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ABSTRACT

of the dissertation for the degree of Doctor of Science

**THE LANGUAGE OF ILYAS EFENDIYEV'S
DRAMATURGY**

Speciality: 5706.01 – The Azerbaijani language

Field of science: Philology – Linguistics

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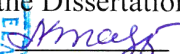
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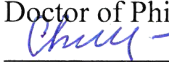
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INTRODUCTION

The actuality and the usage rate of the research work.

The belles-lettres being the looking glass of the life is one of the most important forms of the creative work. The belles-lettres is the product of the figurative thinking. The methods and forms of expression are different and these forms are realized by the help of the language. It appears by the way of the language, by the manner of the life, variety of this, attitude and behavior, idea and thoughts, figurative saying. The language of the belles-lettres takes a leading place in the system of the styles of the literary language. The language of the belles-lettres arranges the core of the literary language. The spheres of the literary language being the creative product are wide. The language can influence mainly to the idea-content quality of the belles-lettres as the method.

The belles-lettres plays the most important role in the development and formation of the literary language, it enriches to the literary language. The art work is the whole. It reflects its originality, essence, authenticity as the whole text in its integrity. The whole structure of the exact literal word sample and the monolithic of the system of the relations stay in front of the eye at every moment. "The language sustains to the writer's idea of thought not only by its logical means of expression, but also by its own image, apparent effect, harmony and music in the art works, too."

The linguistic research of the art works arranging to the basis of the literal style is the issue being the actual, constantly. To analyze the laws of the development of literal language for all of the levels of the language in the scientific-theoretical level can clarify to the issues of the literal language. The language of the dramaturgy also influences to the creation and development of the dramatic style, norm of our literal language strongly and definitely. In this regard, the dramatic language of Ilyas Efendiyev being the folk writer is the highest sample of the skill.

Ilyas Efendiyev has passed the rich and meaningful way of activities. He based the "Ilyas Efendiyev's theatre" with twenty four plays (The writer Huseyn Abbaszade has been used this expression

in first time – F.N.). The new breath, the new spirit has come to the Azerbaijani literature with these dramatic works. The writer has formed the tendency of the lyrical-psychological style and continued its traditions in our dramaturgy.

Ilyas Efendiyev is one of the writers distinguishing with the special rich features of the language in the Azerbaijani language. The author has been used from the “building materials” – word and expressions of the language skillfully in his works. For that, there has the strict need for studying the rich facts, events of the language in the lyrical-psychological dramatic works of Ilyas Efendiyev.

Not only being in the idea-content and sociological plan, but also being modern with its literal language and style of Ilyas Efendiyev’s dramatic works is one of the actual causes for the subject. The Azerbaijani theatre has set up its repertoire on this dramaturgy during some decades of the past century.

One of the most important issues staying in front of the analysis of the literal language, specially the language of the drama is to define the relation and attitude of the writer with the folk language, the degree of the national character, individuality of his style. This issue has in common with the outlook of the writer.

One of the most important features conditioning the actuality of the subject is to prove the being of the great master of dialogue of the writer. To understand the chances of the expression of the reality figuratively in the speech of the character is being possible by the definition of the researches of skill in this field. As the other feature, we can show the qualities of innovation of Ilyas Efendiyev in his dramaturgy. This innovation emerges in the spiritual-psychological tension of the character and personages created by him, in the emotions, expressive-emotional speech acts, dramatic and intensive activities, speeches and etc. The innovation of Ilyas Efendiyev has been emerged relating to the semantic-stylistic system of numerous dramatic works of the writer. In these works, the role of the language factor is the basis in the opening of the character of modern man.

The actuality of the research work defines by the need to the multifunctional description of the writer-dramatist’s style, to the

preparation of the methodology of lingua-stylistic analysis of the dramatic work. The actuality of the research of dramatic discourse as the object of the linguistic analysis is related with the study of this field as fragmentary. The issue of the definition of this actuality means the wide coverage of the researches as possible, the analysis of them and the generalization of the regulations, the revealing of the main theoretical and applied directions on the problem. The actuality of the appealing to the content of the drama's discourse is explained with the interest to the problems of interpretation within the framework of the text theory.

National writer Ilyas Efendiyev's language of the dramaturgy is rich and multilateral. This affluence has acquired as the result of the inexhaustible researches of dramatist. To research the rich chances of the Azerbaijani folk oral language and the ways of attracting of these chances to the language of drama is possible.

Object and subject of the study. The plays of Ilyas Efendiyev written in the historical and modern topic as "Bright ways" ("İşıqlı yollar"), "Spring floods" ("Bahar suları"), "The Atayevs' family" ("Atayevlər ailəsi"), "You are always with me" ("Sən həmişə mənimləsən") or "Boy Flower" ("Boy çiçəyi"), "My guilt" ("Mənim günahım"), "I can't forget" ("Unuda bilmirəm"), "Weird boy" ("Qəribə oğlan"), "Erased diaries" ("Məhv olmuş gündəliklər"), "The song stayed in the mountains" ("Mahnı dağlarda qaldı"), "Voice coming from the gardens" ("Bağlardan gələn səs"), "In the Crystal Palace" ("Büllur sarayda"), "Khurshidbanu Natavan" ("Xurşidbanu Natəvan"), "Shaikh Khiyabani" ("Şeyx Xiyabani"), "Sweethearts coupling in the hell" ("Sevgililərin cəhənnəmdə vüsali"), "A single oleaster tree" ("Tənha iydə ağacı"), "Sensible and mad men" ("Ağıllılar və dəlilər"), "The ruler and a girl" ("Hökmdar və qızı") arrange the object of the research.

The subject of the research is the totality of the stylistic methods, the speech of the personages in Ilyas Efendiyev's dramatic works.

The aim and the tasks of the research. The main aim of the research work is to study the features of the language and style of Ilyas Efendiyev's dramatic works in a complex form, to reveal the

speech characteristics of the participants' and author's word, the features of the usage of stylistic methods in dramatic works and the analysis of these gives the opportunity to reveal the characteristic features of the individual style of the author. For this purpose, the solution of the following issues is aimed as the duty:

- to look through the special feature of the dramatic work as the literal genre on the basis of the studying resources and to reveal the main principles of the analysis of the styles of dramatic works, to detect the dramaturgy skill of the writer;

- to reveal the lexical affluence of the language of his plays, the phraseological innovation and syntactical innovations;

- to compare the characteristics of the speech of personages in the dramatic works of Ilyas Efendiyev and to reveal their features;

- to define the role and functions of the constructions of stage direction on the basis of the analysis of the language units using in them;

- to define the position of the stylistic methods in the dramatic works of Ilyas Efendiyev, to analyze the stylistic methods in the remarks of participants of the play, to reveal the relation and attitudes of the writer by the oral folklore;

- to explain the folklore and phraseological sources defining the national essence of the language of Ilyas Efendiyev's dramatic work, also the principles of the naming of the personages of the dramatic work, the semantic-stylistic features of the anthroponyms, toponyms;

- to show the language features of the genre of Ilyas Efendiyev's dramatic works on the basis of the means of the literal expressions, generally to characterize the features of the language and style of the writer's dramatic works on the basis of the ideas of literary personalities about the beauty of the language, to define the services in the formation and development of the lyrical-psychological style of it;

- to demonstrate the skill of making the dialogue in the dramaturgy mastery of Ilyas Efendiyev, to define the attitude of the

monologue and dialogue in the dramatic works, to look through the methods of the relation of the remarks in the dialogues;

- to explain the situations of the usage of the terms and the terminological words in the language of the dramaturgy and to notice the serving of these to the stylistic aims of the writer;

- to define the situations of the usage of the phraseological expressions, the functions of these expressions (the function of closing the remarks; the function of the opening the characters and etc.) in the dramatic language of Ilyas Efendiyev;

- to define the semantic layers researching the stylistic maneuvers, the chances of the usage in the situation of dialogue of the wise expressions at the language of Ilyas Efendiyev's dramatic works. To reveal the situations of characterization and personalization of the speech of character and personages of these kinds of words and expressions in the remarks;

- to analyze the skill of the usage from the word organizing the basis of the language of the dramaturgy of Ilyas Efendiyev, artistic value of the word, the semantic and functional aspects on the basis of the fact and evidences, to emerge the chances of the meaning related to the esthetic function of the word in the dialogue;

- to show Ilyas Efendiyev's skill using from the word during the usage of the literal word, to base the national colors of the style, the clarity and accuracy of the expression;

- to base the research of the discourse of the dramatic work as the object of the linguistic research;

- to realize the description of the discourse of the dramatic work as the lingua-pragmatic structure, so that to define the position of that as the type of new discourse;

- to give the characteristics of the typical components of the model of discourse of the dramatic work.

The methods of the research. The research was accomplished in the synchronic plan. The method of the descriptive-linguistic and stylistic analysis, as well as, the structural-functional method was preferred.

The basic provisions giving to the defense:

1. As the literal genre, the specificity of the drama is conditioned the importance of the consideration of feature of the usage of stylistic methods in the speech of the personages and the author's word during the analysis and interpretation of the work. Relating to the double orientation of the drama (printing and showing on the stage), the analysis of the dramatic work means the different approaches of its study: literary criticism, drama study, linguistics, stylistics. According to stylistic features, the analysis of drama consists of the necessity of looking through the speech of the play's heroes, as well as the author's speech such as the main object of research, and it helps to understand the meaning of the play deeply. The analysis of the researches dedicated to the creativity of Ilyas Efendiyev gives the chance to show the features as propensity to the emotionality, expressivity, psychologism, figurativeness in his style.

2. Being the natural and believable of the artistic language is one of the main conditions in dramaturgy. Ilyas Efendiyev has been the writer chosen with the individuality of the artistic language. The language of his dramatic works attracts attention with being fluent, clear and expressive. He has been used from the chance and methods, secret word meanings of our mother tongue skillfully, has chosen each of the word carefully.

3. Each of the character is introduced by the characteristic features in the plays. One of these features is the speaking of the characters with the live, natural language. The intellectual and cultural level, the age and the character of them appears by their speech. The writer conveys the view of the period, the character of the people to the reader by the method of this speech. The writer can revive the beauties of our language by the exaggerations, likeness in the speech of the characters. The speech of the characters coincides to the norm of the literary language.

4. The participants in the dramatic works of Ilyas Efendiyev differ from each other not only for the content of the monologues, general emotional mood, but also the character of the lexical affluence of remarks. The large monologues, and as a rule, high graded vocabulary and the abundance of the tropes for the main

character of the play, the usage from the speaking – standards vocabulary for the heroes opposite to the main character are characteristic.

5. The remark carries multifunctional character in the context of Ilyas Efendiyev's dramas: it serves not only to the method of giving of the author's word, but also to the description of the place and time where the events happened, it helps to the opening of the internal situation of the personages. The role of the remark is being complicated: it is not only the comment of the author, but also one of the methods creating the psychologism.

6. The monologues in Ilyas Efendiyev's dramas reflect the efforts of the author for the expression of the idea and feelings of personages more completely. The method of the relation of remarks spread widely in the dialogue is the lexical repetition. The evolution relating to the complication of the methods of giving the psychological and emotional situation of the heroes is characteristics for the language of Ilyas Efendiyev's dramatic works.

7. The usage of the traditional tropes as the metaphor and comparison is characteristic for Ilyas Efendiyev's dramas. The metaphor, metonymy, epithet and comparisons are not only reflected to the understanding of the heroes of play to the environment, but also it helps to appear its psychological, emotional situation.

8. The psychologism attracts the attention such as special artistic quality in his plays. The expression of the inner life of man plays an important role in the psychological analysis. The conflict and collisions among the people are introduced by the speech of the participants in the dramatic works.

9. The method of the creation of contradiction is characteristic for Ilyas Efendiyev's dramas and it reflects in the composition of the plays. Relating to this, antithesis plays an important role in the system of the descriptive – expressive methods. They carry out the functions as appearing the inner life of the participants, intensifying the expressiveness of the speech, increasing the expressivity in the dramatic works.

10. The content of Ilyas Efendiyev's plays is related to the modern life. The live breath of the village life, the mood of the

people of soil, the life style is described skillfully in some of his dramatic works.

The scientific novelty of the research. The dissertation was dedicated to the analysis of the language and style of Ilyas Efendiyev's dramatic works. The study of the features of language and style of the dramatic works created in different times give the chance to emerge the characters of idiostyle of the writer - individual author's style. At first time, the linguistic – stylistic features of the dramatic works of Ilyas Efendiyev are researched according to all of the levels of the artistic language on complex form in the dissertation. The typical signs of the language of dramatic works, the main features belonging to the language of Ilyas Efendiyev's dramaturgy, the searches of the language and skill of writer, the lyrical – psychological specialities belonging to his style, the working principles of the author on the language of the dramatic work, and also the criteria of estimation to the language and style of the dramatic work were defined at first time in this dissertation. The scientific novelty of the research is conditioned with the unstudy of th language and style of Ilyas Efendiyev as the dramaturgist enough and it consists of the complex research of his dramatic works, the lingua-stylistic analysis of the dramatic works of the writer thoroughly, the consecutive analysis of the remarks.

