Huseyn Javid’s language and Dramatik craftsmanship

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Abstract. The article deals with the Javid’s mastery of language and drama. Javid is one of the representatives of the romantic trend. The various opinions about his language and style are given here. When we address to his creativity, we witness how the writer uses the word as a wordsmith. In his multifaceted activities in the field of dramaturgy, the drama artistry of the playwright was reflected in all its subtleties.

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Language is a pillar and primary material of the artistic works. Language is the main artistic means that reveals the writer’s personality, outlook, philosophical and aesthetic opinion. When analyzing the writer’s creativity from the language aspect, first of all, it is important to get acquainted with the time, place and historical conditions of his life, to look at the social and political sphere of that time, and the environment in which he lived.

At the beginning of the 20th century, the socio-political and cultural conditions in Azerbaijan influenced the literary language and gave a tendency to Arabic-Persian, Russian-European languages. In the mentioned period the styles of the Azerbaijan literary language encompassed three literary and artistic language trends, one of which was the language of lyrical romantics, including the language of Huseyin Javid. Romantics were distinguished with the luxurious, ceremonial language and style. The partnership that took the main place in their language policy was based on the Ottoman language and was caused by the problem of the general Turkish language.

Huseyn Javid was a turkish poet. His propensitity for Turkishness was on the one hand due to his studies at Istanbul University in Turkey, and on the other hand, the return to our root.

The great lyrical poet and dramaturg Javid’s language was a research object of the critics, linguistics, literary scholars and they put forward opposing ideas to one another.

The first idea about Javid’s language and style is his own. At the end of the “ANA” drama, the dramaturg mentioned it like this: “Ana” doesn’t want to forget the Caucasian language completely, in addition to reminding Istanbul turkish in terms of alfaz and literally, gavaid and literally.

The writer’s first researcher Aziz Sharif also wrote that H.Javid brought a novelty and style turn into “Huseyn Javid’s style”.

Bakir Chobanzade emphasized in his ideas about H.Javid’s language that Javid was a supporter understood

In the Fuyuzat period he was strongly reprimanded by the management of the assembly for using Azeri word images, and like others, he was the successor of Fuyuzat in language.

But the folklorist Hanafi Zeynalli wrote that no matter
where the language of Javid came from, no matter what inspiration it will have an impact on our future generation as the most elegant and fine language. The Azerbaijan Turkish literature marxist view will emerge with this language, and this will be considered one of the Javid’s great services.

Really, today the folklorist’s ideas are reflecting in their full reality.

Despite the passage of more than a century, Huseyn Javid’s language is better understood.

“Javid has a language as pure, bright as a diamond that...it will be the evolution of our language, which is trying to improve it. I think that the language of a nation is created by its poet. Jafar Jabbarli appraised Javid’s language and said: “Javid is very precious from this point of view”.

But some critics couldn’t analyse Javid’s language properly. So, Ruhulla Akhundov praised Javid as an artist, but he criticized his language. Javid said about it: “The comrade is right. There is a problem that some critics don’t want to feel the changes in me. However, there is a great difference between “Sheykh Sanan and Sayavush”.

In one of the articles H. Javid, who touched on the purity and clearness of his mother language, was of the opinion that the responsibility rests with the intellectuals. Realizing this, the writer made a note “Let’s not to touch the dictation” at the end of his poem “Azer”. Laterly, it was decided to rework linguistically. Although this work was assigned to Alagha Vahid, he said: “Who am I to change H. Javid’s language? What will I answer him in that world? When it was worked on, it was determined that the works were far from their original, so it was decided to give them in the original language following the above note of the writer.

Javid was also distinguished in his drama craftsmanship. The author created character drama, fantastic drama elements (sometimes in the form of tafe, spirits, mystical images, sometimes in the form of vigils, dreams), and various dramatic lines, invaluable art examples. He was not a prisoner of the traditional approach and principles of making each type speak their own language. In his philosophical -historical dramas, the dramatist made the characters speak in the author’s
language. Of course, this required greater skill from the author. Javid didn’t select the language as the main means of velocity generation. Though it is shown as a negative aspect by some researches, we can find the point of using language as a means of characterizing the image in the dramatist’s work. So, the monologues of Iblis in the tragedy “Iblis” and of Selma mother in the drama “Ana” are perfect presentation of her character. H.Javid used all linguistic and stylistic possibilities to create emotionality in his drama works. My day has turned into dark night, Oh, it doesn’t matter anymore, never mind. I wish fire to my dull heart, I laugh when I want to cry. (“Iblis”) The contrasts in these examples are artistically striking. Generally, the author managed to strengthen the harmony and rhythm by using more repetition, artistic exclamation and question. Both lyrical and dramatic are rich in poetic words and aphorisms. Anyone who cuts a trail of spilled blood. He is the genius who saves the earth, What is the devil? For all betrayals.... What is a perso who betrays everyone? Iblis!.. These aphorisms will continue to inculcate high spiritual and moral qualities in people for many centuries with their thought and language accuracy, and will continue to be of special importance in terms of the beauty of our language and the richness of expression possibilities.