

INFLUENCE OF SPOKEN LANGUAGE AND THE ROLE OF SYNTACTIC REPETITIONS ON THE CREATION OF TYPICAL SYNTACTIC CONSTRUCTIONS IN ILYAS AFANDIYEV'S DRAMAS

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Abstract. The article is devoted to additional constructions in Ilyas Afandiyev's drama. The purpose of the article is to explain the typical syntactic constructs of the spoken language, to analyze syntagma, types of constructions, models of incomplete sentences, sentences with additions, synonymous syntactic constructions, syntactic repetitions, types of internal repetitions, structure of repetitions in I. Afandiyev's drama. There is a system of repeats in the language of I. Afandiyev's dramatic works. The analysis was based on the study of the sources related to the subject, the analysis of the results obtained, the analysis and synthesis of the arguments, and also the content analysis method.

Keywords: Ilyas Afandiyev; drama; spoken language; syntactic repetitions; syntactic constructions; sentences with additions

In drama works, the syntax of the spoken language is twofold: 1) the syntactic structure of the sentence is not broken, and the words and phrases in the sentence are given as in the spoken language; 2) The syntactic structure of the sentence goes beyond the literary language. (Russian colloquial speech, 1973: 222).

Dramatic syntactic structures appear in the typical setting. One of those structures is additional constructions. These additional constructions (Annikin, 1970: 175) differ sharply from the intonation of the main sentence with a slight increase in pronunciation and emotionality.

Additional constructions in I. Afandiyev's dramatic language are related to the content of the pronunciation. Such constructions can be divided into several groups based on the examples selected from I. Afandiyev's dramas:

1) additional constructions consisting of one word: Shafag (sorrowful) – I remember (Afandiyev, 1974a: 225);

2) additional constructions of word combinations: Sadıqov (shaking hands) – True, I never asked. (Afandiyev, 1974b: 238);

3) constructions consisting of sentences: Ballı-Haqq divanı! Yoxla, dərindən yoxla! (check it deeply) Deyilənlər düz olsa, onu (oğlunu göstərir) elə itir ki... (If what is said is true, lose it (pointing at his son)) (Afandiyev, 1974c: 208);

4) Additional constructions containing complex sentences: Shahsuvarov (He feels the irony in Jahangir's words, but says nothing) – It is true (Afandiyev, 1974d: 244);

5) additional constructions made up of syntactic whole: I was a partisan... The wind blows around like a hungry wolf. I sit on the patient's head and look at him in panic, in agony, and at night he opens his eyes and sees me!... (staring silently from the window. There is a distant, painful expression in his eyes.) – (Afandiyev, 1974e: 190).

Cutting constructions. In certain speeches, the sentences used by the characters are interrupted, does not continue. Mila – Drink... The wine makes your eyes look so good. (Afandiyev, 1989a: 184).

Uğur. These are all very good. But the horizons open to us are so wide and our desires are so great... (Afandiyev, 1965a: 252).

Questions and answers can be diversified: Qambay (with a strong sense of humor). Hope? What hope is there for someone who has lost two eyes forever? If he could survive, who would have needed his life? Surayya. Whom? First of all to your spouse! (Afandiyev, 2002a: 47).

The clarifying sentence constructions are used in the speeches after couple points: Shafak (thoughtful). It is so, uncle Alkhan, there is only one happiness in the world: create, always create! (Afandiyev, 1965b: 276).

Connection constructions (sintagmas). Connection sintagmas are often used in dialogue questions and response replicas. Connection sintagmas have a special position in our language: main phrase (or sentence) + joining structure or connection or connection sintagmas).

In the language of dramas, «özü də» (specially) conjunctions can be combined with complex sentences. For example, in the following syntactic construction, the same conjunction is added to the object subordinate sentence: Latafat- I just saw in my dream that I am giving you a bunch of flowers. Specially white flower. (Özü də ağ gül) (Afandiyev, 1965c: 269).

