

DIALOGUE IN CRITICAL-REALIST LITERATURE: CHARACTEROLOGICAL ROLE AND ARTISTIC-STRUCTURAL SIGNIFICANCE

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Abstract: In the article, it is noted that in modern linguistic research, dialogue (including literary dialogue) is analyzed as a basic form of speech communication and as an important component of the compositional speech structure of a literary text, shaping its polyphony. The shift from the systemic-structural paradigm to the communicative one has led to a shift in emphasis in textual criticism: the communicative-activity approach becomes a priority, since namely this approach allows revealing the ontological properties of language and text with the greatest completeness and depth. Such a position is unthinkable without taking into account the various manifestations of human speech activity in the process of direct speech communication, which is demonstrated in the article based on works of Azerbaijani literature.

Keywords: dialogue; text; Azerbaijani fiction literature; realist literature.

1 Introduction

Dialogue, in its original meaning, is a conversation between two or more people. Of course, fiction, especially prose and drama, cannot be imagined without dialogue. In the language of artistic works, dialogues are used in all areas. However, it should not be forgotten that dialogues in the language of artistic works loaded with the writer's goals and actions are also loaded with a serious socio-psychological meaning like every artistic detail and become a message that conveys serious matters to the reader. "Dialogue brings variety of ideas to literature, reveals the inner world and character of heroes, allows declaring relationships" [4, p. 509]. In this sense, in the poetics of critical realism, creative language and dialogues, which are its components, are of great importance in understanding the writer's goals and ideals. The more the mutual conversation of the images allows understanding the intentions and goals of the parties, the more it affects the determination of the general idea of the work and the understanding of the events. From this point of view, just as monologues are used as an artistic tool loaded with serious meaning in critical realist literature, dialogues are also used in this aspect.

2 Method

The research is carried out using descriptive and comparative methods. Methods of analysis and synthesis, component, static and functional methods are also used. The functional-communicative approach became a priority in our study when analyzing dialogue. In this case, dialogue appears as a sphere of manifestation of human speech activity, and its participants - as linguistic individuals, represented in different types of activity, but primarily communicative. At the same time, dialogue is studied from the standpoint of the theory of speech activity, speech communication, and linguistic pragmatics.

3 Results and Discussion

As it is known, creative language is of special artistic importance in critical realist literature. Language is an important tool for describing the general and individual characteristics of the work and the images and characters within it. It should not be forgotten that, according to critical realists, "one of the main features of the language of satire is the use of words in a figurative sense, thus giving ample space to irony" [1, p. 117]. According to the famous opinion of the wise philosopher Socrates, whose method was given special importance ("Speak, I will tell you who you are"), in critical realist literature, language has played the role of a serious source and tool. Language is an identity, an individual quality, an expression of goals and intentions, a social status, a cultural-spiritual level, etc. From this point of view, dialogues in critical realist works act as one of the primary sources for revealing the general idea and spirit of the work. In general, in dialogic speech, dialog is a source of speech

that provides a more flexible, concise and quick learning opportunity for the study of the intention, psychology, and spiritual world, concrete mood of a character or type in artistic works. "Dialogue in literature serves to explore and reveal characters and situations" [4, p. 512]. In the creativity of critical realists who treat language as a means of personalization, dialogue examples act as one of the frequently used means of speech. Azerbaijani critical realists Jalil Mammadguluzadeh, Mirza Alakbar Sabir, Abdurrahimbey Hagverdiyev, Yusif Vazir Chamenzaminli, Uzeyirbey Hajibeyov, and others used dialog examples in their artistic works with all their richness to express typicality and reveal artistic intent. In the stories of "Danabash kandinin ahvalatlari (Stories of Danabash village)" named "Eshhayin itmekliyi (Losing of the Donkey)", the great master Jalil Mammadguluzadeh, based on their dialogues, revealed the true face of the two "germs" of the public environment - the katda of the village Khudayar Bey and Gazi. In fact, the role of such dialogues was also that they revealed the inner face of Gazi, katda, and other officials, whom the simple masses recognized as a positive image and feared, and introduced them to the people by showing the true purpose, intention, and essence of their actions. That is why such works stimulate the awakening of the people in general, and by changing public thinking, they had a positive effect on the outlook of the masses. The dialogues of Khudayar bey Gazi, Karapet aga, and Karbalayi Jafar, one of the main heroes of the work and the leader of the main tragedy that happened in the village, in "Stories of Danabash village" provide a perfect opportunity to understand the idea of the work both separately and in general, and to reveal the characters of the heroes separately:

- Where are you from, my dear.
- I am the katda of Danabash Khudayar bey, I want to meet with gazi aga.
- What is under the kheyma, my dear?
- That is sugar, I brought it for Gazi aga. We have a useful work and that is mouth sweetness", etc. [8, p 54].

