

ARTISTIC LANGUAGE CHARACTERISTICS OF THE PROSE WORKS BY THE REPRESENTATIVES OF NAKHCHIVAN LITERARY ENVIRONMENT (LATE 19TH CENTURY AND EARLY 20TH CENTURY)

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Abstract: The prose works of the Nakhchivan literary environment representatives of the end of the 19th and the beginning of the 20th century are among the pearls of Azerbaijani literature due to their variety of themes and styles. Therefore, it is crucially important to examine the first artistic examples of writers in terms of language and style, and at the same time to reveal specific tendencies. One might trace an attempt to create a unique artistic style and a strong tendency towards original artistic tools within creative pursuits of Nakhchivan writers of that era. The writers who touched on the important and vital issues of life, besides reflecting the ability to raise spiritual and moral values and social conflicts at a high artistic level, expressed own artistic power in natural and clear language in their pieces. The capability to capture details that increase the power of writing and expression, language and style in the works of writers is consistent with their artistic solution. Writers used the rules of the language in a purposeful way, introducing the oral speech and descriptive tools according to the socio-psychological characteristics of the characters. Prose writers preferred using the oral speech, taking into account the socio-psychological characteristics of the characters, making them speak emotionally and expressively in accordance with the norms of orthography, and achieved diversity on the basis of the prose language. The writers of the period under consideration skillfully presented the influence of personality, time, as well as space influence and brought forward the linguistic landscape of the period with the help of artistic language tools. In the aforementioned period, literary figures united under the national narrative, closely participated in the process of self-knowing, and at the same time, made generalizations by observing the context of socio-political conditions and language in their works.

Keywords: Nakhchivan; Language and style; Artistic language; Prose language; Developmental language; Writer's language.

1 Introduction

Artistic works play an exceptional role in the formation of social and political consciousness in society. In addition to shedding light on the historical development of Azerbaijani literary language, fiction is also considered a reliable source in terms of refining the linguistic material of poets and writers. One of the main tasks of the article includes revealing the individual and creative tendencies of the writers against the background of the lingual and stylistic landscape and analyzing their main goal. The study of the impact of the prose works of Nakhchivan literary figures at the end of the 19th - the beginning of the 20th century on the literary process has increased the importance of the research. The need to re-examine the linguistic and stylistic characteristics of the artistic heritage of representatives of the literary environment is also related to the fact that Azerbaijan's life of the time, socio-economic situation, century development trends and progress are involved in research again, comprehensively and in detail. Such approach has become important as it is aimed at studying the state of vernacular, colloquial, and literary language. The study of the artistic language landscape in the prose works of Nakhchivan authors in the described period, folk traditions, forgotten folklore examples, family-household issues determines the relevance of the article once again. It is no coincidence that during this fruitful stage of the history of the literary and artistic language, prominent writers benefited from the unique treasure of the folk language and enriched the Azerbaijani literature by writing interesting prose works. Researching the lingual and stylistic issues of the prose works of literary figures is relevant in terms of full and comprehensive reviving of the general picture of the literary process, and at the same time enriching Azerbaijani artistic language and vocabulary.

2 Method

During the research, studies and scientific literature dedicated to the analysis of language and stylistic features of Azerbaijani writers' creations were used, and scholars' views on artistic prose in Azerbaijani literature have been referred to. Materials found in the personal archives of writers, stories and narratives published in various magazines and newspapers, monographs about them, as well as selected works present the subject of

research, artistic features of the language of individual writers, subtleties of using live spoken language constitute the main object of scientific research. In the article, the theoretical and practical materials were refined based on the historical-comparative analysis method, and the artistic language of the Nakhchivan writers' creations of the end of the 19th and the beginning of the 20th century has been investigated in accordance with the main principles of those methods.

In a complex and contradictory period, the unity of the language, consideration of genre features, the relevance of language facts both to the general public and to the writer got tested on specific texts. Considering the above mentioned, the following tasks have been set forth:

- To achieve the application of new approaches and analysis models to define the prose language of the considered period in a comprehensive way by re-researching the works of representatives of the Nakhchivan literary environment of the end of the 19th and the beginning of the 20th century;
- To evaluate the services of writers in the development of the literary prose language, to emphasize the variety of stylistic possibilities of the artistic language and the ways how the authors use these possibilities;
- To reveal the artistic means used by writers to create stylistic effect and expressiveness in their works;
- To show lexical layers, emotional-expressive words, lexical semantic word groups used in the language of prose works;
- To clarify the stylistic position of phraseological combinations used in prose works;
- To determine the stylistic possibilities of proverbs used in artistic examples to present events figuratively and vividly;
- To draw attention to the distinguishing features of the heroes' characters, to determine the breadth of stylistic possibilities of artistic comparisons, metaphors, and epithets in creating their portraits, to emphasize the writer's artistry in the processing of metaphors.

