulary, to be well acquainted with the effectiveness

of speech, emotional features, rules of literary language, literary norms and subtleties.

The second paragraph of this chapter, entitled **“Structural-semantic features and functions of the monologue in the dramaturgy of Jalil Mammadguluzadeh”** discusses the unique examples created by Jalil Mammadguluzadeh in Azerbaijani drama, along with other valuable, world-famous works.

Iskander, who is remembered for Jalil Mammadguluzadeh's rich and influential speech in the system of images, is not only a different character in the history of Azerbaijani drama, but also the author of different, original monologue speeches. Although lyrical-psychological factors and changing moods always make a difference in the work, satire dominates in his speech.

It is obvious that Jalil Mammadguluzadeh, a leading figure in the emergence of critical realism as a literary trend in Azerbaijani literature, skillfully used the stylistic possibilities of the monologue in his plays “Dead”, “Crazy Meeting”, “My Mother's Book” and others. The playwright attaches great importance to monologues, and even the traditional structural and compositional elements of the work sometimes manifest themselves differently in the works of Jalil Mammadguluzadeh under the influence of the monologue.

Let's look at an example from Mirza Jalil's "Dead". Kefli Iskender's monologue:

“I wish I had the same strength in these arms as Rustam did. Then I would cling to your feet and throw you to the sky, you would come upside down and scatter like a watermelon ... Oh, under God, like Sheikh Nasrullah, I would have such a knowledge that I could talk about the dead lying here! Ax! If I had, I would have turned my face to this graveyard and called out: Dead! At that promise, everyone who was asleep would take their children out of the grave and ask, “What do you say, Iskander bey?” Then I would make a will to these martyrs; I would say to them: Dead! One day, Sheikh Nasrullah will come and

stand over you and recite a prayer and call out loudly: "Stand up, O believers of God!""¹³

In Jalil Mammadguluzadeh's dramaturgy it is possible to come across monologues in the form of addresses or appeals. Sometimes monologues are directed not at a person, but at any object, taken as a literary detail.

*"Iskender (to the book): I know you. I also read you a bit. Fifteen years ago I read you in the same room (reads)".*¹⁴

Another distinctive feature of monologues in Jalil Mammadguluzadeh's dramaturgy is its dialogic nature. True, a monologue is based on the speech of only one person. However, sometimes the playwright uses this technique to not tire the reader, to make the monologue more moving. Dialogically structured monologue speech can appear in different forms in the work. This sometimes sounds like the image's reaction to another hero's dream, as well as answers to questions he may ask.

One of the works of the playwright, which has a special place in his work, has a social content and artistic features, is the play "Crazy Meeting". This work, which combines the most characteristic features of Jalil Mammadguluzadeh's realism, is one of the most interesting and original examples of Azerbaijani drama. In terms of ideas, this work, which is called a continuation of "Dead", exposes not only the false sheikhs and mullahs who pretend to be religious, but also the political forces that create conditions for their actions. The writer presents the means used by the hypocrites, who drowned the people in ignorance and ignorance, in the face of Imam Ashraf and the people around him. The report monologue of Fazil Mohammad and the concluding monologue of Molla Abbas, one of the main heroes of the work, gave

¹³ Məmmədquluzadə, C. Əsərləri, [Dörd cilddə] – Bakı: Öndər Nəşriyyat, – c.4. – 2004. – 472 s.

¹⁴ Məmmədquluzadə, C. Əsərləri, [Dörd cilddə] – Bakı: Öndər Nəşriyyat, – c.4. – 2004. – 472 s.

special value and content to the work, enriched the ideological and aesthetic potential of Azerbaijani drama.

The scientific results obtained in this chapter of the research are reflected in the articles “Monologue in the dramaturgy of Jalil Mammadguluzadeh”¹⁵, “Presentation of Kefli Iskander and Molla Abbas in the context of dramatic speech”¹⁶, “Syntax and irony of the monologue in the dramaturgy of Jalil Mammadguluzadeh”¹⁷.

The third chapter of the dissertation is entitled “**The role of dialogue and the idea-aesthetic function in the construction of the dynamic structure of the play**” and consists of four paragraphs.