In the dialogue between Gazi aga and Khudayar katda, the points of understanding between the two types, who are in conflict with each other, are clearly included. While one of the writer's goals here is to show the actions of Khudayar katda to get Zeynab, the main goal is to present and expose the force that enabled his evil intention. In the circumstances and period in which the work was written and the events described, Qazies had the influence of the God of the earth for the masses. Since the words of the Qazies were revealed to the masses in the name of God, the Prophet and the Quran, their influence was very deep and unshakable. Apparently, that is why the great writer and his pen pals targeted religious figures in the first line of criticism in artistic creation and literary activity. In general, the first targets to be eliminated in the Mollanasraddinism movement and Azerbaijani critical realism, founded by master Jalil Mammadguluzade, were religious figures and religious administration. Therefore, in the great writer's memoir "Khatiratim" and in numerous articles and feuilletons, the groundlessness of the religious administration and harsh criticism of the religious figures took a leading place: "...the tyranny that stands like a mountain in front of us was the tyranny of the East and the darkness of the East, it was the tyranny of the king and the sultan, and it was the darkness of sharia" [9, p. 67]. Because the consciousness, way of life and thinking of the common people were mostly defined by religious figures with their sermons and teachings. That is why the great writer called clergymen "insects without bathing" [9, p. 67]. For this reason, in his artistic works, Jalil Mammadguluzade either directly created the images of religious figures and exposed their bad deeds, or indirectly exposed them to criticism by showing the impact of their dominant position and propaganda on the spirituality of ordinary people. Gazi's self-interest is clearly reflected in his conversation with Khudayar. Qazi Khudayar's wife Zeynab does not consider the issue of marriage according to the rules of Sharia, but because of the Russian skull sugar and

money, and performs the religious act by hiring fake lawyers and witnesses. Gazi's vigilance, fearlessness, and avoidance of all kinds of actions are manifested in all responses and behaviors.

As we have already mentioned, artistic language criticism plays a fateful role in the structure of realist works, in its idea-aesthetic determination. For the critical realism native to the Socratic method, dialogues were also more sympathetic in terms of creative style. It is known that Socrates presented his teaching based on dialogues. His lessons were based on dialogues. As it was mentioned above, for Socrates, language was the most important tool for expressing ideas. It should also be noted that monologues and dialogues occupy an important informative place in the structure of the artistic work in terms of characterological speech. "In general, the author uses the most colorful methods to reveal the characteristics of his hero" [10, p. 3]. Based on the researches of Z. Mammadova, it can be said that the author, especially in order to present the perfect and detailed character of the critical realist literary type, and its comprehensive characteristics, does not end with the author's provocation, but also includes the character's own speech, including monologues and dialogues, which in the literary text is called characterological speech [10, p. 3]. In this sense, both monologue and dialogue play the role of the main tool for critical realism in the field of clear, comprehensible expression of thought and revealing the purpose of the writer. Sometimes, even a single word performs a serious function in the direction of establishing the work and opening the ideological-problematic issues. Jalil Mammadguluzadeh's "Pocht gutusu (Mailbox)", "Usta Zeynal (Master Zeynal)", "Hurriyyet in Iran (Freedom in Iran)", and other stories, as well as "Oluler (The Dead)", "Danabash kendinin mektebi (School of Danabash village)", "Danabash kendinin muellimi (Teacher of Danabash village)", "Anamin kitabi (Mother's Book)", "Deli yiginjagi (Assembly of Madmen)", "Lanat (Curse)", and other dramatic works have interesting examples of dialogue. One can even talk about works that are based on dialogues. In this field, the works of Jalil Mammadguluzadeh, Mirza Alakbar Sabir, and Abdurrahimbey Hagverdiyev stand out for their excellence.

As mentioned, dialogues, which are an element of characterological speech, perform a very important function in revealing the characteristic features, goals and intentions of an individual or type. In Jalil Mammadguluzadeh's "Anamin kitabi (Mother's Book)", the author presents interesting dialogues in order to reveal the true social intentions of Abdulazim's three children, who were educated in different places and returned to their country - Rustam Bey, Samad Vahid, and Mirza Mahammadali. In particular, the dialogues of these three children with their friends are very important in terms of revealing the author's intention. For example, the author presents the dialogue of Rustam Bey's friend Aslan Bey, who studied in Russia, with the shepherds as follows:

Aslan bey (after a little thinking). Well, tell me, do you disinfect the sheep's wound?

Ganbar. We didn't understand, doctor.