3 Results and Discussion

At the end of the 19th century and in the beginning of the 20th century, the prose creativity of the wordsmiths coincided with the most intense and contradictory period in the history of Azerbaijan. Every writer engaged in prose creation turn attention to the correct selection of stylistic tools for personalizing the speech of the characters, creating stylistic variety, expressing the local atmosphere, the people's daily life, and the way of life. When the writer cannot give the desired word in the language of the image in accordance with the literary language, he looks for proverbs, phraseological combinations, dialect words, and conveys his ideas to the reader figuratively. Therefore, researching artistic and literary examples represents an interesting source in terms of learning the language, history, lifestyle, and ethnographic life of people living in different areas. Writers reflecting the linguistic landscape of the period in their artistic works, besides perpetuating lingual material, also enriched literary language with new words and expressions, individualized the language of images, and strictly followed the requirements of artistic principles, expressing ideas more effectively through lexical units. Considering the power of language to reflect the history of any nation, we can point out the necessity to cover the issue within the aspect of linguistics. In the 19th century, the outstanding intellectuals of Azerbaijan were reading works of Russian-European democrats, writers, enlightened thinkers, benefited from them and made innovations in own creativity. Azerbaijani clerisy who got educated in the Russian language benefited this language to make contact with world literature, translate works, and familiarize the people with artistic examples. The contributions of the representatives of the

Nakhchivan literary environment to the translated literature also influenced the development of Azerbaijani artistic language in a certain way. The creative activity by the 19th century Azerbaijani writers, from Gasim Bey Zakir to Mirza Fatali Akhundov, is characterized as a period of searching in the field of poetry and artistic prose, moving towards realism. In the book "Poetics of Prose", Arif Mammadov extensively discusses the artistic and aesthetic features of stories, narratives, and novels of individual artists in the study of the poetics of Azerbaijani prose. The literary critic writes about the fact that the prose works of scholarly wordsmiths have been on the same level as the achievements of world literature in terms of both idea-content and poetic-artistic peculiarities: "Azerbaijani prose, which was formed and developed in the 19th century, kept pace with the contemporary level of the world literary process regarding the aspect of development, artistic expression of the artist's position, in one word, in the field of poetics and craftsmanship" [9, p. 17].

Writers looking for innovations for the maturation of artistic prose began covering topics such as exposure of enlightenment lack and ignorance, elimination of illiteracy, women's freedom, introducing the Eastern world to the lifestyle and culture of Europeans. Some writers from Nakhchivan, who entered the path of creativity with poetry, also gave a try in the field of prose. Young writers like A. Bakikhanov, M. Sh. Vazeh, G. Zakir, I. Gutgashinli, S. A. Shirvani, N. Narimanov, A. Hagverdiyev, S. S. Akhundov, S. M. Ganizade, J. Mammadguluzade, E. Sultanov started to create pieces of artistic prose in various genres of literature and became the predecessors for the prose writers living after their era.

Basing on specific artistic examples, abundance of innovations in the field of artistic prose, poetry and drama, as well as in journalism, should be noted. The creative path of the writers of Nakhchivan, who grew up in a period of development of the Enlightenment movement, has been remarkably rich with interesting works. The literary tradition of artistic prose established on a national basis from the classical period to the Middle Ages and also from the 20th century has transpired into one of the most demanded genres of the period. Arif Amrahoglu writes in the book "The Poetic Power of the Epic Word": "Fictional life is created on the basis of real life, but it never becomes adequate to reality, thus the models of behavior in real life play a decisive role in the organization of the inner world of the artistic work" [2, p. 143]. After poetry and dramaturgy, the revival started showing itself in the field of prose. "Molla Nasreddin" magazine, published in 1906, revealed the possibilities of artistic prose and strengthened the tendency to literary language. The development of the press and, in particular, the launch of a magazine like "Molla Nasreddin" opened wide doors for artistic prose and journalism. It should be noted that the prose language has managed to penetrate Azerbaijani literary language by taking its beginnings from journalism. Azerbaijani writers starting off prose creation encouraged the awakening of the people's national morale, formation of public opinion, spread of enlightenment ideas, opposed the Arab, Persian, and Ottoman influences, and brought lingual issues arising from the sense of patriotism to the fore. During mentioned period, the subject area of literature expanded, took a new shape, new literary genres such as dramaturgy, comedy, literary criticism and new artistic prose emerged. In the second half of the 19th century, Azerbaijani prose entered its full development stage with the gradual mastering of writing techniques and its transformation into a national literary tradition.