The first paragraph of this chapter, “**Presentation of Different Classes and Types through Dialogue in Critical Realist Dramaturgy**” discusses that Jalil Mammadguluzadeh's play does not divide people into rich and poor in any play. There is not even the slightest hint in the speech of the most arrogant, self-righteous figures that he values such material beings and places only high-class people around him. In his work, the playwright tries to inform the population in the language of the characters he created by shedding light on such deep topics - the fate, past and future of the people.

The following example from Abdurrahim Bey Hagverdiyev's “Hungry Characters” describes the escape of “intellectuals” who claim to belong to the aristocratic class of the city, using various methods, without paying for the food they eat. Zərbali, like other servants, is loyal to his master. He knows when to speak and when to be silent. Hasan's passive attitude, depending on his mood, confirms this.

“Hasan: Zərbali! Zərbali! Hey! A beggar, the son of blind, where is a guest, why isn't there any news? Come out and see where the man

¹⁵Əliyeva, Ş. Nəzəriyyəçi alimin bədii yaradıcılığı / Məmməd Cəfər Cəfərov: Ədəbiyyat nəzəriyyəçisi / – Bakı, Elm və təhsil, - 2019. - s.288-303

¹⁶ Əliyeva, Ş. Kefli İskəndər və Molla Abbasın təqdimatı dramatik nitq kontekstində // – Bakı: Bakı Qızlar Universiteti, Elmi Əsərlər, - 2021. C. 12, №3, - s.22-27

¹⁷ Əliyeva, Ş. Kefli İskəndər və Molla Abbasın təqdimatı dramatik nitq kontekstində // – Bakı: Bakı Qızlar Universiteti, Elmi Əsərlər, - 2021. C. 12, №3, - s.22-27

who ate the bread went. Quick! O people, what sin have I committed today? Who cursed me? The one who eats bread runs away, the one who eats bread runs away. They are called "owners", they are all julik, julik! .. How did it happen?

Zarbali: Master, I went and caught him on the road, he slapped me and I fell. He rode and ran until I got up."¹⁸

Through the brothers in the play "My Mother's Book", the author created a characterization of "alienated people". Dr. Lalbyuz is not a foreign character like his Russian successors, but an image that embodies the process of alienation. It was known that the foreigners came from another province or city. That is, what they say and do is foreign to the people. However, the speech, behavior, dress, and attitude of the brothers and sisters who grew up in this society were a different kind of alienation and alienation for this society. In creating these characters, the playwright accurately describes their clothes, appearance, and even the study, so that the image of the image comes to life before the eyes of the reader.

This chapter is entitled "**The complementarity of remark and dialogue in Jalil Mammadguluzadeh's dramaturgy. The second paragraph, "The Semantic Function of Replica in Dialogue"**", also explores dialogue, another key component of dramatic speech. Here, a number of dialogues in critical realist dramaturgy are studied from the ideological-aesthetic, structural-semantic point of view, and their specifics are defined. In addition, a remark, which has an important position in the organization of the play, was also involved in the study.

In his plays, Jalil Mammadguluzadeh used the help of remark in silent, wordless scenes in order not to disturb the flow of monologue and dialogue, not to interfere with the character's speech. This type of remark aims to clarify the complexity of mass scenes, to explain them in detail, to connect events logically, to provide extensive information about the psychology of images. Such remarks, which are considered

¹⁸ Haqverdiyev, Ə. Seçilmiş əsərləri. [İki cilddə] / Tərtib edəni və ön sözü mütəəllifi: K. Məmmədov. – Bakı: Lider nəşriyyat, c.1. – 2005. – 504 s.

verbal interference by the playwright when needed, serve to connect assemblies and scenes, to create an internal connection between them.

The third paragraph of the dissertation is entitled **“Semantics of foreign language dialogues in critical realist drama” (Based on the micro-dialogues in My Mother’s Book and The Dead)**. In this paragraph shows that Jalil Mammadguluzadeh’s dramaturgy often referred to Arabic, Persian, and especially Russian words and expressions in accordance with the realities of the environment. Memorized expressions used in the language of the works involved in the study, in addition to having a certain stylistic function, also help to clarify the author’s exposure targets. Such words have a special significance in artistic creation, both in the typification and individualization of the speech of the characters, and in the description of a certain environment and period, as well as in the creation of ethnic and national, as well as historical color.