Gurban. We couldn't understand my dear.

Zaman. What is that, dear doctor?

People laughing" [8, p. 463].

In a simple dialogue, the author was able to reflect the problem of the mother tongue, as well as the concerns of the misunderstanding between the nation's intellectuals and the common people during the period of independence and revolutionary era, which was an important period in the beginning of the 20th century. Thanks to a very remarkable, typical conversation, it becomes clear to the reader that there is no understandable communication between ordinary people and intellectuals. The great nationalist writer points out that this misunderstanding is not only between the people and the intellectuals, but also the intellectuals' milieu, with typical examples of dialogue that he carries to himself, and that there is

a misunderstanding between the representatives of the intelligentsia and the elite class, and even the mutual hatred and anger are arising from this misunderstanding. For example, at the meeting of the Charity Society, an interesting dialogue takes place between the representatives of that intelligentsia:

Mirza Bakhshali (Mirza Muhammadali). "Here, sir, it's your turn.

Mirza Muhammadali (stands up). Fasli-nozdahhum der bayanukusuf and khusuf, so the eclipse of the moon and the sun...

Mrs. Zivar (slowly to Mr. Rustam). Nelzya li sokratit rechi oratorov?

Mirza Muhammadali. The mood is similar to that of the stars, and in the same way that the moon is a definite gender, and it casts light from the afitab, and because...

Mr. Teymur. As far as I'm concerned, there's no need to elaborate.

Mirza Muhammadali (angry and loud). How it doesn't need it?" [8, p. 460].

First of all, it is easy to understand and see from the dialogue that there is no mutual understanding among the representatives of the intelligentsia due to multilingualism. Also, because of different ideas and languages, there is mutual anger and hatred between these parties. The great writer managed to draw a portrait of the types he created in the example of such dialogues both in the spiritual and external sense, as well as he was able to present the main rock, the core of the social and artistic problem. The great writer successfully continued the problem of the national intellectuals of the revolutionary era in his story "Nigaranchilig (Anxiety)" and presented intellectual irresponsibility and national lack of self-esteem based on their dialogues. "Great artists always pay special attention to the individualization and typification of the figurative language and speech. Each lexical unit moves the image, internally warms, amazes, prepares for a response to the question of the next person. That is why the use of words in a stage play, dialogue, and monologue require special skills and high talent from the dramatist" [6, p. 28-29].

By presenting mutual dialogues of different social groups and representatives of the same social group in their works, prominent writers have facilitated the discovery of the true idea and author's intention. Such dialogues play an important role in the ideological opening of difficult-to-understand dramas such as "Oluler (The Dead)", "Deli yiginjagi (Assembly of Madmen)" and the opening of types, as well as the intentions of social groups. Especially in the work "Deli yiginjagi (Assembly of Madmen)", which is related to absurd theater and whose idea is not very easy to decipher, both the representatives of the pilgrim community, the representatives of the mad community, and the sarcastic conversations of the representatives of this community, as well as the dialogues of Molla Abbas and Doctor Lalbyuz, who do not belong to any of these social groups add their own color and richness to the work, provide an important stimulus for internal tension and explosion of ideas.

The great satirical poet Mirza Alakbar Sabir also has interesting satirical works based on monologues and dialogues. In the great satirical poems such as "Sual-Javab (Question-Answer)", "Olmur, Olasin", "Bura say (Count Here)", "Ahvalpursanlig ve ya gonushma (Ahvalpursanlig or Conversation)", "Bakida bir kende muhavire (A Conversation in a village in Baku)", "Ramazan sohbeti (Ramadan Conversation)" in accordance with the literary-aesthetic characteristic of dialogical critical realism, the writer provides important information in terms of characterization of types, as well as social problems and environment. The two "Sual-Javab (Question-Answer)" poems of the great writer are very significant in terms of creating the public image and establishing the problem. In the writer's first poem "Sual-Javab (Question-Answer)", thanks to the dialogue between the tyranny and the citizen, the enslavement of the era

received its social content, while in the second “Sual-Javab (Question-Answer)”, the mood of a city found its own landscape:

- What is the decision of your mayor?
- Praise be to God, it is the same how the prophet Noah has seen!
- Has a new school been opened for the children of the homeland?
- Not a little! For the students of the madrasa that opened Adam!
- Do all the people of your city read the newspaper?
- Some idiots read, I don't read!
- Has a reading room been opened in your country?
- It was opened recently, we left it in ruins! [13, p. 147]

The identity of the first person is ambiguous and the content of the questions matters, it does not appear at the type level. But the second person generalized at the type level and summarized all his character and thinking with the answers he gave. The answers given by this type who is a supporter of antiquity, why his city is not developed, why schools and reading rooms are not opened, why women live as captives and widows, etc. hold a perfect mirror. This type mentioned in this poem of the writer is combined with similar types in other works, and they become the artistic reflection of the general picture of the period.