At the beginning of the 20th century, the representatives of the Nakhchivan literary environment, like their contemporaries, created literary works on subjects of raising interest in education, getting knowledge, studying science, women's freedom, and social injustice. Azerbaijani writers exerted every effort for the development of artistic prose; although the searches were different, the goal was the same: introducing the Europeans to the Eastern world, eliminating ignorance, social backwardness, and illiteracy for the sake of progress. The representatives of the Nakhchivan literary environment managed to carry this baton

towards their great ideals with great enthusiasm at the beginning of the 20th century. Prominent representatives such as Muhammad Taghi Sidgi (1854-1903), Eynali Bey Sultanov (1866-1935), Jalil Mammadguluzade (1869-1932), Mammad Said Ordubadi (1872-1950), Huseyn Javid (1882-1941), Ali Sabri (Gasimov) (1892-1983), Alakbar Nakhchivanli (Abbasov) (1893-1940) played an important role in the development of Azerbaijani literature.

Prose as a genre giving life to new characters and epic volume, reflecting the people's life, customs, and everyday life by pictures taken from life, not only brightens up all words and means of expression, but also informs the reader about the events of that period. Ordubadi Sidgin's poems conveyed the importance of accurate delivery of events in the society through the feelings of his character: *Buyukhanim hid the newspapers and letters, but left a letter written by the teacher of Nakhchivan city, Mohammad Taghi Sidgi, on the table. Rzagulu Khan opened the letter and read a few personal notes about Iran written by the late Sidgi, which made him even sadder* [11, p. 350]. Mukhtar Imanov, in his book "Psychologism in Modern Azerbaijani Prose", talks about the fact that the images conceived by writers' fantasy leave the concreteness frames, and get transformed into idea carriers: *"The writer who wants to create complete characters attempts to connect the plot line more with the hero, to the concentrate around the characters' internal and spiritual tendencies"* [6, p. 11].

Mammad Said Ordubadi's work "The Unfortunate Millionaire, or Rzagulu Firangimaab" presents extensive information about the socio-political landscape of that time. The life of the people under oppression and struggle gets recreation in the figure of Rzagulu Khan, who faces the social problems of the time and cannot reconcile with them. The work was written in 1907 and published in the "Gaflat" newspaper at the beginning of 1908. In this art piece resonating with today, Ordubadi lays out situation in Iranian Azerbaijan, the Mashruta movement, the intolerable consequences of ignorance, commonness, oppression, and tyranny with full accuracy, basing on his own observations and left behind a precious art piece containing generalizations.

Descriptions of residential houses, decorations, gardens, and other elements in prose works also attract attention. The literary figures describe the internal and external structures of houses, individual characteristics, clothing, decorative elements, etc., from an ethnographic point of view, reflecting comprehensive details. Eynali bey, who based the story "Kurdish Girl" on the shepherd's tale, described the appearance and clothes of the Kurdish girl in the way he observed: *She was a beautiful, tall and curvaceous girl with a long neck and a dark complexion. Her face is wide, mouth and nose are small, the forehead is open, and her bow-like eyebrows seem to have been drawn with a pencil* (13). The writer covered different types of folk costumes of Azerbaijan in his art, as well as depicted the men's clothing, which included different local features: *He is dressed in a short-sleeved shirt, with a shawl around his waist, as well as wide trousers, strap on the leg, and Shirvani shoes on his feet* [14, p. 105].