Connection sintagmas with conjunctions are widely used in the drama language of I. Afandiyev. Connection sintagmas with conjunctions such as «İstər, -istər sə də» (whether, or) gives sharing meaning to the text. For example: Ballı- I'm not angry! A brave man should be praised more. Whether it would be my son, or others (Afandiyev, 1965d: 230).

Connection sintagmas with conjunctions «Ya, ya da» (either, or) forms sharing meaning between connection sintagma and main phrase: İldırım- It seems to me that there is no middle ground in love. Either love or hate! (Afandiyev, 1965e: 253).

Incomplete sentences of dialogue. In drama of language of I. Afandiyev can be found almost all models of the incomplete sentence. Let us examine these models separately:

Dialogue speeches are most often uncompleted. The answer consists of semi-structured sentences, answers to the questions of the senior and secondary parts separately. For example: The incomplete sentence answering the questions of predicate: Hasan-zadeh-Who is Surik? Nargila – He is my husband; An incomplete sentence that answers questions of object: Hasan-zadeh- Who do you say poor? Nargila (in the dream) Surik, my

mother...; An incomplete sentence that answers questions of adverb: Nargila – Where did you send your son? Hasanzadeh - to Bashkortostan (Afandiyev, 1965f: 299, 302).

In the language of I. Afandiyev's dramatic works, uncompleted sentences also express themselves in complex sentence structure. Incomplete forms of complex sentences have the purpose of recalling and easily recovering in their earlier sentences. (Muzaffaroglu, 2002: 155 – 156).

The research shows that the uncompleted forms of I. Afandiyev's complex sentences used in dramatic language come into two forms:

- 1) as the continuation of the interview, the fact of the spoken language;
- 2) as the answer to any question.

One of the syntactic constructions that draws attention to the language of I. Afandiyev's dramas is the development of additional sentences. For ex.: Father of Khanmurad Alkhan-Pari oglu in twelve months of the year used to be in a crumbling house (Afandiyev, 1974f: 181)

In the speeches of I. Afandiyev's character, sometimes dialogues end with morphological indicators, as mentioned above. For ex.: dialogues ending with suffix “-sa”, “-sə”(if): Tofiq. Onun gözlərini açmaq xəyalı ilə vicdanımda zühur edən son ümid nuru da sönmüş gedərsə... Mənim indi həyatda yeganə təsəllim budur. Aylardan bəri gecələrimi, gündüzlərimi qərarlı keçirərək tapdığım bu dərman onun gözlərinə nur, mənim vicdanıma nicat verməzsə... Bunun şirin xəyalları ilə qanadlanaraq, öz günahlarından uzaqlaşır, yalnız sədaqət, fədakarlıq duyğuları ilə yaşayırdım. Lakin birdən... bütün bunlar bir saraba dönərsə? (if the last glimmer of hope in his conscience fades away with the illusion of opening his eyes ... This is my only consolation in life right now. If this medicine I found for months and nights without any decision doesn't make his eyes light, does not save my conscience... With these sweet dreams, I kept away from my sins, lived only with devotion and self-sacrifice. But suddenly ... if all of this turns into a “sarab”?) (Afandiyev, 2002b: 43).

Elliptical Constructions. Ellipsis is a poetic-syntactic figure. In the case of ellipsis, which is a sign of a lively folklore, missing of a part is cameral. The ellipsis is a type of missing predicate of incomplete sentence.

1. Elliptical sentences defined by the content of the missed predicate. For ex.: Najaf – Where, Khanmurad? (Afandiyev, 1974g: 171). Here the predicate “go” is missed according to the content of the sentence.

2. Elliptical sentences defined by the content of the idea expressed in the first replica. Turaj (one of the girls) – Gulzar, You are good at writing articles, tell the regional newspaper by phone. Gulzar – Just now! (Afandiyev, 1974h: 173).

3. Elliptical sentences are used at the time of challenge, appeal. For ex.: Collective farmer – Ugur, river overflows, washes out our crops. Help us (Afandiyev, 1965h: 206).