One of the famous and remarkable works of the writer based on dialogue is “Ahvalpursanlig”. This work attracts attention with the originality, naturalness, and typicality of both its language and replicas:

- What news, Mashadi?
- Your health!
- More or less again?
- Also Haji Ahmed has bought the newspaper.
- Pah! Boy, why? Did you see it yourself?
- They narrated like this!..
- God, who is left for me in this province?!

And this is the slave of that one too.

He has lost his religious faith, lost his way, he is a fool! [13, p. 262]

Of course, among the works that have a great idea-aesthetic content and a critical realist idea, rich in such valuable dialogues, there are the works of great writer Abdurrahimey Hagverdiyev - “Khorddanin jahannam mektublari (Ghost's Hell Letters)”, “Mirza Safar”, “Dishagrisi (The Toothache)”, “Mozalanbeyin seyahetnamesi (Mozalanbey's Travelogue)”, and other works. The following dialogue in “Khorddan's Hell Letters”, which occupies a prominent place in the writer's critical realist literature, is also very significant and remarkable from the point of view of the characterization of types:

“Someone says:

- If it wasn't for you, I wouldn't leave this religion and serve another religion.

The other one says:

- If you wren't, I wouldn't have killed my brother and married with his wife. You led me astray.

Other one says:

- Along the hundred years, I would not have taken a bribe and sold the country for money, you are the one who did it all.

The other one says:

- May the curse of God come upon you. If it wasn't for you, would I have been deceived by a head of sugar, a cup of tea, and ten manats of money and given Ramadan's wife in a robe to Shaban, or Rajab's wife in a robe to Safar?

Someone says:

- May you always be subject to God's wrath. Wasn't it you who led me astray, and I married Kazim's eight-year-old daughter at the age of fourteen. As soon as she left she died?” [3, p. 64]

The dialogue with Dasturov and Haji presented in A. Hagverdiyev's works, the dialogue between Farman and his father when he decided to leave home and become Nakam Darvish in “Odabashinin hekayeti (The Story of Odabaşı)”, the dialogue between Mirza Safar and the Chinese, Mirza Safar and Hasan Agha's relative in the story “Mirza Safar” and others are very memorable dialogues. In these dialogues, the eminent writer has shown great skill and professionalism in terms of presenting the general characteristics of types.

Mirza Ali Mojuz, follower and prominent representative of the Great Sabir school of poetry, showed mastery in revealing the faces of famous types by creating works based on dialogue, like his master. In the poem “Nikalay” created by Mojuz with great artistry, a dialogue between the Russian Tsar Nicholas and the Iranian Shah Mammadali is presented. Each type revealed its characteristics with its replicas, revealed its typical portraits and spiritual faces. In the great artist's satirical works such as “Ogul ve Ana (Son and Mother)”, “Hele ushagsan (You are still a child)”, “Onun ne akhireti khosh olar, ne dunyasi (Neither his afterlife, nor his world is well)”, “Onu (Him)”, “Lazimdir (It is necessary)”, dialogues play an important role in characterizing the type, revealing and presenting its individual and general characteristics. In the writer's satirical poem “Ogul and Ana (Son and Mother)”, there is a dialogue between a lazy child who is not interested in studying and a mother who invites him to science and education, and it has taken the form of a general characteristic of the era. The Mother in this poem, in our opinion, does not show typicality for her time. One of the most important topics and problems of critical realism was the issue of women's rights and freedom, in which writers deeply criticized important qualities such as the lack of education and commonness of women in moral and legal slavery. But the Mother in this work of Mojuz, depicted as a woman who knows the importance of education and science and believes in the future promised by education to her child, is completely different from these types. Of course, this quality, which is mentioned as a general female image and type gallery, a characteristic feature of critical realism, does not have a convincing effect and, on the contrary, has turned into a denial of the general picture. However, in the writer's poem “Hele ushagsan (You are still a child)”, the poet Mollanesraddinchi went further than his fellow poets and demonstrated great mastery and innovation by creating a dialogue between the lyrical self and Khaliq.

So, while his colleagues usually presented the common religious stereotypes of the time by making religious figures speak, Mujuz, unlike his colleagues, presented Khalig as the bearer of the religious-evil stereotype existing at that time and directly engaged in dialogue:

I said: Oh my god, you gave Petri a beautiful huri,

but me a dirty one, tell me, why are you God?