As Izzat Magsudov noted, one of "original features in E. Sultanov's pieces is frequent using of folklore materials and creation of fairy-tale plots when composing his stories" [7, p. 118]. At the beginning of the 20th century, the huts, barracks, and dugouts inhabited by the poor class were considered to be a simple and typical example of material culture of that time. The prose by Eyneli Bey also abounds with various names reflecting the life style of people: *Murad the baker was very poor, he had only one cow and one goat, and he himself lived in a hut* [14]. *While Gozal was busy with these things, her father was resting against a bundle in the dugout*. It is quite natural to use lexicon in fiction that reflects the way of life, household, and customs, because many of these words, which depict various areas of household and human activity, act as dialect and syllabic indicators: *Gozal would light the stove, put hanger over it, and hang the pot over, and would prepare some food for her father* [14]. Eynali Bey preserved the lexicon of the spoken language in

his prose works and achieved a vivid description of events: *When her father rested in the field, she would jump on the horse and graze cattle, and during dinner she would gather the cattle and put them to sleep* [14]. Eynali Sultanov presented Gozal, a dressmaker's daughter, as honest, zealous, brave as a man, her audacity is seen in various stories and events, and she drew attention to her galloping a horse. The word *qisraq* in the story means female horse. In the book "Semasiology of the Azerbaijani language", it was concluded that the root of this word is related to "qis", which is formed from the repetition of the word "kis-kisr": "Supposedly, in order not to be confused with "kis-kivraq" [1], "kisir" had to be used, and "kisir-kivraq" composition was formed. Then the "barren" is separated from this composition. Eyneli Sultanov presented the words from the people's language in his stories with the precision of a jeweler: *Sometimes she went to pasture the cattle with her father* [14]. The writer used synecdoche, that is a type of metonymy, which ensures that the name of the part is transferred to the whole, and by shortening the word to graze, he equated the object with its characteristic detail with the word *mala* (to pasture the cattle). The farm life and the ancient tools used in the farm, which are included in the fiction, have preserved the ancient traditional occupations from being forgotten by presenting them in a manner suitable to the vernacular: *She who brings back cattle with a long cane in his/her hand* [14, p. 19].

The art pieces by Alakbar Gharib of Nakhchivan in 1910-1930 play an exceptional role in the revitalization of the language landscape of Nakhchivan's literary environment at the beginning of the 20th century. The author's stories such as "The Sultan of My Heart", "Sister and Brother", "Children's Sofa", "The Consequence of Greed", "Merely a Snake", "Poor Leyla Khanum" used the capabilities of the lyrical-psychological style to skillfully describe the inner-spiritual world of the characters. In the language of Alakbar Garib's stories and narratives, sometimes whole sentences, and sometimes in the form of words and word combinations, phrases belonging to Ottoman Turkish were included. Believing in the power of epic inspiration, Alakbar Garib was able to clearly reflect the life scenes of the time he lived in, the striking contradictions, the inner world of the characters he depicted, his view of life in their speech in artistic language: *The terrible coldness of winter was over, and the sun made the earth beautifully warm and radiant* [10, p. 19]. Ilkin Askerov, who notes in his book "Unproductive Suffixes that Create Productivity in the Azerbaijani Language" that the unproductive suffix of Persian origin - *Avar* in the sentence is derived from the word *Avardan*, means to bring, says about this suffix: "by joining words, it creates the concept of sign, quality, thing, person" [3, p. 78].

Writers sometimes associate the sad situation faced by the hero with the turbulent time of nature, preparing the reader for the entry into the next episode. In his book "Publishing creativity of Abdulla Shaig", Baba Babayev talks about the concordances and parallels between nature and society, nature and man, and the metaphorical role of nature in human destiny: "Nature has turned into a poetic character that gives artistic information, evoking a preconceived idea about the future and fate of the image or event symbolized in the writer's pen" [4, p. 39]. Ordubadi compares the distraught state of the hero to nature. Nature is used as an artistic tool in harmony with the fate of the image: *Your beauty faded, whitened like the flowers that shed the veil of regret in the autumn season, your lips which opened sadly, yet not talking to your sister and brother have darkened like the buds in leaf fall season, out of their natural color* [11, p. 279]. Ordubadi's prose writing might penetrate the deep layers of the spoken language and is distinguished by its artistic and figurative nature. Different types of functional styles have been reflected in Ordubadi's prose. Most of the Russian-European words he used in the novel "Miserable Millioner or Rzagulu Firangimaab" present military-political terms, which were used in the language of copies according to the requirements of the time: *starshi, garadavoy, furajka* [11, p. 316].

Farahim Sadigov in his book "Language Features of the Works of Gasim Bey Zakir" pointed out that historical conditions to be

one of the main conditions for the introduction of borrowed words into another language; also he mentions that other conditions are also inevitable: "If there is no political, social, economic, and cultural connection between nations, these languages cannot influence each other and cannot communicate with each other" [13, p. 45].