The expression of foreign words in the literary text is usually found in the speech of newcomers and immigrants, and this language is completely foreign to those around them. People who speak other languages, regardless of their nationality or identity, arouse interest and different attitudes in fiction, just as they do in real life. Sometimes speech rich in foreign words is parodied, altered, and often ridiculed. In a literary text, bilingualism can also appear as an imitation of an outsider.

“Hazrat Ashraf (very loud and angry). Money! Money!

Lalbyuz (Shimraliya). This, this ... (doesn't know what to say).

Doctor. What's your name? (Sona doesn't stop). What's your name (Sona doesn't listen again).

Lalbyuz. Dali, ... dali .. ”¹⁹

Foreign language can also show alienation and change. We find it in the works “Dead”, “My mother's book”, “School of Danabash village”.

¹⁹ Məmmədquluzadə, C. Əsərləri, [Dörd cilddə] – Bakı: Öndər Nəşriyyat, – c.4. – 2004. – 472 s.

In these works, the image uses words from another language in its speech to express itself more competently than others.

Jalil Mammadguluzadeh, the founder of critical realism and the founder of the Azerbaijani language, did not harm the general content of the work.

The fourth paragraph of the research, **“The role of pause and repetition in the structure of dialogue as a means of expression of the literary text”** discusses a number of expression technologies used to add color and expressiveness to the speech between the characters. The importance and place of pauses and repetitions in the organization of the play have been studied. Pause is especially important in character and conflict detection. The analysis of the pause allows us to reveal the deep internal conflict hidden behind the external inaction.

In plays, certain peculiarities come to the fore in pauses and remarks that are directly related to the traditional structure of dialogue. In the dialogue, when one of the parties is silent, it replaces the pause response, completes the function of the cue and describes the participant's reaction (through gestures, facial expressions). This section provides detailed information on the position of the pause based on examples from Jalil Mammadguluzadeh's dramas. The paragraph mentions a long pause, an indirect pause, as well as a sound pause in the drama of Jalil Mammadguluzadeh, Abdurrahim Bey Hagverdiyev, which is often completed with songs and music. One of the tricks used to give dynamism to the work is to include repetitions. The prose writer or playwright uses artistic repetitions in order to draw the reader's attention to the main idea and content, to ensure the rhythm of the movement, the fluidity of the replica. During the study, gemination, reduplication, anadiplosis, epimona and a number of types of recurrence were analyzed on the basis of samples, and their artistic function was clarified.

Scientific results obtained in the last chapter of the research: **“Artistic and aesthetic function of pauses in dramaturgy”**²⁰,

²⁰ Əliyeva, Ş. Dramaturgiyada pauzanın bədii-estetik funksiyası // – Bakı: Azərbaycan ədəbiyyatşünaslığı, -2019. № 2, - s. 118-122

“Semantics of memorized dialogues in critical realist dramaturgy”²¹, “Functional-structural possibilities of stylistic figures in dramatic dialogue”²², “Artistic and aesthetic function of replica in Jalil Mammadguluzadeh's “Dead””²³. Articles were delivered to the scientific community.

We can summarize the results obtained during the study as follows:

- The struggle against nationalism, history, colonialism and ignorance was the main principle in the critical realism of Azerbaijan.
- In critical realism, exposure, irony, expressiveness combine to create tragicomic situations, which was the main feature that distinguished it from romanticism, as well as other literary trends.
- The soliloquy type of monologue is more characteristic for monologues typical of Jalil Mammadguluzadeh's dramaturgy.
- Class stratification is not a problem in the critical realism of Azerbaijan. The struggle for their national awakening is being waged, showing the shortcomings of all strata. To achieve this awakening, the author used a very effective artistic speech.
- Jalil Mammadguluzadeh connected all speech components of plays with high mastery, the drama in the structure of monologues and dialogues was paralleled with the tension in the society.