4. Elliptical sentences are also used in the language of dramas to greet, applaud, and say cheers: Sadiqov – ... “Let's raise a glass to Shamsuvarov”! Khudush – ... Let's raise a glass to Atayev and his wife Dilshad! (Afandiyev, 1965i: 264).

5. The elliptical sentences are used for cursing purposes: Agasalim – Damn to pernicious! Khudush-Damn! (Afandiyev, 1965j: 263).

Causative constructions. The causal relationship between events is typical for such constructions. E.g.: I fell down. Because you pushed me (in spoken language).

Grammatically causative constructions appear in question-and-answer replicas of dialogue. The cause of the incident is being asked, and the answer explains the cause. E.g: Najaf – Well, why did you get caught up in this? Khanmurad - Why don't I fall? He and I have been together for days (Afandiyev, 1974i: 172).

Segment constructions. Such constructions are formally complex syntactic and communicative units.

In the language of I. Afandiyev's dramas, the segmental constructions acted as both independent phrases and as an appeal function. E.g.: Sadaf-Ugur! We must be so happy that will be worth it (Afandiyev, 1965 k: 184).

Pronoun constructions. In the context of dialogue, pronoun constructions with different structures and meanings are used in the speech of characters.

A) constructions with sign pronouns such as “o, bu, budur, bura, elə, elədir” (this, that) etc.:

Sadaf- It is hard for you to remember those days, is it? Ugur-it is so, Sadaf... (Afandiyev, 1965l: 184),

B) constructions with question pronouns “hara, nə, niyə, kim, kimə, nə qədər” (where, what, why, who, whom, how many) etc.: Najaf-It is good... Say, where are you in a hurry? (Afandiyev, 1974j: 172).

Nominative sentence. With the help of such sentences, the laconic and sometimes emotional information about the condition, location, timing and value of objects and events is provided. For ex., in the first stage of the «Bahar suları» «Yard of the collective farm. Small garden», in the second stage «house of uncle Alkhan» (Afandiyev, 1974k: 171, 178) etc. nominative sentences are descriptive. “The descriptive type nominative sentence is used in the process of short and emotional characterization of a particular object, event, space, time at the beginning of a literary work, especially in the dramas. The existence of these creatures during the period described is acknowledged”. (Kazimov, 2000: 193).

Unidentified sentences. The grammatical indication of an unidentified sentence is that the predicate is expressed in various forms of the third person. Unidentified sentences used in dramas express the predicate function of sentences in different grammatical tense forms. For ex.: predicate in present tense form: Najaf- Keep this secret, they say, there is a big bribe in the collective farm; Reyhan-They say my mother was a very noble woman, predicate in present tense form: Najaf – When I said to people that he plundered collective farm. Indeterminate future tense: Zabita- “Do not burn yourself” I'm Zabita!, predicate in imperative case: Khosrov Atayev – Let them punish me, predicate in conditional case: İldırım Atayev – If you are able to do so, be brave, my brother! (Afandiyev, 1974l: 202, 218, 285, 291, 293).

Sentence with general person. Figurativeness are important in such sentences, which consist of sentences in the form of general rules. Such rules are expressions that are accepted by all. E.g.: Badal – Cücəni payızda sayarlar (Everything must be done in its moment) ..., Najaf-They say that «When the new moon comes, they cut the old ones and make them stars » (Afandiyev, 1974m: 220, 203).

Sentence without subject. In such sentences subject is not imagined. E.g.: Nargila – Ümumiyyətlə, mənim yalandan acığım gəlir (Generally, I don't like lies). The phraseologisms such as «acığım gəlir» (don't like), «yazığım gəlir» (I feel sorry), «xoşum gəlir» (I like) with the verb «Gəlmək»... are formed in our language and act as the predicate of the sentence without subject. E.g.: Nargila – Səndən xoşum gəlir (I like you), Hasanzadə – Ona yazığım gəlir (I feel sorry for him) (Afandiyev, 1974n: 307, 308, 318) and etc.