Any number of cases of using nicknames, titles, positions and artistic names of the period might be found in literary works. Doctor of Philological Sciences Aydın Pashayev, in his book "Fundamentals of Azerbaijani Pseudonymology", extensively discusses the onomastic features of pseudonyms and their place in the name system, and writes: "The auxiliary name category includes nicknames, titles, and pseudonyms, and it emerges due to the changes in a person's character, appearance, social, political, and artistic activity, profession and occupation at a certain time of his life, scientific, religious views, etc. and has an informal character compared to the main names" [12, p. 8]. In Jalil Mammadguluzade's prose works, such names sometimes are used in series: *nachalnik* (head), *glava, katda, pristav* (175), *serjant* (sergeant) (108), *yuzbashi* (centurion) (255), *polkovnik* (colonel) (255), *yasovul* (254). In author's story "Gurbanali Bey" [8, p. 176], the *Kazak boyuyu* (The Kossak elder) used the title of officer along with the colloquial form of the Russian word officer: *oficher*. Manifestation of the great love of Mirza Jalil, the fanatic and prominent carrier of the language, to his mother tongue might be traced in all his works. Taking into account the structure of the *flute* musical instrument in the author's story, the translation is also interesting. Hidayat Efendiyev, in the book "Followers of M. F. Akhundov's realistic-satirical prose", wrote that the artistic influence, brevity, depth of meaning, simplicity and realism of J. Mammadguluzade's "Mailbox" have become its main influence points: "The Mailbox" introduces closely the first period of the writer's creation, public issues that interested and preoccupied him during this period, his artistic style and language characteristics, as well as the nature and direction of his struggle against social injustice with the old world, the old structure" [5, p. 154].

4 Conclusion

As stated above, the representatives of the literary environment of Nakhchivan continued the traditions of Azerbaijani national literature and played an exceptional role in the enrichment of Azerbaijani artistic language by creating works different from each other in terms of plot, composition, and subject matter. The artistic prose of the representatives of the Nakhchivan literary environment, which played a unique role in the Azerbaijani literature at the end of the 19th and the beginning of the 20th century, attracts attention with its uniqueness and originality, especially in terms of complexity and richness of narrative organization and structure. Nakhchivan authors not only preserved the language and nature of the people by writing according to the spirit of the people, but also influenced the development of speech culture by using the possibilities of the living language.

The national spirit, voice of the heart, and thinking of the people have been to the finest details reflected in the expressions in the prose works. The exposure of religious fanaticism in poems written in the form of satire in the 19th century was choosing a wider path of struggle at the beginning of the 20th century, bringing a revolutionary spirit to Azerbaijani national literature both in poetry and prose, and leading the propaganda of innovation, taking into account from all kinds of criticism of backwardness of the domestic life, dreams and aspirations of the people. Satirical story, novella, short stories were the most demanded genres of artistic prose. At the beginning of the 20th century, the prose, distinguished by its comprehensive and broad possibilities of description, was influenced by Azerbaijani oral folk literature, guided by its rich experience, and continued the most perfect traditions of world classics.

In general, the beginning of the 20th century was a period of perfection for artistic prose. This perfection manifested itself in the social aspect of the subjects, artistic quality and force of realism. According to the demand of the time, at the beginning

of the 20th century, authors in Azerbaijan, as well as in the whole world, wrote books that affected the moral and spiritual formation of people and elimination of illiteracy.

The issue of language has become undoubtedly the most important indicator of the prose works power. The representatives of the literary environment, leaning upon the traditions of Azerbaijani prose and continuing it, demonstrated high artistic skills in bringing the elements of folk speech into the written literary language, using archaic lexical units as material that complements the stylistic feature, and choosing words and expressions that match the language and character of the image.

At the end of the 19th century and the beginning of the 20th century, the re-engagement of Azerbaijani prose from the point of view of poetics and art, including artistic language, created a basis for a deeper understanding, recognition, and mastery of the subject. The colloquial language style in the prose works of representatives of the literary environment without difficulty reflected the grammatical structure of artistic prose of the late 19th and early 20th centuries.

The prose which attacked heavily the colonial oppression of tsar regime due to Russia's occupation policy in Northern Azerbaijan at the beginning of the 20th century, and due to radical changes of the era, was not lagging behind the previous periods in terms of the literary idea and artistic position. Representatives of the literary environment created memorable examples of artistic prose with their original manuscripts reclining upon the fluency of the Azerbaijani language and the wide range of expressive possibilities.

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