The research of the dramatic works in the lingua-poetic direction is required to follow a number of conditions. Considering this, the issues such as the typology, genre, the condition of creation, practice of his individual activities, the dynamics of the dictionary base, the novelties which the writer carried to the stage language, phraseological semantics, the expressive syntactical problems and etc. of the dramatic works of Ilyas Efendiyev was researched largely in the dissertation. At first time, the skill of the usage from the word by the dramaturgist (the internal form of the word, the aesthetic functions of the word and expressions and etc.), the main propensity of the lyrical – psychological style, the system of object methods, phraseological innovation and syntactical innovations was attracted to the research in the work.

The theoretical and practical importance of the research.

The role of Ilyas Efendiyev in the development of the Azerbaijani literary language, the services of the writer in the influence of the live spoken language to the literary language, the useful features of his activities in the improvement of the norms of literary language and systematization arranges the theoretical bases of the dissertation. In the theoretical aspect, the results of the work can be used during the analysis of the other dramaturgist's plays. The theoretical field of the research work also enriches and develops the theory of the language of the dramatic work.

The realizing of the systematic linguistic analyses relating to the features of the language of the dramatic works is important practically. The results of the dissertation can be applied in the study of the optional subjects and stylistics. This work can be used during preparing the dictionary of the writer's language. As the optional subject, the theme "Ilyas Efendiyev and our modern literary language" can be offered in the process of study. The theoretical provisions and results can play an important role in the solving of the practical – studied issues of the language of dramatic work.

The approbation and the applying of the work: The results of the research has been reflected in the materials of different scientific conferences, the thematic compilation and journals of Azerbaijan and foreign countries, the monographies named "The language of the art works and the features of the mastership (on the basis of Ilyas Efendiyev's dramaturgy)", "Ilyas Efendiyev and the language of the lyrical-psychological drama".

The name of the organization where the dissertation has been accomplished. The dissertation work has been carried out at the department of the "Modern Azerbaijani language" at Azerbaijan National Academy of Sciences in the Institute of Linguistics named after Nasimi.

The volume of the structural sections of dissertation separately and the general volume with the sign. The thesis consists of an introduction, five chapters, the conclusion, the list of literature and the list of abbreviations. The introduction of dissertation consists of 8 pages, the first chapter is 44 pages, the second chapter is 64 pages, the

third chapter is 59 pages, the fourth chapter is 37 pages, the fifth chapter is 46 pages, the conclusion is 5 pages, the literature section is 16 pages, the list of abbreviations is 1 page. The dissertation consists of a total of 256 pages, consists of 441,077 symbols.

THE BASIC CONTENT OF THE WORK

The actuality of content and the usage rate of the research work is based, the object and the subject of research, the aim and the tasks, the method and ways of the research, the basic provisions giving to the defense are defined, the information about the scientific novelty of the research, the theoretical and practical importance of the work, the approbation and the applying of the work, the name of the organization where the dissertation has been accomplished, the volume of the structural sections of dissertation separately and the general volume with the sign is given in the part of **“Introduction”** of the dissertation.

The first chapter is entitled as **“The Specifications of Ilyas Efendiyev’s Dramaturgic Language”**. This chapter was dedicated to the features of the dramatic language of author and consists of three semi-chapters. The characteristic features of the language of drama are researched, in the same time, the chances which the author earned in dramaturgy, the searches of the language and mastership, the role in the formation and development of the language of lyrical – psychological drama are defined.

The first semi-chapter is entitled as **“The dramatic genre and the language of the drama, the dramatic work of Ilyas Efendiyev”**. The dramaturgy has been the most important source of the facts reflecting the affluence, variety and legality of the live nation language ever. The word, expression can make the new meaning and the stylistic colour of the words and expressions are changing. That’s why; one of the most characteristic features of dramas is its language and style.

Differ from the other genres, the idea and thoughts are only given with the speech of the images in the stage works. Each of the image speaks from own name, comments on the event and situations,

period and time, people; is used from every of the word according to wish freely. *“The great masters give a special importance to individualizing and characterizing the language and speech of the character ever. Each of the lexical unit acts the character, temperatures intuitively, amazes prepares the reaction of the answer to the question in front of it. That’s why, using from the word in the stage work, making the dialogue and monologue requires a special skill, high talent from the dramaturgist.”*¹

It is known that, the language of the Azerbaijani dramaturgy has passed from different levels. The great thinker M.F.Akhundov has found the Azerbaijani realistic dramaturgy. Following him, N.B.Vazirov, A.Hagverdiyev, S.S.Akhundov has done a lot of works in the formation of the language of realistic – romantic drama. After that, the language of romantic-sentimental, romantic-philosophical styled drama got matured in the personality of A.Shaig, H.Javid. More after, the language of the satiric drama was created, started to develop. J.Mammadguluzade renewed the means of expression of the language of this specific drama, enriched, the speech of the type and characters created by him individualized. The language of the dramaturgy developed more rapidly in the 20-30th years of XX century (especially in the creativity of J.Jabbarli). J.Jabbarli level attracts attention especially in the development of the language of modern dramaturgy. The language of the effective, emotional drama is forming. The simplicity, tensity of the dialogues, dialogical language appears as the appearances of the innovation. But there had no the progress almost in the language of the dramaturgy during the period of the 40-50th years of XX century.

We can see the existing of certain researches in the language of A.Mammadkhanli, I.Afandiyev, B.Vahabzade, N.Khazri, N.Hasanzade, Anar and the other dramaturgists in the 60-80th years of XX century, completely the chances of the language of dramaturgy are less than the language of both poem and prose.

¹ Qurbanov, A.M. Bədii mətnin linqvistik təhlili / A.Qurbanov. – Bakı: Nurlan, – 2005. – s.28-29

The study of the language of art works had been in the center of the attention both the history of literature and linguistics constantly. From one side, it helps to study the idea-content of the art work, from the other side; it gives the great information for analyzing various language events.

Ilyas Efendiyev been one of the distinguished personalities of the Azerbaijani literature of XX century is the well-known talented master in the field of prose and dramaturgy. Though many monographies, dissertations, articles about the activity of Ilyas Efendiyev completely, the language of his dramaturgy hasn't been the special content of the research. Only the phraseological materials in the dramaturgy of the writer have been analyzed in the dissertation of candidacy written by I.B.Salmanova.² A.Salahova has researched the features of the language and skillful of his prose works in the monography named "The poetics of Ilyas Efendiyev's activity".³ Ilyas Efendiyev has started to the dramatic activity with the work named "Intizar" written together with Mehdi Huseyn in 1943. The methods of the language and speech characterizing for this period were used in this work. The terminology relating with the content of war prevails here. Ilyas Efendiyev who rising to the strict level with the dramatic work "The Atayevs' family" in dramaturgy was used affluent language methods, was created the intensive and meaningful dialogues in the play. The work named "You are always with me" was the first sample of the lyrical-psychological drama. Each of the remarks, question-answer informs from the ethical saving, belief or doubt of the characters here. The language of the play named "My guilt" is chosen with the height of figurativeness. The dramatist was used from the allegory in the work named "A single oleaster tree".

² Салманов, И. Языковые и стилистические особенности лирико-психологических драм в азербайджанской литературе (на основе фразеологии драматургии Ильяса Эфендиева): / Автореферат диссертации ... кандидата филологических наук/ – Баку, 1983. – 23 с.

³ Salahova, A. İlyas Əfəndiyev yaradıcılığının poetikası / A.Salahova. – Bakı: Yazıçı, –1984. –136 s.

The language and style of Ilyas Efendiyev is beautiful as the idea-content of the historical drama. For example, in the work named “Shaikh Khiyabani”, there have the characters standing in the protecting of mother language. He didn’t satisfied to describe the life, welfare, ailment of Azerbaijani nation, in the same time, benefited from the amenities of the rich language of nation which belonged to, applied for the oral speech to the language of dramas in his dramatic works.

Actually, the language, style, manner of expressing of the art work is related to its content, subject and idea undoubtedly, and these features conserve in the analysis of the language of work. But the language is related to the issues of the mastery more and the external-formal features are putting forward here. Each of the word, expression and sentence constructions plays a symbolic role in the appearing of the character in Ilyas Efendiyev’s dramaturgy. The two sources are taking the base in the formation of the language of Ilyas Efendiyev’s dramaturgy: folklore and the profession of great dramatist J.Jabbarli. First of all, the phraseological lay having the capacity of the rich ethnographic lexicology and large meaning in the language of the dramas confirms the source. The second is the influence of the syntax in the language of J.Jabbarli’s dramaturgy to Ilyas Efendiyev’s activity mainly.

The principles of the adhesion clarify the characteristic features of the language of Ilyas Efendiyev’s dramaturgy. The stylistic traditions of the names have been followed here. The transition processes of the phraseologism are the proof of the original expression manner of the dramatist. There has the stylistic ideal in the ability of the repetition of prologue and epilogues purposefully. Each of these features is to intensify the expression of the dramas, to give a new content-form to the way of saying.

The second semi-chapter of the first chapter is entitled as **“The issues of the language and skill in Ilyas Efendiyev’s dramaturgy”**. The problems of the language and style inside the necessity of the study of the writer’s activity more deeply and largely take one of the main place undoubtedly. The research reflects that the language of the writer’s dramaturgy is chosen for its capacity and

fertility more than being live and active. The author is used such remarks in his dramas, these are not only consider the ended of the duty by showing the action being on the face, but also explain the works, activities happened to that time. The communication among the dialogues are so set up, on time the audience understand everything from the hearings that what is continued or clarify everything from the sayings which lines will be separated. *“First of all, the demand to express more thoughts by less word is belonged to the dramaturgist. The demand of the compactness forces to the dramatist that he ought to use one word instead of ten words, but he must use such word that it is able to do the work of those ten words”*.⁴

One of the most characteristic features of Ilyas Efendiyev’s dramatic works is the folk art language. The writer’s language of Ilyas Efendiyev appropriating deeply the traditions of the dramaturgy to his period, which is aware of the features of live spoken language, was related to the national root and traditions and it was the force stimulating to the formation and development of the national consciousness of nation. Ilyas Efendiyev showed the importance of some demands for the speech of the characters in the dramatic works: 1) the language of the dramatist and the language of the characters must be distinguished from each other; 2) the real dramatist must individualize and specify the speech of the character; 3) the language of the character must be selected from the normal speech.

The dialogues which Ilyas Efendiyev has made move further developing on the basis of the question-answer, the provocation-discourse, the appreciation of the characters, events, on the dispute, the rage and expression of the emotion. The vital-actual subjects are transformed to the materials of the dialogue of dramas, the ideas, savings, emotions are divided among the character and personages, the different or similar features of the speakers from each other are appointed beforehand. It is not true to imagine these features apart from each other in the language of Ilyas Efendiyev’s drama.

⁴ Arif, M. Seçilmiş əsərləri: [3 cilddə] / M.Arif. – Bakı: Azərbaycan SSR EA, – c. 2. – 1968. – s.242

The language of Ilyas Efendiyev's drama possesses a specific nature. The language and style are defined according to the demands of the genre in his numerous dramas. The characteristic dialogues are more distinctive for the dramas of this great writer. In this meaning, the essence of the problems, the social-spiritual contradictions which the writer gave appears, and most importantly the inner life of each character and personages is distinguished.