²¹ Əliyeva, Ş. Tənqidi realist dramaturgiyada yad dilli dialoqların semantikasını // – Bakı: Poetika. izm, - 2019. № 1, - s. 94-100

²² Əliyeva, Ş. Dramatik dialoqda üslubi fiqurların funksional-struktur imkanları // International Youth Forum, – Gəncə: “Xəzər Universiteti” nəşriyyatı, - 10-14 October, - 2016. - s. 303-305

²³ Əliyeva, Ş. Cəlil Məmmədquluzadənin “Ölülər” əsərində replikanın bədii-estetik funksiyası // – Bakı: Poetika. izm, – 2021, № 1, – s. 57-62

The main content of the study is reflected in the following publications:

1. Cəlil Məmmədquluzadə dramaturgiyasında monoloq // Gənc tədqiqatçılar III Beynəlxalq Elmi Konfransı, – Bakı: Qafqaz Universiteti, – 16-17 Aprel, – 2015, – s. 968-970
2. Eleştirel gerçekçilik ve çağdaş edebi-teorik bakış // – Albania: Beder University – 2015. – s.417-421
3. Dramatik dialoqda üslubi fiqurların funksional-sruktur imkanları // International Processes Of The World Science In The 21st Century, – Gəncə: “Xəzər Universiteti” nəşriyyatı, – 10-14 October, – 2016. – s. 303-305
4. Azərbaycan tənqidi realizminin tarixi parametrləri Cəlil Məmmədquluzadənin tale salnaməsində // – Bakı: “Filologiya məsələləri” jurnalı, – 2018. № 9, – s. 281-292
5. Tənqidi realist dramaturgiyada monoloqun üslubi özünəməxsusluğu // – Bakı: Filologiya məsələləri, – 2018. №18, – s.338-344
6. Роль художественного повтора в драматургии Джалыла Маммедкулузаде // – Ужгород: Закарпатські Філологічні Студії, – 2018. Випуск 3, № 3, – с. 7-11
7. Akademik Məmməd Cəfər Cəfərovun bədii yaradıcılığı akademik İsa Həbibbəylinin tədqiqatlarında // – Bakı: Poetika.izm, – 2019. № 2, – s. 82-88
8. Cəlil Məmmədquluzadə dramaturgiyasında monoloqun sintaksisi və ironiyası // – Bakı: Bakı Slavyan Universiteti, Elmi Əsərlər, – 2019. № 1, – s. 263-269
9. XX əsrin əvvəlləri Azərbaycan dramaturgiyasında pauzanın bədii-estetik funksiyası // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2019. № 2, – s. 118-122
10. Folklorda hökmdar və qəhrəman qavrayışının tarixi transformasiyasının Cəlil Məmmədquluzadə dramaturgiyasında bədii inikası // Folklor və dövlətçilik mövzusunda konfrans materialları, – Bakı: Elm və təhsil, –2019. – s.302-308

11. Nəzəriyyəçi alimin bədii yaradıcılığı // Məmməd Cəfər Cəfərov: Ədəbiyyat nəzəriyyəçisi, – Bakı: Elm və təhsil, – 2019. – s.288-303
12. Tənqidi realist dramaturgiyada yad dilli dialoqların semantikasını // – Bakı: Poetika.izm, – 2019, №1, – s.94-100
13. Cəlil Məmmədquluzadənin “Ölülər” əsərində replikanın bədii-estetik funksiyası // – Bakı:Poetika. izm, – 2021. № 1, – s. 57-62
14. Kefli İskəndər və Molla Abbasın təqdimatı dramatik nitq kontekstində //– Bakı: Bakı Qızlar Universiteti, Elmi Əsərlər, – 2021. C. 12, №3, – s.22-27
15. Tənqidi realist dram əsərlərində ekspressivliyin parametrləri // –Bakı: Sumqayıt Dövlət Universiteti, Konfrans materialları, – 2021. №6, – s.98-100

The defense will be held on 24 February 2022 at 13³⁰ at the meeting of the Dissertation Council ED 1.05 of Supreme Attestation Commission under the President of Azerbaijan Republic operating at the Institute of Literature named after Nizami Ganjavi, Azerbaijan National Academy of Sciences.

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Dissertation is accessible at the Library of the Institute of Literature named after Nizami Ganjavi.

Electronic versions of dissertation and abstract are available on the official website of the Institute of Literature named after Nizami Ganjavi.

Extended abstract of dissertation was sent to the necessary addresses on 21 January 2022.

Signed to printing: 27.12.2021
Paper format 60x84 1/16
Volume: 39062
Number of hard copies: 20