He said: He rides on kashtiyi-din and gives ijrat,

You haven't given navlig to a Godless one along the ten years!

I heard you are shave your face, hey bastard

The preacher does not receive your greeting, he says that you are wicked [11, p. 96].

“The language of the people depicted in the work of art is first of all associated with their individualized character. The character passes into the language and determines its characteristics. Language is a part of character” [10, p. 34]. Also, “Dialogical speech is always characterized by concreteness and brevity. In such a speech, the omission of what is known to the interlocutors is observed. Therefore, there is a subtextual meaning in the

semantics of dialogic speech" [7, p. 22]. In this sense, speech in the dialogues of critical realists is a direct character, a moral-psychological factor, even a worldview factor. The spiritual and psychological level and condition, character and individual qualities of the types were successfully embodied in the works of Ali Nazmin, Mashadi Sijimgulusi of "Molla Nasreddin". In the writer's dialogue "Son and Father" named "Beyt", typical people - individuals of a specific, typical social situation - clearly express the current social and moral situation:

Son
Hey father, let me go
To school, to learn science there.
Father
Shut up stupid,
The foolish, iddle
Son
Hey father, fogive me,
Let me never be illiterate as you.
Father
Ade, go away,
Hey let me to put you into grave [12, p. 39].

Nazmi's poems such as "Gimnaziyada (At the Gymnasium) (mullah and students)", "Gulushme (Laughter) (mullah and murid)", "Hitlerdan alaltilarina (From Hitler to his henchmen)" written during the Second World War are based on dialogue, as well as "Elmmi hiylkarligmi (Science or cunning)", "Sohbet (Conversation) (Javan and Haji Aga)", "Ata ve Ogul (Father and Son) (from our education)", etc. represent such examples of journalistic prose where the artistic theme is revealed and expressed by successfully using dialogue. The poem called "Laughter" reflects the issue of resistance and indifference to the press of the time:

Molla: - Have you heard, my son, the latest news?
Disciple: - What, what happened to akhund?
- Congratulations the newspapers are closed!
- Am I dead?! Which, which of them is closed?
"Hagigat" and "Seda" are closed.
- Hamdulillah!.. Both ha... ha, ha, ha!..
...With sorrow: - I just knew that the government was closed,
There is no taste, now that the nation is closed.
Ah! How sorry I am for these newspapers!
I will feel very well if they closed by government [12, p. 155].

Relying on the ability of dialogs to open up and suggest ideas, critical realists have effectively used dialogs in artistic publicism and have revealed interesting examples. The feuilletons of Aliqulu Gamkusar, who is considered the "heart" of "Molla Nasreddin" literary school, distinguished by his courage and openness, such as "Sheytan fehlesi (The Devil's Worker)" and "Sual-Javab (Question-Answer)" were created by using dialogues. A. Qamkusar begins the well-known column "Sheytan fehlesi (The Devil's Worker)" with such a dialogue that opens and exposes the ugliness of the social environment:

- "Kabla Imamverdi, Mashadi Orujali isn't seen for a long time has he gone any where?
- No, kablayi, he has some problem in bank form some days he tries to solve it but can't gain he is busy a little.
- Good, Haji Hummat didn't come here for some days isn't he ill?
- No, kablayi, the dervish in the coffee shop is telling stories, listening to stories, his head is very confused.
- And what about Kabla Fetulla ami, why is he ignoring us?
- They often visited here before, I hope they haven't been offended by me?
- No, kablayi, No, kablayi, they are playing gonchinka for entertainment in the traktir, they are confused, they can't even go out" [6, p. 115].

As it can be seen, unlike the author's prompting, the artistic load of the information given in this artistic text, which is constructed in the form of a dialogue, the power of influence and suggestion, the heat of exposure and criticism, is more unique and impressive. The author exposed and criticized the shortcomings

and deformities of the era by using the example of the conversation of two people, acting in accordance with the spirit, style, and poetics of the main article "Tiflis 1906 (Tbilisi, 1906)" of the first issue of "Molla Nasreddin" magazine. The realist writer behaved in this way in his feuilleton "Sual-Javab (Question-Answer)" and presented crooked, thieving, and low-quality human types in the form of a dialogue text - a conversation.

Thus, in the language of artistic creativity of critical realists, dialogues have taken an important place due to their literary effect. Dialogues have been widely useful as a means of revealing all the essence and details of a type or event, problem, social meaning and artistic role by performing a characterological function. Therefore, in critical realist works, regardless of whether they are poetry, prose, or drama, dialogs have been widely used and memorable examples. Dialogues, as a unique structure, have proved to be of great benefit in revealing the true nature of types and typical artistic entities.

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