The research shows that the methods, ways characterizing the character and personages are colorful in the language of Ilyas Efendiyev's drama: 1) *the works, behaviours, creeds, actions of the images characterize them*: "Alxan. Söz ilə iş olmaz. Mənə bir sübut ver, gör atasını dalına şələləyirəm, yoxsa yox! Mədəd. Sübut? Sübutu hardan alım? Mən kəmsavadam, sən kəmsavad, haqq-hesabdan nə sənin başın çıxır, nə də mənim;⁵ 2) *the character and personages characterize by the way of changing the meaning of the words, expressions and sentences in the speech*: "Qulu (Nəcəfə). Ay canım, ona nə baş qoşursan? Deyir, "Qarğanın min bir oyunu var, bir qozun başında". Bu küy-kələkdən məqsəd odur ki, heç kəs Mədədə dinməsin. Adı olsun kolxozçu, amma özü səhərdən axşamacan öz xüsusi təsərrüfatında işləsin, vəssalam! Mədəd. "Keçəl baxdı güzgüyə, adın qoydu özgəyə"; 3) *the nature of the character and personages are revealed*: Mədəd. İlan kimi qabıq qoyan mən, amma hamudan çox əməkünü alan Nəcəf! Qulu. Deməqoqluqla iş olmaz, yoldaş Mədəd. Hər kəsin öz yeri var;⁶ 4) *the characteristic features are defined by the way of the attitude of character and personages to each other, and also to the social environment*: Naringül. Mən zəhmətə öyrənmişəm, nə cür olsa dolanacağam. Qoy o adam qeydə qalsın ki, (Nəcəf istehzalı bir nəzər salaraq) arvadını eləyib xanım, oturdub evdə, özü də olub Almurad bəyin darğası, harada aşdır, orada başdır;⁷ 5) *the characteristic features are appointed after*

⁵ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. –1965. – s.248

⁶ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. –1965, – s. 249

⁷ Yenə orada, –s.268

defining the emotional situation of the character and personages: *Nəcəf. Balam, niyə ağzınıza su alıb durmusunuz? Bu boyda məsələ həll olunur. Xanmurad, niyə susursan, niyə danışmırsan? Qulu, niyə dinmirsən? Naringül. Heyf Quludan! Tay o ki danışmadı, dünyalar qara geyəcək!*⁸

The language of Ilyas Efendiyev's drama is innovator according to its expression forms. The novelty can show itself in the interrogation of the character and personages appropriate to the new climate, understanding of the new life and making ideas in this direction. *"Mainly, this new language distinguishing from their predecessors according to the main compositions was the language of the Soviet period dramaturgy – was the voice of the new period, new life, welfare, fight, the people of the new world. The time itself demanded the language of this new drama"*.⁹

The language of Ilyas Efendiyev's drama is selected from the language of the traditional drama according to the structure of the sentences; the intonation divergency among the languages of the traditional and new drama is related to the character of the chosen words. You can see the borrowed and archaic words less in the language of new drama. This language is chosen from their predecessors according to strong national colouring, the esthetic principles. The features of the specific speech and conversation attract the attention in the language of the new drama. The speech system, various lexical units, the typical expressions and finally, the constructions of the sentence is the best and reliable method for defining the belonging of each type to which class, to which public group in Ilyas Efendiyev's plays. Ilyas Efendiyev's innovation can be characterized with the bringing of the richness of the folk language to the language of drama. From one side, it is the phraseological and trope innovation. The signs of the clearness, wisdom and philosophy in the language of his dramas perform as the points of the creation of innovation.

⁸ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. –1965, – s.269

⁹ Axundov, A. Dil və ədəbiyyat: [2 cilddə] / A.Axundov. – Bakı: Gənclik, – c. 2.

As the system, this field and groups define the lexicology of Ilyas Efendiyev's dramas: 1) the semantic field; 2) the lexical-semantic word groups; 3) the thematic group; 4) the communicative group; 5) the gender-type group (the synonym line, the antonym double, the totality of all meanings of polysemantic words).

The third semi-chapter of the first chapter is entitled as **“The role of Ilyas Efendiyev in the formation and development of the language of lyrical-psychological drama”**. Certainly, the role of the writer is undeniable in the study of the literary language, including the fiction language. In this meaning, both the prose and the dramaturgy of Ilyas Efendiyev appeared the new genre – the lyrical-psychological genre in our literature. The modern lyrical-psychological drama is founded by the works as “You are always with me”, “Erased diaries”, “My guilt”, “I can't forget” in our national literature. The language features of this genre are richer. Generally, the lyrical-psychological style takes an important place as the literary direction in dramaturgy. In our opinion, his style arranges just the base of the literal completion of Ilyas Efendiyev's dramas. First of all, Ilyas Efendiyev is appreciated as the lyrical-psychological styled author in the literary criticism, literature, some last researches belonging to the issues of the activity. The poetry of the language of character in his dramaturgy reflects itself not only in the giving of the stages of large life and the abundance of the dialogues, but also in the explanation of the individual psychological and public dramatism of the characters, in the attitude of them to each other and in the sounding of the deep concussions as the internal speech.

Although the satiric and poetic style expresses the harmony in the language of the dramatist, the lyricism is the general and leading feature characterizing his writing linear. The individualization and contradiction appears by the complicated and controversial characters of the images in the dramas.

The ability to express the deep thoughts with the less word, the saving of the word is one of the most principal features belonging to Ilyas Efendiyev's dramas. The words are in the minimum quality in all of Ilyas Efendiyev's works. The writer is used the laconic

sentences possibly. And it provides the figurativeness, each sentence calls as the line of the poem.

The dramatic style of Ilyas Efendiyev is live and extremely dynamic. The live language materials, folk sayings make colourfully the speech of each character and personages. The dramatist, who “make typical images in the typical situation” appears, shows his idea with the language of the character. For example, the dialogue among Böyük bey and his sister Shakhnaz is a useful turn for the emerging of the attitudes of the master-citizen in the play named “The song stayed in the mountains”: *Böyük bəy. ...Topxana meşəsinə baxanda, ağa olmağım fikri məni sevindirdi. Mən düşünürdüm ki, o Topxana meşəsinə bizim babalarımıza havayı bağışlamamışlar. Hər şeyi ağıl və cəsarət həll etmişdir! Demək, ağalıq, kübarlıq bizim qanımızdadır. Bizim təbiətimizi ondan ayırmaq olmaz. Ona görə də, biz, rəiyyətin, babalardan bizə miras qalan müqəddəs haqqımıza toxunmağına yol verə bilmərik! ...Zorla yaranan bərabərlik heç kəsi xoşbəxt eləməz, bacı!*¹⁰ Generally, the ability to make the speech of the image and personages coinciding to character in the remarks is the characteristic situation for the language of Ilyas Efendiyev’s drama.

The aesthetic principles of the modernism based on the beauty of figurative language in his dramas. The spiritual crises, the conflicts of the time are realized by the antonymy methods of the language in the dramas named “A single oleaster tree”, “The ruler and a girl”. Certainly, the appeal of the historical subjects to the histories of the native language in the assignment of the dramas expresses the features of this subject deeply. The dramatist applies to the political terminology in the defining of the ideological, political-moral principles of the political environment. The reviews of the historical personalities, characterization of speech and etc. in the historical dramas as “The song stayed in the mountains”, “Khurshidbanu Natavan”, “Shaikh Khiyabani” emerge in the consistent remarks of the dialogues. The spoken speech of the

¹⁰ Əfəndiyev, İ. Seçilmiş əsərləri: [3 cildə] / İ. Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s.78-79

historical characters is chosen from the others according to the prism of the views. According to the subject and genre the specific figurative-aesthetic, social-philosophical qualities of the dramas being different are shown by the power of its marvelous language too.

First of all, Ilyas Efendiyev is the great master of the dialogue. The form and the content of the dialogues created by him is whole, expresses the harmony. The two types, characters are opposed in those dialogues. The structure of the question-answer takes main place in the dialogues creating on the conflicts. This structure consists of the remarks. One remark creates from the other remark. Mainly, the various dialogues developing on the structure of the question-answer carry out the communicative duty.

The structure of the dialogues in the dramatic works of Ilyas Efendiyev is different form. One of these – the distinguished feature is repetitions. The place was given to the repeated inquiry in the language of the dramas. For example, in the speech of Jahangir: Əgər siz Sadıqovu bir ər kimi sevmirsinizsə, niyə onun minnətini edirsiniz? Mən sizin xahişinizin mənasını bilməliyəm. Elə deyilmi? Ona görə də təkrar soruşuram. Əgər siz ərinizi sevmirsinizsə, nə üçün onun işini öz taleyinizlə əlaqədar hesab edirsiniz?

Ilyas Efendiyev can talk each of the personage on his speech in the dramatic works. For example: Khurshud is often used the sentences as “amanın bir günüdür”, “bir dəli şeytan deyir”, “kişinin qulağını yaman doldurublar” in the play named “Atayevs’ family”: *Bıy!...Bıy!. Nə danışırısan! İstəyirsən üçümüzü də tutub bassın dama? Amanın bir günüdür, bu sözü burada dedin, bir də heç yerdə demə!*¹¹

The dramatist is used from the folk sayings-proverbs more in the delivering of the idea and thoughts of the character and personages clearly, and it increases the expressiveness, figurativeness, besides to mean the speech too. These sayings serve to emerge certain aspirations. For example, “Dəvədən böyük fil var”;

¹¹ Əfəndiyev, İ. Seçilmiş əsərləri: [7 cildə] / İ. Əfəndiyev. – Bakı: Çinar-Çap, – c. 2. – 2002. – s. 28

“Evimizdə bişməyib, qonşudan gəlməyib”; “Ot kökü üstə bitər” and etc.

The second chapter of the dissertation which is entitled “**The Scope of the Word of Ilyas Efendiyev’s Drama Works**” consists of four semi-chapters. In this chapter the categorematic, dialectal and accent and terminological characters of the word in Ilyas Efendiyev’s dramas are revealed. Profession-occupation, expressive-emotional, poetic vocabulary, new and obsolete words, onomastic units etc. are studied according to separate groups.

In the first semi-chapter, the spheres of the using of word are looked through in the language of drama. The clear, memorable characters were created by the categorematic words in the language of Ilyas Efendiyev’s drama. The deep ideas, national feeling and senses, the content of the work can be assimilated with these words. For example: *Mən sənə demək istəyirdim ki, yaşaya bilmirəm sənsiz! Sən bir dəqiqə mənim yadımdan çıxmırsan! Ərə getdiyim adam hər dəfə mənə yaxınlaşanda sən gəlib dururdun gözümi qabağında. Mənə elə gəlirdi ki, əsl ərim, əsl sahibim sənsən, sənə xəyanət edirəm. Özüm özümə nifrət edirdim....*¹² Almost all of the words are the categorematic lexical units in this part of the text.

To use the dialectisms in the speech of the personages expresses the stylistic character more. Belonging to the image of this which geographical region is cleared and makes the smiling, sometimes is anger in the audience. The dialectical and accent words are used for characterizing the images in the language of Ilyas Efendiyev’s drama.

The dialectical words using in the image’s speech arrange the important part of the dialectisms. The dialectisms using in the images’ speech are one of the most important methods for revealing the inner life of them, characterizing the speeches directly. The dialectisms intensify the national colour in the speech of the characters, reflect the local condition. For example, “*eyzən*” in the meaning “*həmişə*” (*always – always*): *Nargilə. Mən zavodda,*

¹² Əfəndiyev, İ. Bizim qəribə taleyimiz. Pyeslər, xatirələr, roman / İ.Əfəndiyev. – Bakı: Yazıçı, – 1989. – s.107

qəsəbədə sizin haqqınızda eyzən yaxşı sözlər eşidirdim; “yadırğamaq” in the meaning “yaddan çıxarmaq”: Həsənzadə (dərindən nəfəsalarəq). *Yadırğamışam. Mənim nəğməmin susduğu vaxtdan xeyli zaman keçibdir.*¹³

It is easy to find the dialectical words in the language of his description of dramatist. For example, the author is used the word “şiravan” in the meaning of “leysan”.: *Bayırda şiddətli göy gurultusu eşidilir. Şiravan yağış tökür.*¹⁴

The word and terms belonging to different professions, techniques are used in the language of the figurative works. Such kind of word and terms, mainly, are being in the speech of the personages, partly in the language of the writer. For example, the word and terms as *traktor, kultivator, kətmən, çiyid, arat, dırmıq, qaysaq, vağam, dondurma şumu, qırxım, ferma* and etc. used in the drama named “Spring floods” and the other dramas written by Ilyas Efendiyev are related to the agriculture purely.

Ilyas Efendiyev used from the terms in two forms in his dramatic works: 1) he used the terms consisting of the Russian words happening the oppositions in our language and it serves to the stylistic goal purely; 2) he used the pure scientific – field terms.

Ilyas Efendiyev was used from a number of terms belonging to literature: monologue, drama, paphos and etc. The terms of the relationship are more in the language of dramas. For example: mother, father, sister, brother, brother-in-law, sister-in-law and etc. The terms relating to the law were used in some dramas: criminal liability, disposal, investigation and etc.

The two important signs of the terms – specificity and the categorematic character don’t evade from the attention. The specific characteristic terms are used for relating to the interchange of the information of field. For example, if the speech realized from the field of medicine, medical terms are used: *Kamran – Göstərəcəyiniz tibbi yardımını pula satmazsınız! Rəhmanzadə – Onlar immunitetə*

¹³ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cilddə] / İ.Əfəndiyev. – Bakı: Yazıçı, – c. 2. – 1984. – s.331

¹⁴ Yənə orada, – s.336

*öyrənən mikroblar kimi yeni formaya, yeni həyat tərzinə keçib, yenə də bildiklərini edəcəklər!*¹⁵

The fields of the social lexicology are given in the second semi-chapter of the II chapter. We are acquainted with the collection of the words expressing it and professions belonging to him on the embodiment of the kolkhoz in the drama named “The Spring floods” written by Ilyas Efendiyev: *Naringül. Kolxozdur, sənin əmrin iki yüz gün almaqla aşır, mənimki yüz günlə. Balam, bu sən Nəcəf deyilsən ki, ha adını qoymusan bağ briqadiri, amma sən səhərdən axşamacan bazarlarda meyvə satırsan?*

Mainly, two or three argos were used in the language of Ilyas Efendiyev’s drama: *tuz – pullu kişi; paxan – ata, maxan / maxaniya – ana. Məsələn: Aynur (qəsdən zərəfatla). Konyak vururdu. Cavahir. Harda? Aynur. Kafedə... İki tuz kişiylə...; Musik – Paxan...hamısını o sahə müvəkkili Cavad elədi; Musik – Maxaniyaya de ki, narahat olmasın.*¹⁶

The argoes lexicology is used for opening the specific features of the public groups in the art works. For example, *satmaq* (to sell) is used in the meaning of “*xəyanət etmək*” (to betray), *vurmaq* (to beat) in the meaning of “*spirtli içki içmək*” (to drink alcohol), *yatmaq* (to sleep) in the meaning of “*həbsxanaya düşmək*” (to jail) is used in the language of Ilyas Efendiyev’s drama.

We can meet some groups of the emotional-expressive words in the language of drama:

1. The forms of both the one-sided, and two-sided combinations of the word for dearing: *əzizim* (darling), *mənim əzizim* (my dear), *mehribanım* (my sweet), *ümidim* (my hope), *mələyim* (my angel) and etc. 2. Expressing a reduction: *qızıcığaz* (little girl). 3. The used words for expressing certain hate, neglect, carelessness: *çərənçi* (chatterer), *bambılı* (lighththead) and etc. 4. Expressing the humiliation and swear-words: *dələduz* (swindler),

¹⁵ Əfəndiyev, İ. Bizim qəribə taleyimiz. Pyeslər, xatirələr, roman / İ.Əfəndiyev. – Bakı: Yazıçı, – 1989. – s.182

¹⁶ Əfəndiyev, İ. Bizim qəribə taleyimiz. Pyeslər, xatirələr, roman / İ.Əfəndiyev. –Bakı: Yazıçı, – 1989. – s.64, – 208

axmaq (idiot) and etc. The emotionality is enhanced by the vocative words such as *balası, qadası, xalası, nənəsi, atam, bacım, anacığım, dədəciyim* and etc. expressing the dear in the speech of the personages. The words as *əclaf, namərd, alçaq, idiot* and etc. Capture the attention as the measures of the emotional appraisal in the language of the dramas.

The words and expressions being the character of swear-words: *heyvan qızı, köpək uşağı, it balası, gədənin biri gədə* and etc. are used in terms of emotional valuation in the strict situations.

Each of the heroes of Ilyas Efendiyev's dramas has their own specific word bases. The speech of some characters doesn't go out of from the norm and some of them are obliged to express the thoughts with the non-normative, non-literary and jargon words. For example: *Qambay. Lələşin, gör nə edəcək.*¹⁷

The vulgarisms are individualized the speech of the character, open his inner life using in figurative style. Ilyas Efendiyev was used from the vulgarisms expressing both the rough and fighting character in the language of the dramas.

For example: *Hacı Fərhad – Mən özüm şah ərbablarını heç bir vaxt it yerinə qoymamışam, hamısı biqeyrət köpək uşağıdı!*¹⁸

Ilyas Efendiyev's dramaturgy isn't imagined apart from the attitudes of family and life. For example, the writer is often used to the word "zad, tüfeyli" in the double words. For example: *Şahmar (təaccüblə) – Yox a...Bəlkə kişi qızıl-zad tapıb, ə?*

The using of the barbarisms in the dialogues carries two aims: from one side, it expresses a special concept and local colorant belonging to one nation in the remark, from the other side; it is used for creating the comic situation. For example: *Qədim. Nə vaxtdan əmələ gəlib sizdə bu ninormalnı hal?;*¹⁹

The dramatist brought the words belonging to the Soviet

¹⁷ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cildə] /İ. Əfəndiyev. – Bakı: Yazıçı, – c. 2. – 1984. – s.32

¹⁸ Əfəndiyev, İ. Bizim qəribə taleyimiz. Pyeslər, xatirələr, roman / İ.Əfəndiyev. – Bakı: Yazıçı, – 1989. – s.116

¹⁹ Yenə orada, – s. 93

period to the speech of the character and personages: *seçici, keçici, buzdolabı, yenilikçi, önlük, qəlibçi, bitiş, peşəyönümü, uyar (müvafiq sözünün əvəzinə), ömürlük və s.*

Ilyas Efendiyev carried the archaisms to the speech of the personages for reviving that period more distinctly in the description of certain event or incident belonging to the historical period. We can meet this kind of words more in the plays which is written in the historical theme by the dramatist. The archaisms consist of the names of the education system, monetary unit mainly in the works. For example: *Şahzadə xanım. Tehran darülfünununun heç bir tələbəsi, mənim zadəgan sinfimin heç bir oğlanı sənə bənzəmirdi.*

The borrowing words are used for creating the characterization in the speech of the personages and sometimes for making jargon in the language of the drama works. This kind of words is being available in the comical situations. The interference of the borrowing word is realized in different speech situation. For example: *Nəcəf. Deyirlər guya Uğur injinerlə əlbir olub kirli pul yeyib...*²⁰

The certain word groups noted in the language of Ilyas Efendiyev's dramaturgy are enlarged the chances of the description of artistic language more, enriched the language and style of the writer, increased the imaginations about the other nations, dialects.

The third semi-chapter is entitled “**The semantics of the onomastic units**”. One of the sources where the onomastic units used largely are art works. The writer approached to the choosing of the name of each personage, each character with special attention. The anthroponims are used for expressing the real and faked name of the personage, reflecting the colour of the esteem, showing unusual, figurative situations and etc. in belles-lettres. The form of esteeming of the personal name is used more in Ilyas Efendiyev's drama works:

Lətafət as the form of Liliya / Liliçka: Lətafət (ayağa qalxaraq). “Lətafət xanım” nə üçün? Sən ki həmişə mənə Liliya

²⁰ Əfəndiyev İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. – 1965. – s.275

deyirsən?! Sadıqov. Liliçka! Sən nə danışırsan?!²¹

The dramatist is used the nickname relating to the character, psychological situation, appearance: *Şahzadə xanım. İnqilabın ilk sədaları eşidiləndə gərək idi Tehran hökuməti maymaq Mehdiqulu xanın əvəzinə səni göndərəydi Təbrizə!*

Ilyas Efendiyev has chosen the personal names on the basis of these principles in the drama works: 1. The principle of the relation among the name and character of the personage. According to this principle, the lexical meaning of the names of drama players can characterize that image. 2. The principle of the generalization among the similar characters and similar onoms of the personages in the language of drama. 3. The principle of the naming of the character relating to the feeling of the compassion of the dramatist to the character and personage. 4. The principle of the naming of the character coinciding to the opposite of the social layer belonging to certain position which earned in society, according to the main characteristic signs of the image. 5. The principle of the naming of character creating the prototype of the people taking from the real life.

The concreteness, exactness is expressed by the real toponyms using in remarks, the events in the work, realizing works are remembered. For example: *Knyaz Xasay – Bəli, əmi, Xurşidbanu Arazdan Mil düzünə arx çəkdirmək istəyir.²²*

In the fourth semi-chapter entitled “**The phraseology of the language of Ilyas Efendiyev’s drama**”, the semantical type and variants of the phraseological units are researched in the dramaturgy language of the writer, especially the stylistic chances of the aphorisms, proverbs and sayings have been cleared in the speech of the character and personages.

Ilyas Efendiyev was used from the following stylistic chances of the phraseologisms skillfully in the language of drama: 1. As the

²¹ Əfəndiyev, İ. Seçilmiş əsərləri: [7 cildə] / İ.Əfəndiyev. – Bakı: Çinar-Çap, – c. 2. – 2002. – s.289

²² Əfəndiyev, İ. Bizim qəribə taleyimiz. Pyeslər, xatirələr, roman /İ.Əfəndiyev. – Bakı: Yazıçı, – 1989. – s.27

means of artistic expressions and artistic means (epithet): Onun dumanlı baxışları səyridi.²³ 2. As the figurative priyom: Hər igidin bir eybi var.²⁴ The dramatist makes the new changes in the existed phraseologisms. For example: Dadaş Rehimovich says “Acığım gələr pivə içərəm” instead of “Acığım gələr su içərəm” and thus he creates a new colorful expression. 3. Alliteration can be created by the phraseological units: *Əhmədcan (eyhamla). Deyirlər, dava-dalaşdan sonrakı qohumluq şirin olur. Onun çiçəyi çırtlayır;*²⁵ 4. In terms of style, the phraseological units create the rhyme and rhythm: *Nərmin. Əlisi dəli, vəlisi dəli, qurulmuşın hamısı dəli.*²⁶ 5. The phraseological units carry the euphemistic character: *Fəridə (həqarətlə). Bacım.....ayının, gününün içindədir.*²⁷ 6. Phraseological units create the semantic of redeem as the form of word-sentence in the speech of the personages. For example: *başına dönüm, baş üstə, gözüm üstə* and etc.

For this purpose, Ilyas Efendiyev brings the innovation to the style of the expression of phraseologism, doesn't touch to the content, makes some “operations” in its form: a) one of the composition is substituted with the other word; b) one of words, elements in the form of composition isn't used; c) the additional amplifying element is given to one of the composition. In the result of this, the expressiveness of the phraseological unit is increased; the influence of expressiveness is enlarged.

Generally, the researches show that the phraseological units have some duties in the dialogue: 1) the phraseological units reflect the speech, character, emotion, the attitude to the person and events, the life practice and etc. of the personages figuratively; 2) the phraseological units turn to the methods connecting the remarks to

²³ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cilddə] / İ.Əfəndiyev. – Bakı: Yazıçı, – c. 2. –1984. – s.10

²⁴ Yənə orada, – s.62

²⁵ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cilddə] / İ.Əfəndiyev. – Bakı: Yazıçı, – c. 2. –1984, –s.43

²⁶ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 1. – 1964. – s.67

²⁷ Yənə orada, – s.43

each other.

In one of the remarks has the idiom; in the other one has proverb or saying. This phraseological order is one of the characteristic features for the language of Ilyas Efendiyev's dramaturgy: *Kərim. Deyirəm axı, bu əmioğlu niyə gecə səhərəcən kitabdan əl çəkmir. Lalə (gülümsəyir). Çox oxuyur? Kərim. Yaman tünd xasiyyətdir, bir şeydən ki, yapışdı, deyir, "öldü var, döndü yoxdur".*²⁸ The proverb "öldü var, döndü yoxdur" made the relation with the phraseological combinations "Əl çəkmir" in the dialogue.

The phraseological expressions turn to one of the main methods for individualizing, characterizing the speech. The dramatist was used from the expressions as "dil yetirmək", "ah çəkmək", "acığı tutmaq", "ürəyi açılmaq", "bağrı çatlamaq" and etc. widely in the language of the drama works: *Dilşad xanım. Eh, Liliya, biz qadınların bəzən ağlınız gözümüzdə olur. Ona görə də Sadığa getmək istəməyib deyəndə ki, "qocadır, sir-sifəti xoşuma gəlmir", mənim acığım tuturdu.*²⁹

The language of Ilyas Efendiyev's drama is rich with noun phrases and verbal phraseologisms: iti yaddaş, ağıllı ifadə, ağır xatirə, ağır dərd, ağır yara, xoşbəxt yuxular, soyuq bir ifadə, zəhmət çəkmək, ürəyi yanmaq, fikir çəkmək, haqq-hesab çəkmək, gözünə birtəhər dəymək and etc. For example: *Üzündə bir sərt görünən açıq və ağıllı ifadə var; Təki sizin kimi dostlar üçün zəhmət çəkək.*³⁰

One meaning is combined in the aphorisms of the language of Ilyas Efendiyev's drama and is expressed one certain idea without apart from each other. We can divide the aphorisms into two groups: ironic and didactic aphorisms. Type of each two aphorisms is characteristic for the language of Ilyas Efendiyev's drama. The analysis of the aphorisms observed in the language of the writer's drama expresses this result: 1. The aphorisms created by Ilyas Efendiyev in dialogues are wide meaning and unusual. The

²⁸ Yenə orada. – s.74

²⁹ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cildə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 1. – 1964. – s.236

³⁰ Yenə orada, – s.243, 248

characters give the real attitudes to the life using from the aphoristic expressions in their own speeches. 2. One of the characteristic features of the aphorisms in Ilyas Efendiyeu's dialogues is closeness to the style of folklore speech extremely and similarity to the language of the personages of predecessors before itself. 3. The unusualness of the aphorisms is related to both the main conditions of the society, life describing in the dialogical contexts, and the mechanism of the creation of dialogues. 4. The aphorisms belong to the nation are used, but the aphorisms related to book character are disappeared in the dramas written last periods.

The proverbs create a certain condition to the appearing of the wish, intention and aspirations of them using in the speech of the characters. The proverbs and sayings are coincided in the changeable forms by the author. For example: instead of the mold "Sonrakı peşmançılıq fayda verməz" is used "*Aynur. Sonrakı pemaşılıq yaman olur.*"³¹

Thus, the lexical units in the language of drama were grouped for certain fields, the skill of the ruling by Ilyas Efendiyeu from the word group belong to which content depending on the quality and the usage was defined in this chapter of the dissertation. We realized this division by reference to these real language facts (coinciding to the word and expressions used in the speech of the character and personages in dramas). The success of the usage from the word by dramatist finds its value coinciding to this classification.

The third chapter of the dissertation work is entitled "**The semantic-stylistic qualities of the language of drama**". The influence of the semantic power, the functions and inner-meanings, comical-figurative methods, lexical-semantic word groups of the lexical units, the process of the metaphoricalization of the word and expressions, word game and individual, original qualities belonging to the language of the writer in the drama works were defined in this chapter. We approach to the word and expressions in the lexical-semantic and stylistic plan which used in Ilyas Efendiyeu's dramas,

³¹ Əfəndiyev, İ. Bizim qəribə taleyimiz. Pyeslər, xatirələr, roman / İ. Əfəndiyev. – Bakı: Yazıçı, – 1989. – s.100

here.

The power of the influence of word is being stronger in the speech, talking of the personages. Ilyas Efendiyev was used from the speech units – the language of the oral speech coinciding to the development of the events, the character of each personage depending on the scale and weight largely in his dramas.

As if the dialogues made by Ilyas Efendiyev, they have two levelled textual meaning: one of them is related to the action of the topic and the other one is related to the philosophical, spiritual and social events. From the one side, the study of the stylistic manoeuvre of the word helps us for analyzing the dramatic genre truly in Ilyas Efendiyev's dramas.

“The activity” and “agility” of the power of influence of the figurative word can be characterized in the following features in Ilyas Efendiyev's dramas: 1. Approach to the word is related to the remark in the language of drama. 2. The figurative word can be learned from two aspects in the dramatic works: as the element of the structure of speech of personage and as the whole semantic system around the play. The first helps to the opening of the character. The content-idea direction of the dialogue the signs of the language-skillful is researched in the second aspect. 3. The activity of Ilyas Efendiyev's word is related to the rules of the speech of character in the realistic drama. 4. The multiple activities of the word and the complication of the textual meaning. 5. The leitmotiv-words create according to the function of the word. It depends on the life practice, the outlook and idea of his to the world. 6. The individual style of the dramatist depends on the character of the textual meaning: 1) the textual meaning is related to the psychology of the speech; 2) it expresses the condition of the author. 7. It is needed to understand the ideological-political meaning of the words being in the work for defining the style of the writer.

The semantic-stylistic system of Ilyas Efendiyev's dramas depends on the character, outlook of his works and figurative language school. We can belong the followings here: the permanent associative core of the images; the revival of the metaphor of the language; the close relation of the word with the whole and great

context; the development of the word; the activation of the word in the context; the changing of the speech phraseology in different form; the aphorism completeness of the speech; the different additional-ideological meanings of the words: ethical concept, social concept, psychological situation (the reality, well-wishing, power, hero); stylistic contrast being the active element of the style; the closeness of the dramatic speech to the alive dialogue and etc.

The word is getting active for its meaning, the remarks of the dialogue is complicating for its semantic feature and the types of metaphor used in place, in time are coincided with each other in the dramatist's works. The clearness of the structural-semantic unity is getting to feel among the remarks; the aphorisms are subjected to the laws of the expressive syntax for its structure.

The subjective-psychological texture meanings play a great role in the complicating of the word, carrying the political meaning. According to us, the main feature of Ilyas Efendiyev's style is that, this tradition is wandering with its specific style, very difficult and rich semantic meanings form.

The meanings of the words change their social function in the speech of the personages. For example: *Saray sözü. Alxan. İndi bu daşları bir-birinin üstünə qoyduqca fikir edirəm ki, əlli-altmış il sonra mənim də nəvə-nəticəm bu mədəniyyət sarayına baxacaq...*³²

The individual qualities in Ilyas Efendiyev's dramaturgy express themselves in the word creation firstly. For example, the derivative forms "quşbaz, arvadbaz" of the suffix "baz" are used in our language. But the forms of "stolbaz", "içkibaz" express the character of being captivated to something completely finding the way to the speech of the personage. For example: *Dilşad xanım – Mənim yəznəmin heç bir təqsiri yoxdur!.. Bu Cahangir kimi stolbazların özlərini gözə dürtmək üçün düzəltmələri fətnədir!*³³ Ilyas Efendiyev's dramas represent them characteristically basing to the life materials, real facts, people – prototypes, according to

³² Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. – 1965. – s.275, 276

³³ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cilddə] / İ.Əfəndiyev. – Bakı: Yazıçı, – c.2. – 1984. – s.281

this, the features and principles of reflecting, showing, taking into account plays an important role. The figurative generalization and individualization in the language of the character and personages created by him is an important manifestation of the language of his drama.

The functions of the word in the dramas are looked through in the second semi-chapter of the III chapter. The word can be learned from two aspects in the drama works: 1) as the element of the speech structure of the personage; 2) as the whole semantic system. The first aspect helps to study the features of the individual speech of characters. The problem of the following to the semantic rules of the language by writer is raised in the second aspect.

The functions of the word, before everything, the poetic-esthetic, phatic-contact and emotive features are distinguished in the figurative language and style. The phatic functional speech takes place in the dialogues more. This function belonging to the oral speech is used for the aim of creating relation among only the interlocutors in the process of speech. The using of the vocative words in speech is related to this function densely.

The using of the vocatives as “ədə, adə, əyə, əşi, az, a gədə” and etc. is very important for the stylistic expedient in the dialogues. The irony is used more and more in these dialogues. For example: *Musik – Qəlat eləmə az... Mən sənə bu professor deyiləm; Cümü – Adə, bu sex rəisi Qədirin qızı deyil?*³⁴

The sign of the esteem is being strong in the vocatives: *Nəcəf – Balam, niyə ağzınza su alıb durmusunuz? Qulu (öz-özünə) – Canım, belə də adam olar?*³⁵

The different address was used in the language of the dramas: 1) generative addresses: *Uğur. Xanım, sən dəyəni kimi deyil!* 2) appositives: *Alxan. Hacı, sənə yaraşmaz!*³⁶ 3) the addresses relating to the blood

³⁴ Əfəndiyev, İ. Bizim qəribə taleyimiz. Pyeslər, xatirələr, roman / İ.Əfəndiyev. – Bakı: Yazıçı, – 1989. – s.194, 213

³⁵ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cilddə] / İ. Əfəndiyev. – Bakı: Yazıçı, – c. 2. – 1984. – s.196, 221

³⁶ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. – 1965. – s.250

kinship: *Uğur. Nə olub, ay ana!*; 4) the address to the concrete name: *Şafəq (güclə). Mən getməliyəm, Turac...*; 5) paternal address: *Nəcəf. Əşi, nə harambazlıqdır!*³⁷

The analysis of the intensive negotiations in Ilyas Efendiyev's dramas gives the chance to express the following results: 1) the influence of the characteristic speech of the language of drama of Ilyas Efendiyev is not from the influence of the language of prose in the figurative system; 2) the characteristic images, personages have for drama: the speech of this character and personages, the manner of the negotiation is changed in the moving of the events. The expressing of the feelings and volitional features of the speaker is related to the emotive function. The word-building methods showing the esteem-reduction are used largely in the realization of the emotive function.

The speech of the characters is motivated the process of reconciliation from the semantic feature and it is also characterized the signs of the Soviet period. The words being in the drama are differed with the simplicity, clarity of themselves.

You can encounter to the ways of the usage of words in the other meanings more. The textual meanings were spread in Ilyas Efendiyev's dramaturgy. For example: *Fəriş (kefli) – Komissiya xoş gəlir, aeroportdan buracan komissiyanın ayağının altına yüzlük düşətdirərəm!* The irony, mockery is formed the underlined meaning here.

The textual meaning obsessed more in the following context: *Reyhan. Mən atamın başı üzərində hərlənən qara buludları görürdüm. Sevdiyim bir adamın uçuruma doğru getdiyini görüb, ona bir kömək edə bilməməkdən də ağır dərd varmı?*³⁸

Beside the situations, the language serves to the expressing method of the comic in the drama works. According to the idea of Q.Kazimov, the potential chances of the language are richer and for that, each of the writers must feel the language deeply, must know well and must take into consideration the features of the figurative

³⁷ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənşr, – c. 2. – 1965. – s.260

³⁸ Yenə orada. – s.362

language maximum.³⁹ Ilyas Efendiyev has created the best beautiful sample of the humour, irony in the drama named “The spring floods”. These signs emerge in the speech of the character and personages, in the speech ethic, in the attitudes to each other. Each of the language unit arranging the speech here creates the mood of the comic element, completely. For example: *Turac. Eşitdim, eşitdim. Afərin, Xanmurad, vallah, sağsağan kimi həmişə xeyir xəbər gətirir! Xanmurad. Yenə başladın sağsağan? Turac. Nə var, bəyəm, sağsağan pis quşdur? Xanmurad (hövsələdən çıxaraq). Bir də məni sağsağana oxşatsan, səni məhkəməyə verəcəyəm! Sədaf. Ay Turac, sən əmi nəvəsini qartala oxşat, sağsağan nədir? Turac. Oxşadı oxşatmadıq?*⁴⁰ The puns are used as the figurative style for creating the comical effect. The pun expresses itself as the stylistic priyom in the language of Ilyas Efendiyev’s dramas: *Alı kişi – Klub öz işini görüb qurtarıb, indi mədəniyyət sarayı lazımdır! Başa düş! Mədəd – Yaxşı, indi aşağı düşərəm; Sədaf – İndi də divar qəzetinin növbəti nömrəsini çıxarıyıq. Alxan – Bu dəfə kimə çəkirsiniz? Sədaf. Nə çəkək, nəyi çəkək.*⁴¹ The verb “çəkmək” was used in the meaning of “punch” in the speech of Alkhan, was created the comical situation in the text.

The third chapter is entitled “**The lexical-semantic word groups**”. One of the evidences showing the lexical-semantic richness of the language of Ilyas Efendiyev’s dramaturgy is the poetical polysemy, homonymy, synonymy and antonymy. These methods create the internal harmony of the dialogue texts. The writer is used from such word groups for making more interesting, more natural the revived event, the episode by the way, create the contradictions, comparisons on the basis of the polysemy words, thus the author achieves to express his own aim, idea more distinctively.

The dramatist redeemed to the principles of the similarity of

³⁹ Kazımov, Q. Komik-bədii vasitələr / İ.Əfəndiyev. – Bakı: Yazıçı, – 1983. – s.21

⁴⁰ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cildə] / İ.Əfəndiyev. – Bakı: Azər nəşr, – c. 2. – 1965. – s.273

⁴¹ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cildə] / İ.Əfəndiyev. – Bakı: Yazıçı, – c. 2. – 1984. – s. 295; 180

the subject from different features (form, colour, taste, and action), the approach of the subject from different features (place, time, logic, process, function) strictly during use the word in different meanings in the speech of the character and personages.

The dramatist made metaphorical (in the situation of comparison and identification) the concept of the object with the expression “dan ulduzu” and increased the chances of the expressiveness in the speech of the character: *Nərgiz – Dan ulduzu kimi parıldayırsan!*⁴²

The different events were spread in the language of the dramas. For example: *Nərgiz - Mənim quzum, necəsən!*⁴³ The word “quzu” changed its meaning for logic, was used in the meaning of redeem, here. This is metaphoric.

The homonymy events can be come across in the language of dramas, too. For example: Ballı. Səndən *divan* istəyirəm, bildinmi, divan! Niyaz. Necə divan, ana?

Ballı. *Haqq divanı!*⁴⁴

To use from the stylistic qualities of the synonymy lines is changing to one of the most characteristic features of the individual style of the writer in the figurative literature. Thus, besides the using of the common language synonyms, attracting to the artistic work, the figurative-stylistic synonyms appear in the activity of the writers:

İçmək – vurmaq: *Nəcəf. Daha yaxşı, düzələr, götür, vur getsin! Qulu. Bu saat durub, gedib pulu gətirərsən, ya yox? Nəcəf. Bir götür iç, sonra.*⁴⁵

The antonyms create the antithesis. For example: *Gülyaz. Səbəbi odur ki, sən mələk libası geymiş bir şeytan kimi mənim qəlbimə girdin... Get! Gülyazların bədbəxtliyi ondadır ki, onlar sənin kimlərinin şirin dilindəki zəhəri çox gec dərk edirlər!*⁴⁶

⁴² Əfəndiyev, İ. Bizim qəribə taleyimiz. Pyeslər, xatirələr, roman / İ.Əfəndiyev. – Bakı: Yazıçı, –1989. – s.23

⁴³ Yənə orada, – s.54

⁴⁴ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. – 1965. – s.281

⁴⁵ Yənə orada. – s.285

⁴⁶ Azərbaycan bədii dilinin üslubiyatı (Oçerklər) / – Bakı: Elm, – 1970. – s.34

The antonymy words are used in the situation of the comparing of the opposite ideas in the language of dramaturgy: *Fərəc. Demək, o sənin üçün doğmadır, amma o biriləri ögey?*⁴⁷ Enantiosemia is the using of the same word in the good and bad meaning relating to the meaning, too. For example: *Samir – Anam da istəyir toyumuz tez olsun. Ancaq sənin atan tərslik eləyir. Deyir “qızım institutu qurtarmamış ərə gedə bilməz”. Yaman kişidir. Nərgiz – Ey, atama yaman demə!*⁴⁸

The antonyms in the speech of the character and personages are used in certain stylistic situations: are used during the description of the situation, the words arranging them are being antonym in the text; the places and the qualities relating to these places; in the definition of the sign or qualities of the objects, individuals are opposed during the flowing of the events; the social attitudes are shown.

The taboo and euphemisms are characterized the niceties of the meaning of dramas, too. The influence and reactions which the language units make this are diverse and it arranges to the creation of the euphemism in the language of drama. For example: dünyasını dəyişdi. One of the character says “öldü” directly, the other uses “gorbagor oldu”, and another follows the politeness, ethic and says “vəfat etdi” and etc. The euphemistic variants of the word “arvad” are reflected such as in the dramas: həyat yoldaşı, ayal, zənən, külfət and etc. For example: *Xosrov Atayev. Siz kimsiniz, bacı? Zabitə. Ağasəlimin külfətiyəm.*⁴⁹

The forth semi-chapter of the III chapter is entitled such as: **“The metaphors in the drama works. The process of the metaphoricalization of the word and expressions”**. The metaphors are performed as the expression of the idea and dreams of the participants of drama works, are individualized the style of the drama, are formalized the qualities of the national colour,

⁴⁷ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cilddə] / İ.Əfəndiyev. – Bakı: Yazıçı, – c. 2. – 1984. – s.306

⁴⁸ Əfəndiyev, İ. Bizim qəribə taleyimiz. Pyeslər, xatirələr, roman / İ.Əfəndiyev. – Bakı: Yazıçı, –1989. – s.166

⁴⁹ Əfəndiyev, İ. Seçilmiş əsərləri: [3 cilddə] / İ.Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s.62

naturalness, sophistication. For example: *Pəri. Mən bilirəm ki, səninlə o mağazaya təzə bir hava gələcək.*⁵⁰

The equivalents of meaning of word create from the metaphor. For example: The personages of Ilyas Efendiyev use the word combination “yumurtadan çıxmaq” instead of the expressions “anadan olmaq”, “doğulmaq”: *Baş (acıqlı) Yoxsa adamları ləkələmək sizə asan gəlir? Özünü düzəldin! Siz dünən yumurtadan çıxmısınız.*⁵¹

The interlocutors can use some words in metaphoric situation during the process of speech in the dialogues made by Ilyas Efendiyev. For example: *Qulu. Öküzən, öküz... götür, bundan birçə qurtum iç ...; Uğur. Tanış ol, əmim qızıdır. Adı Turacdır. Amma özü sığırçın.*⁵²

The term of “metonymy” embraces the meanings of personalization, revitalization or speech. Some of the existences are shown as human, the natural events are revived: Günəş utandı; Tale üzümə güldü and etc.

The speech is to give the speech to the things not having the ability to speak, so that is to talk them as the man. It increases the artistry. Mainly, the galactic materials, the animal and plant world are spoken. The inner-life of the characters was opened by the speech.

Some of the metaphors are used by the dramatist himself or used by his character. These are called the individual-stylistic or the author metaphors. The stylistic metaphors are coloured the remarks of the dialogical speech more, enrich the speech of the personages; beautify the figurative text, dialogical speech.

The author is used from the epithets for appearing the negative and positive qualities belonging to the other personages. The adjective “soyuq” is one of the words participating in the creation of epithet. For example: *soyuq zarafat, soyuq təbəssüm,*

⁵⁰ Əfəndiyev, İ. Seçilmiş əsərləri: [7 cildə] / İ.Əfəndiyev. – Bakı: Çinar-Çap, – c. 2. – 2002. – s.372

⁵¹ Yənə orada, – s.377

⁵² Yənə orada, – s. 261

soyuq qarşılama, soyuq əzəmət (in “The Spring floods”). Some of them were used in the speech of the author giving in the brackets. For example: *Ballı (soyuq bir əzəmətlə)*.

One type of epithet is oxymoron: *Davud – Hər acılıqda bir şirinlik var... Həyat anlaşılmaz təzadlardan ibarətdir.*⁵³ Use from the epithet and comparison. These types of metaphor accomplish the noted function actively. For example: In the appearing of the character of Ziyad Shamsuvarov, the metaphor such as “*gözlərində daim şüşə parıltısı kimi soyuq bir ifadə*” is used.⁵⁴

The fourth chapter is entitled as “**The discursive analysis of the drama works**” and consists of two semi-chapters. The first chapter deals with the skill of making the dialogue by Ilyas Efendiyev and monologues of drama work.

Ilyas Efendiyev was known as the perfect master of the figurative dialogue in the history of modern Azerbaijani dramaturgy. The dialogue mainly consists of the model of the question-answer for its structure. The dialogues of drama language are developing over the question-answer structure. Each of the structure accomplishes the communicative function. The dialogical speech as the question-answering form is more characteristic for Ilyas Efendiyev’s dramas. Let’s pay attention to the dialogue of Dilshad Khanim with Sadiqov in the drama “The Atayevs’ Family”. *Dilshad Khanim gives question: Sadiqov, səndən çıxmayan iş. Nə əcəb bizi yad eləmişəm? Sadiqov answers: Düzünü axtarırsınızsa, Dilşad xanıma işimiz düşüb.*⁵⁵

Ilyas Efendiyev’s master of making the dialogue is dynamic and multilateral. The dialogues made by him are different and colorful for volume and content. The figurative descriptive and expressive methods are enriched the components of dialogues. In this time, the rich stylistic situation appears. Phraseological and semantic features, phonetic and grammatical events exaggerate the speech of

⁵³ Əfəndiyev, İ. Bizim qəribə taleyimiz. Pyeslər, xatirələr, roman. / İ.Əfəndiyev. – Bakı: Yazıçı, – 1989. – s.184

⁵⁴ Əfəndiyev, İ. Seçilmiş əsərləri: [3 cilddə] / İ.Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s.18

⁵⁵ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənşr, – c. 2. – 1965. – s.313-314

the character and personages.

The dramatist can use from the dialogue forms in his plays skillfully. The dialogues in the dramas describe the psychological situation of the personages completely, appear the realities about life history of the character, the works which done. The types of Ilyas Efendiyev's dialogues are different: 1) the textual dialogue; 2) the dialogue being in the context of the text. The textual dialogue is related to the events in the plays, the dialogues in the text context are related to the description of the events, situations. The textual dialogue is the dialogue form realizing among two or more personages. The dialogue in the text context appears as the dialogue that hasn't the subject. The creation and development of the talk doesn't depend on the characters in the type of the dialogues.

Ilyas Efendiyev's dialogues are made both the other individuals and around the personages. For example, *among two people Nəcəf and Niyaz*). *Nəcəf. Hamısı qorxudandır. Niyaz. Kimdən qorxurlar? Nəcəf. Uğurun dostlarından. Niyaz. Kimdir Uğurun dostları? Nəcəf. Odey, biri sən özün...*⁵⁶

The interrogative sentences appear in different structure in the language of Ilyas Efendiyev's drama works. The usage of the interrogative pronouns is high in the interrogative sentences. For example: *Nəcəf. Yenə hara belə, ay Xanmurad?*⁵⁷

Ilyas Efendiyev was used from the interrogative sentences in the speech of the character and personages being in dramas for the following aims:

The negation of the personage against to certain idea expresses with the interrogative sentence: *Ballı – Mən bu birçəklərimi namusla ağartmışam! İndi mənim oğluma el oğrusu desinlər?*⁵⁸

In the situation of being happy, being glad, praising: Mədəd –

⁵⁶ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. – 1965. – s.297

⁵⁷ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cilddə] / İ.Əfəndiyev. – Bakı: Yazıçı, – c. 2. – 1984. – s.171

⁵⁸ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cilddə] / İ.Əfəndiyev. – Bakı: Yazıçı, – c. 2. – 1984. – s.208

Amma, sədr, görürsən mənim pambığım necə pambıqdır?⁵⁹

The rhetorical questions are used more in the speech of Kamran in the play “Our strange destiny”: *Kamran- Necə oldu Azərbaycan gözəlləri? Necə oldu dünyada məşhur olan Qarabağ atları? Ulu babalardan yadigar qalan qara nərlərin kökü niyə kəsildi? Harda idi sizin vicdanınız?*⁶⁰

The questions among the remarks are changing to the important method for emerging the issues giving in the drama. The question components are playing an important role in the definition of the communicative function, semantics, and modal meanings. The function of the interrogative sentence is coincided to the character of the answer, creates the situation for the delivering additional information and etc.

The answering sentences of the remarks appear with different ways. The answering remarks forming with the intonation and particles express the positive and negative meaning for its content. For example: *Fəridə. Ana, deyəsən, yaman yorulmusan? Gövhər. Yaman,*⁶¹ *Valeh. Yəni siz istəyirdiniz ki, mən özümü gölə atım? Kəmalə. Bəli, istəyirdim...*⁶²

Generally, the chances of the expression of the language of the writer's drama were enriched by the way of dialogues. The parts of both the answer, and the question of the dialogues have special formed sentence system.

The author's remarks take special place in the drama works. The remark of each drama works of Ilyas Efendiyev have special features. Especially, the lexical and syntactic features get attention more. The outlook and the other characteristic signs (age, character and etc.) are described in the remarks: *Dilşad xanım daxil olur. Bu,*

⁵⁹ Əfəndiyev, İ. Seçilmiş əsərləri: [6 cilddə] / İ.Əfəndiyev. – Bakı: Yazıçı, – c. 2. – 1984. – s.220

⁶⁰ Əfəndiyev, İ. Bizim qərribə taleyimiz. Pyeslər, xatirələr, roman / İ.Əfəndiyev. – Bakı: Yazıçı, –1989. – s.191

⁶¹ Əfəndiyev, İ. Seçilmiş əsərləri: [3 cilddə] / İ.Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s.11;10

⁶² Əfəndiyev, İ. Seçilmiş əsərləri: [7 cilddə] / İ.Əfəndiyev. – Bakı: Çinar-Çap, – c. 2. – 2002. – s.143

*qırx yaşında, ucaboylu, moda ilə geyinmiş gözəl bir qadındır.*⁶³

The remarks reflect the author's character, the author's speech himself. The author's remark starts such as in the drama "The Atayevs' Family": Atayevin evi. Reyhan piano çalır. *Mehrican daxil olur. Dayanıb dinləyir. Reyhan çevrilib ona baxaraq gülümsəyir... Nəhayət son akkordu vuraraq dərin nəfəs alır. Üzündə xoşbəxt bir ifadə duyulur.*

The author's remarks are the specific components of the text of the drama work and realize the function of the components of the stage text as the virtual element, complete the text. To overlook the remarks of the author isn't being true during learn the language of the drama work.

The remarks accomplish some functions in Ilyas Efendiyev's dramas. The author gives the instructions belong to the action, behavior, the form of the speech, character, manner of the personages by the remarks.

It is known that, the differentiation of the inversion is defined with the inner-structure of each language in the process of the speech. The personages of Ilyas Efendiyev try to differ the most important components of the idea during the speaking. In this time, the inversion create. For example: *Ağasəlim – Ölmüşdü Ağasəlim!*,⁶⁴ *Haradadır Şahsuvarov!*⁶⁵

The second semi-chapter of this chapter is entitled "**The language of drama and discourse**". The research of the aspects of understanding of figurative texts are assumed the actuality in linguistics in the last years.

Because, it is impossible to understand the figurative system researching the elements of it's inside it, completely. Such levels are appearing that, the necessity to address to the other new levels emerge for researching the figurative language. Addition to the old methods, first of all, it is needed to appeal to the discursive analyses

⁶³ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cildə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – 1965. – s.311

⁶⁴ Yənə orada.

⁶⁵ Yənə orada.

for explaining the figurative language completely.

*“Diskurs” – (fr. Discours) is the process of the speech, language activity in general meaning. Diskurs – is used in the meanings of speech, phrase, jest, symbolic act and etc. The terminological meaning of the word “diskurs” is the “understanding, knowing of the speech of the speaker”.*⁶⁶

The issue of the research of functional features of the different level of speech units was directed to being discourse of the language activity actually in text. In this regards, the thought of the human reflects in the speech developing in the base of language; the speech, it is known that, is both the speech activity and text being in different signs from the expressive feature, it appears as the result of the influence of discursive functions of the language.

The main content of the dramatic work is defined with the way of discursive analysis. The rich structural-semantic features of the dialogical (question-answer) units emerge by the way of discourse in remarks. The analysis of the drama language is belonged to the figurative discourse.

The research center of discourse is the environment of dialogue. These kinds of texts are characteristic for simple speech and dramatic works. The discursive relation, communication is existed among the dialogues of drama. These relations were downloaded with certain information. This information serves to the communication aim. The exchange of information among the participants of the discourse is remembered the alive process. The five main components of this kind of speech act are distinguished: addressee, address, relation, reference, code. For researching the mechanism of the arranging of discourse in drama works, it is needed to order consistently departing from the inner-parts of them and it is segmented the discourse.

The flower named “boy çiçəyi” was segmented in the inner-parts of the text in the following discourse given by Hasanzade and Nargile:

⁶⁶ Бенвенист, Э. Общая лингвистика / Э. Бенвенист. – 3-е изд. – Москва: Едиториал УРСС, – 2009. – 448 с.

Nargilə. (Həsənzadə evə girir. Nargilə şkafa yaxınlaşaraq, səliqəsiz halda üst-üstə qalaqlanmış kitablardan ilk əlinə keçənin əvvəl üstünü oxuyur, sonra açıb baxmaq istərkən kitabın arasından qurumuş bir çiçək düşür. Qız əyilib çiçəyi yerdən götürür, burnuna tutub qoxlayır, bu zaman Həsənzadə, əlində iri qovluq, içəridən çıxır). Bu nə çiçəkdir? Həsənzadə. Ona “Boy çiçəyi” deyirlər. Yuxarı dağlarda bitir. Nargilə. Nə qərribə çiçəkdir...qurquru quruyub, amma elə gözəl ətri var ki, elə bil, indicə dərilib. Həsənzadə (dərindən nəfəs alaraq). “Boy çiçəyi” elədir...Quruyub xəzan olsa da, ətri həmişəlik qalır.⁶⁷

Let's look through the other information given in the discourse of Ilyas Efendiyev's dramas, too. For example, the information relating to the life of the personage himself: *Nargilə. Anamın ikinci dəfə ərə getməyi yadıma gəlmir. Deyirlər onda mən kök, sağlam, güləyən bir uşaq imişəm. Lakin illər keçir, mən böyüdükcə, bu şənlik də silinib gedirdi. Mənim həyatımda fərəhsiz, sıxıntılı günlər başlanırdı...⁶⁸*

Sometimes this information is adjusted by the internal voice of the personage in the drama works. For example, the internal voice of Farida is from this type in the drama “Erased diaries”: *Mən xoşbəxtəm... Bir ay bundan əvvəl politexniki bitirdim. İndisə istədiyim oğlana ərə gedirəm. Sabah yox, birisi gün bizim toyumuzdur. Nişanım gözəldir, yüksək vəzifə sahibidir. Nəcib oğlandır. Ah...mən bu xoşbəxtliyi gözləyirdim. Mən anamın yarımçıq qalmış səadətini tamamlamaq istəyirdim...⁶⁹*

The author's remarks dominate in the discursive field. The great place was given to some methods of the language – alliteration, repetition, metaphorical system, ellipsis, oxymoron, comparison that creating the stylistic situations in remarks during the period of the clarifying the issues of the dramatic discourse. For example:

Metaphor: *Mətbəxə yüyürür. Ədalətin üzü soyuq və məyus bir*

⁶⁷ Əfəndiyev, İ. Seçilmiş əsərləri: [3 cildə] / İ.Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s.84-85

⁶⁸ Yenə orada, – s.73

⁶⁹ Yenə orada, – c. 2. – 2005. – s.129

*ifadə alır.*⁷⁰

Elliptical event: *Üzü birdən-birə tutqun bir ifadə alır. Pəncərədən çəkilərək Savalana.*⁷¹

Comparison: *İşıq azalır və azaldıqca musiqi, cavan Xurşidin oxuduğu mahnıya çevrilir. Və sanki bu mahnı uzaqlardan, tamam başqa aləmdən gəlir.*⁷²

The character, the portrait of the personages – the physical sight of them, the spiritual world, social nature, psychological situations and etc. are commented completely in the frame of the discursive field, place. For example: The presentation of the spiritual life of the personage: Fəridə. Uşaqlıqdan belə ürəyiaçıqdır. Zarafatla həmişə ona deyərdim ki, “qorxuram bu ürəyiaçıqlığının ucundan bir gün tora düşsən”. *Doğrudan da düşdü. Biz instituta girən il eşitdim ki, bir oğlana vurulub. O da yazıq qızı bədbəxt eləyəndən sonra yoxa çıxıb. Bu, çox dəhşətli bir vicdansızlıqdır, elə deyilmi?*⁷³

The different types of communicative situation appear in various remarks of the drama. We can group those types as the following:

1) The situation of the agreeing: *Tubu xanım. Qızım, indi səni Tehrana yola salarkən, yeganə təsəllim odur ki, o qərib şəhərdə ağlın, kamalın hər zaman sənə kömək olacaq. Bilirsən ki, əgər, sən özün vətənimizin böyük taleyi üçün məhəbbətini fəda eləyib bu izdivaca razılıq verməsəydin, xan atan səni məcbur eləməyəcəkdi...;*

2) The situation of the disagreeing: *Dilşad. Yox, daha qocalıram. Ağ tükləri görürsənmi? Ömrü tutub saxlamaq mümkün deyil;*⁷⁴

3) The situation of the apologize: *Nargilə. Çox sağ olun. Mən sizdən belə kobud sözlər gözləməzdim. Həsənzadə. Bağışlayın;*⁷⁵

⁷⁰ Əfəndiyev, İ. Seçilmiş əsərləri: [3 cildə] / İ.Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s.160

⁷¹ Yenə orada, – s.140

⁷² Yenə orada, – s.93

⁷³ Yenə orada, – s.145

⁷⁴ Əfəndiyev, İ. Seçilmiş əsərləri: [3 cildə] / İ.Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s.10

⁷⁵ Yenə orada, – s.71

4) The situation of the thank: *Nargilə (riqqətlə). Mən, oğlundan ayrıldığınız bu ağır dəqiqələrinizdə sizə, nə isə, ürəkaçan bir şey danışmaq istərdim. Həsənzadə. Təşəkkür edirəm. Siz bir az öz həyatınız haqqında söhbət etsəydiniz...*⁷⁶

Thus, the model of the communicative-relation passed from the process of “speaking-listening-understanding” in the dialogue discourses. This is the many-branched process.

The V chapter of the dissertation work is entitled as “**The expressive syntax of the language of drama**”. The typical syntactical constructions, syntactical repetitions are changed to the object of research, here.

The characteristic sign of the language of dramaturgy is the appearing of the different, typical structural-grammatical forms in the condition of the dialogue. The syntax of the speaking language appears in two forms in the drama works: 1) the syntactic structure of the sentence isn't shattered, the word and word combinations in the sentence are given as the speaking language; 2) the syntactical structure of the sentence goes out of the norms of the figurative language.

The repeated remarks are the characteristic event for each of the speaking language. The syntactical independence of the repetitions, the regular scheme and structure of them, the usage of the special word and expressions, the constructive role of them in the text, special intonation and etc. are characteristic more for the spoken language.

F.Safiullina considers that, *the language of the figurative literature can be reliable source in the study of the spoken language. It must be noted that, the literary language only enriches on the basis of the spoken language nowadays.*⁷⁷

It is possible to meet with different types of syntagmas of

⁷⁶ Y Əfəndiyev, İ. Seçilmiş əsərləri: [3 cildə] / İ.Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s.73

⁷⁷ Сафиуллина, Ф.С. Актуальные проблемы изучения синтаксиса тюркской разговорной речи // Тюркское языкознание. Материалы III Всесоюзной тюркологической конференции. –Ташкент: –1985, – с. 225.

connection in the language of Ilyas Efendiyev's dramaturgy: 1. The syntagmas of connection explaining, illuminating the member in the main discourse: *Uğur - Bunun üçünsə iki şey lazımdır: yüksək məhsul, yüksək mədəniyyət!*

2) The syntagmas of connection separated from the main discourse come off under the appeal: *Şəfəq (ağır kədərlə öz-özünə) – Ayrı cür mümkün deyil, Uğur!... Mən səni sevirəm. Öləm günə qədər.*

3) The syntagmas of connection customizing the member in the main discourse. The lexical-grammatical methods as "illah", "illah da", "xüsusən", "xüsusilə", "o cümlədən", "özü də", "hətta" and etc. Participate inside these connections:

Sədəf – Getmə, Turac. Bu son vaxtlar heç tək qala bilmirəm. İllah da ki, axşamçağıları...⁷⁸

Almost, all models of elliptical sentence in Ilyas Efendiyev's dramas can be encountered. The answer elliptical sentences consist of the answers to the questions of the notional and secondary parts of sentence: *Həsənzadə. Surik nəyinizdir? Nargilə. Yoldaşımdır;⁷⁹ Turac – Mən bunu həyatda, təcrübədə görmüşəm. Uğur – Oho! Təcrübədə...; Xosrov Atayev – Bu gün tikinti işləri ilə tanış ola bildinmi? İldırım – Oldum.⁸⁰*

One of the syntactical constructions attracting the attention in the language of Ilyas Efendiyev's dramas is the using of the additional sentences: *Nargilə. Bu çiçək – "Boy çiçəyi" yuxarı dağlarda bitir.⁸¹*

The event of the syntactical parallelism is characteristic for the speech of the character and personages: *Nərmin (son dərəcə dalğın) – Təngə gətirdi bu riyakar həyat məni. Ər arvadı aldadır, arvad əri, ana qızını, qız anasını!*

We can meet some forms of the elliptical sentences in the

⁷⁸ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ. Əfəndiyev. – Bakı: Azərnaşr, – c. 2. – 1965. – s. 21

⁷⁹ Əfəndiyev, İ. Seçilmiş əsərləri: [3 cilddə] / İ. Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s. 302

⁸⁰ Yənə orada, – s. 183, 257

⁸¹ Əfəndiyev, İ. Seçilmiş əsərləri: [3 cilddə] / İ. Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s. 223

language of Ilyas Efendiyev's drama works: *Nargilə – Əlbəttə. Ali təhsilli, ağıllı, gözəl. Sizin kimi də atası!; Ağasəlim – Mərdimazara lənət!*.⁸²

The grammatical causative constructions appear in the question-answering remarks of the dialogical speech. The cause of the events is asked, the cause of the event is cleared in the answer: *Nəcəf – Hə... Belə de... Yaxşı, bəs sən niyə belə əl-ayağa düşmüşən? Xanmurad – Niyə düşməyim? Kişi ilə dostam, bir yerdə günlər keçirmişik.*

It is known that, the stage and the parts, and also the remarks of the drama works consist of the dative sentences, specially. The laconic and sometimes the emotional information about the situation, place, time, quality of the thing and events is given by the participating of these sentences. For example, “*Kolxoz idarəsinin həyəti. Kiçik bağça*”, “*Alxan dayının evi*”, “*Kolxoz idarəsi*” and etc.⁸³

The subject isn't imagined in the non-finite sentences. For example: *Nargilə – Ümumiyyətlə, mənim yalandan acığım gəlir.*

The particles (hə, bəli, yox, xeyr, heç və s.), exclamatory words (ey, aha, bıy, oho and etc.) and modal words (əlbəttə, əsla, qətiyyə, sözsüz, şübhəsiz and etc.) executing the duty of the word-sentence show the colorful of the features of speech of the character and personages created by Ilyas Efendiyev and also the majority of the quality indicators of the stylistic substitutions: *İldırım – Siz qoca bağban haqqındakı nağılı eşitmişiniz? Mehrican – Xeyr.*⁸⁴

The interrogative, exclamatory, imperative and declarative sentences used by the personages arranging the remarks are used for different aims. For example: *İldırım. Bəlkə onların böyük bir cinayətdə ittiham edildiklərini bilmirsiniz?; Nəcəf. Ay oğulsan, ha! Aha!...Çox sevindim!; Sadıqov. Özünü tox tut!; Reyhan. Kim olursa olsun, amansız ol, Cahangir!; Mehrican (fikirli). İndi mən sizə gələndə İldırım Atayev*

⁸² Əfəndiyev, İ. Seçilmiş əsərləri: [3 cilddə] / İ. Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s. 302; 263

⁸³ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. – 1965. – s.171, 178, 185, 214, 219

⁸⁴ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. – 1965.– s. 253

*bağçanızdaki böyük yasəmən ağacının dibini boşaldırdı.*⁸⁵

The synonym syntactical constructions express themselves in the speech of the personages created by Ilyas Efendiyev. For example: *Rayon soveti sədri (gəlir) – Salam, yoldaşlar! Biz gecikməmişik ki? Alı kişi – Lap vaxtında gəlmisən. Bədəl – Zamanında yetişmişən.*

The monologues in Ilyas Efendiyev's drama works were created with the high quality. The dramatist achieved to power the artistry of the monologue by the grammatical compositions, exclamatories, interrogative sentences. For example: *Ağabəyim ağa. Bu nə dəhşətdir, ilahi! Azərbaycan torpağında axıdılan bu günahsız qanlar bəs deyilmi? Ey böyük yaradan, sənin dərgahında mənim günahım necə böyükdür ki, mənə bu qədər əzab verirsən?*⁸⁶

The second semi-chapter of the V chapter is entitled “**Syntactical repetitions**”. The numerous types of repetition constructions arrange the core of the speeches of the character and personages in the language of Ilyas Efendiyev's dramaturgy. Those repetitions are noted as the syntactical parallelism and syntactic-constructive repetitions: *Həsənzadə - Belə də gözləmək olardı...; Ana anadır. Sadıqov – Bir işi tutma, tutdunmu, qorxma!; Alı kişi – Niyə çatmır, öz əlimizdə deyil! Çatdırarıq çatar...; Ballı – Nə olar, deyirlər qoy desinlər*

The syntactical repetitions create the strong antithesis among the components in the language of drama: *II oğlan. Naryadçı qız gələndən bəri nə gecəsi gecədi, nə gündüzü gündüz...*

We can meet series repetitions relating to certain situation and certain events in the language of dramatist's works. The word “qəribədir” is formed the internal repetition “qəribənin qəribəsidir” in the remarks of Sadıqov with Shəhsuvarov. Let's pay attention to the continuing of the dialogue: *Sadıqov. Qəribədir. Şəhsuvarov. Doğrudan da çox qəribədir... Sadıqov. İ...i... lap qəribənin*

⁸⁵ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cildə] / İ.Əfəndiyev. – Bakı: Azərənəşr, – c. 2. – 1965. – s. 332; 271; 348; 321; 317

⁸⁶ Əfəndiyev, İ. Seçilmiş əsərləri: [3 cildə] / İ.Əfəndiyev. – Bakı: Avrasiya press, – c. 2. – 2005. – s.332

*qəribəsidir.*⁸⁸

The different structural syntactic repetitions in the language of Ilyas Efendiyev's dramas provide the structural-semantic integrity of the text. It relates the components of the text, plays an important role in the closing of the micro texts. This kind of repetitions open the semantics of the text arranging the speech of the character and personages, appear different attitudes. *The repetitions get into circulation the syntactic constructions for having the quality of closeness. The repeated elements provide the lexical and syntactic-semantic attitudes; open the character of the thematic-rematic relationship.*⁸⁹ Thus, the repetitions create the system in the language of Ilyas Efendiyev's drama works. The dramatist spoken from the internal structure of our language, the chances of the folklore language appealed to different typical repetitions in the speech of the character and personages. This or other types of repetitions intensify the semantic colours; provide the emotionality of the text.

The scientific savings getting from the research are generalized in the part of the dissertation entitled **“Conclusion”**:

The drama creativity of Ilyas Efendiyev takes a special place in the development of the language of Azerbaijani dramaturgy.

1. The figurative language skill of Ilyas Efendiyev has been the main research direction, the way of development of the language and style of drama genre has been followed on the basis of his drama works, the specific features of this genre has been defined in the research work.

Multifarious components of the language of Ilyas Efendiyev's dramaturgy, the methods of effectiveness (expressiveness) of drama language (intonation, action, gesture, mime and etc.) and the unity of language were appeared, the direction of the writer was appreciated in the field of the language of expressive-emotional, lyrical-psychological dramaturgy, the skill of the using from the lexical-semantic richness of folklore language by him has been defined during the period of the research. Though the satiric and poetic style arranges the challenging in the language of dramatist, the lyricism is the general and leading feature

⁸⁸ Əfəndiyev, İ. Seçilmiş əsərləri: [2 cilddə] / İ.Əfəndiyev. – Bakı: Azərnəşr, – c. 2. – 1965. – s.302

⁸⁹ Novruzova, N. Mətn sintaksisi / N. Novruzova. – Bakı: Təhsil, – 2002. – s.38

of him characterizing the writing method of him.

1. The lexical-semantic richness of the language of Ilyas Efendiyev drama is valuable with the figurative characteristic factors. The skill of using from the word by Ilyas Efendiyev has been appeared, the volume of the meaning of word and expressions using in the speech of the character and personages, the characterizing signs of the lexical-grammatical, lexical-semantic groups has been researched in the research work. Except this, the lexical units in the language drama were grouped according to existed fields, the skill of the using from word groups belonging to which content by Ilyas Efendiyev has been defined in the dissertation.

2. Ilyas Efendiyev showed the importance of some demands for the language of the characters in the drama works:

1)the language of the characters must differ from the language of the dramatist; 2)the real dramatist must individualize and specify the speech of the character; 3)the language of the character must choose from the normal speech. Ilyas Efendiyev chose the word and expressions coinciding to the duty, work, behaviour of each character and personage.

4. Ilyas Efendiyev chose the personal names on the basis of this principle in his drama works: 1.The principle of the relation among the character and name of the personage. According to this principle, the lexical meaning of the name of the participants of the drama can be characterized that image. 2. The principle of the generality among the similar characters and the similar onoms of the personages in the language of drama. 3. The principle of the naming of character relating to the feeling of sympathy of the dramatist to the character and personage. 4. The principle of the naming coinciding to the opposite of the social level belonging to certain direction which the the image earned the main characteristic signs in society. 5. The principle of the naming to the character creating the prototype of the people getting from the real life.

5. The research work shows that, the speech of the dialogue made by Ilyas Efendiyev determines the attitudes of the character and perosnages exactly, the phraseologism used in these speeches are dominated. The phraseological units were attended as the method of the

figurative-expressiveness in the semantic structure of the language of Ilyas Efendiyev's dramas, actively. The dramatist was used from its different forms largely during the period of the poetic, contrast, allegoric, traditional, metaphorical comparisons. He used from the aphorisms for making stylistic maneuver in the situation of dialogue: 1)for the aim of specifying the speech of the character and personages; 2)for the aim of expressing attitude to the life events; 3)for the aim of providing the variety of the author's thought. Thus, we are getting this result from the research work that, the aphorisms in the writer's works have the power to reflect different fields of the life.

6. The realized analyses show that, it is possible to define two groups of the remarks in Ilyas Efendiyev's dramas: one group of the remarks implements the function of comment (express the actions of the participants, or describe the place and time of the event) in the work. The second group of remarks explains the situations of the personages besides implementing the function of comment. The words expressing the emotion, and also the lexems earning the additional emotional-appreciating meanings in context include to the lexical composition of these remarks. That's why; we can speak from efforts to deliver the feelings of the heroes by the remarks used by the author, as well as, from the adding of the feature of the psychological and realistic drama to the works.

7. The analysis of the intensive negotiation in Ilyas Efendiyev's dramas gives the chance to get the following results:

a) The word is the effective sample of the characteristic speech in his drama works too as being in the prose works of Ilyas Efendiyev.

b) The writer has his own speech style, the manner of the using of word, the system of the characteristic images for dynamic drama work which can be changed with the development of the event.

Ilyas Efendiyev was used skillfully from the specifying and generalization having the principles of making the dialogue as the master of the dialogue, was generalized the characteristic events in the environment of dialogue and was used from the stylistic methods as the selection and substitution for making the remarks.

8. The methods of the figurative generalization and individualization in the language of the character and personages

created by the dramatist are chosen for its originality. The speech, action, affectation of each personage and the skill for creating these by the writer were clarified in the work.

The specificity of the genre of figurative elements, the semantic-stylistic methods, the general semantic principles, the laws and structure of the dialogues, the directions of the changing of word for its meaning and etc. have been learned on the basis of the materials of the speech of plays, the moments of their usage were clarified. For this aim, the issues such as the dramaturgy and its language-style traditions, the lyrical-psychological styles of the new typed dramas, the meaning passage of the word, structural changing and etc. were researched; some traditional innovations and novelties belonging to Ilyas Efendiyev were defined. The main method of creating the character in the drama work is the speech of the personage. The author trying to give the individuality to the participants makes their speeches colorfully. In this work, the lexical composition of the remarks plays a great role. The research shows that, Ilyas Efendiyev was used the strong remarks in the dialogues of the character and personages created in his drama works. These remarks were created relating to the relation of the literary and spoken words, simply terminological meanings.

10. The role of the lexical repetitions must be noted specially on being more expressively of the personages' speeches. The repetitions arrange the system in the language of Ilyas Efendiyev's drama works. The dramatist speaking from the structure of our language applied to the following repetitions in the speech of the personages: *ana anadır, qız qızdır, gəliş gəlmək, gedəndə getsin, gələndə gəlsin, baxmurlar ki, baxmurlar, gələndə...gəlməyəndə, yalançının yalançısı, artırmağına artıra bilərik, qayıdanda qayıdaraq, çatdıraraq çatar, deyirlər qoy desinlər, öküzsən öküz, öküz gəldin, öküz də gedəcəksən, qəribənin qəribəsidir, kor-kor, gör-gör* and etc. This or other syntactic-constructive types of repetitions intensify the semantic signs, provide the intensity, emotionality of the text.

11. The textual meaning combines itself the deep and individual meaning. These meanings are characteristic for the language of Ilyas Efendiyev's drama. In the result of the research it is known that, the dialogues made by him are not only to describe the

living period, life, but also they serve to emerging of the textual meanings, secret-potential, emotional ideas and thoughts. The creation of the monologue inside the dialogue is the skillful of the dramatist. The monologues are also important in the language of the heroes of play, because from one side, they are the method of the transmission of the thought and feelings of the character, from the other side, they help to the author for delivering the created essence of the character to the reader well.

12. The whole analysis of the drama work isn't possible without the analysis of the writer's word (the constructions of remark, headings). The remarks and headings, and also the names giving to the characters are the main methods reflecting the direction of the author in the drama works. The feature knowing the meaning center of the work by the author reflects itself in the heading ever. For author it is important to concentrate the reader's attention in the heroes of the play, to note the differ from the other personages. In the result of the research it is cleared that, the headings in Ilyas Efendiyev's drama works can reflect the metaphoric character of the society, in the same time, they can name the event being important for drama work and its place. The heading can be the describing generalized name. The hierarchical structure is characteristic for the list of the participants and it is related to the social status of the personages, the direction in the work.

13. In the result of the research it is known that the main content of the drama work can be clarified by the way of the discursive analysis. The rich structural-semantic features of the dialogical units appear by the way of discourse in remarks. The analysis of the language of drama is belonged to figurative discourse. The discourse being one of the element of the communicative activity appears as the result of the expression of the communicative process as the form of writing and speech in Ilyas Efendiyev's dramas. The discourse incurs to the activity of the actual speech and the influence of speech. The discourse is related to the concrete object and concrete situation constantly. The model of the communication-relation passes from the process "speaking-listening-understanding" in the dialogical discourses.

The research shows that, the folk writer Ilyas Efendiyev has been talented dramatist, too. His drama works based to the features of the rich language of the Azerbaijan nation and magnified on this building being the figurative chronicle of the history of developing on the root, family of this nation, relating to each field of the social-political life of the Azerbaijan nation. As a result, the dramatist created the most beautiful, the most readable, new, figurative-aesthetic art works of the modern Azerbaijan literary language which attracting the reader.

The following thesis and articles relating to the subject of the dissertation have been published:

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