Word-sentence. Non-parts sentences include word-sentence and vocative sentences.

Question sentences in replicas: Such sentences reflect the thinking of the dialogue participants. E.g.: İldırım. Maybe you don't know they are accused in big crime? (Afandiyev, 1965l: 332).

Exclamatory sentences in replicas. In these sentences, I. Afandiyev expresses the excitement and emotion of the characters (fear, wonder, hatred, applause, cursing, calling, etc.).

Imperative sentences in replicas: It is well known that “it is possible to identify the category of the people to which they belong, their position, the relationship between the images, and the way they talk with the imperative sentences used in the speech of the characters” (Az, 1970: 279).

1. Expression of ignorance and naivety: Khudush (simply). Don't tell about it in anywhere! They can punish us.

2. Expressions of sincerity: Dilshad. You help! Don't let Latafat be unhappy!

3. Character status, emotional expression: Khosrov Atayev (calming himself). Dilshad! The last time I ask you; If you do not want the ten years of love between us to be destroyed, don't ask me!

4. Expression of Anger of the character: Reyhan. Don't be merciful no matter what, Jahangir! (Afandiyev, 1965m: 319, 321, 327, 330).

Using syntactic synonyms. Syntactic synonym exists between word combinations, between sentences. It is interesting that the two characters do not repeat the same form, each of which uses the most appropriate forms and meaningful expressions that match the individual quality of the speech. E.g.:

Rayon soveti sədri (gəlir) (Chairman of the district council (comes)– Salam, yoldaşlar! Biz gecikməmişik ki? (Aren't we late?) Alı kişi – Lap vaxtında gəlmişən. (You are on time.) Bədəl – Zamanında yetişmişən (You have come in time) (Afandiyev, 1974o: 227). Syntactic repetitions of I. Afandiyev in dramatic language can also be related to the reporting of important works. E.g.: Şahsuvarov – Sabah axşam düz yeddinin yarısında təzə parkda olarsən. Sənə çox mühüm bir şey xəbər verəcəyəm. Sadıqov-Ola bilməz ki, indi deyəsən? Şahsuvarov-Sabah axşam düz yeddinin yarısında! (Shahsu-

varov-Tomorrow be at half past seven in the new park. I'll tell you something very important. Sadiqov- Maybe you can't say that now? Shahsuvarov – Tomorrow at seven in the evening!) (Afandiyev, 1974q: 271).

Such repetitions are persistent; accuracy is expected here. The same repetition also shows itself in Sadigov's replica: Sadiqov – Yoldaş Şahsuvarov, onu bilin ki, siz aktı yazmasanız da, mən bu işi lap bu saat hər yerə... hər yerə xəbər verəcəyəm! (Shahsuvarov, know that even if you do not write the act, I will report this case to everywhere... everywhere!) (Afandiyev, 1974r: 279).

In the language of I. Afandiyev's investigated dramas, the language of the components is repeated in different cases of nouns. E.g.: The first component is used in nominative case and the second component is in accusative: Zabitə – Biz dedik əl əli yuyar, əl də qayıdıb üzü (Help is mutual) (Afandiyev, 1974s: 291).

Dialogue replicas are repeated in sentences. E.g.: Turac-Bizim Sədəf Balakışı oğluna güc gəldi. (Sadaf won Balakishi) Xanmurad-Necə yəni güc gəldi? (How can it be happened?) (Afandiyev, 1974t: 173). The language of the writer's dramas repeats lexical units in times of anger and joy: Nəcəf – Yaxşı, yaxşı özündən çıxma! (Don't be angry!) Xanmurad – Aha, budur, gəlirlər! (Khanmurad-Here they are) Nəcəf – Muştuluqla, muştuluqla! (Najaf-Give good news) (Afandiyev, 1974u: 172).

Lexical units are repeated when the idea applies to two persons: Mədəd-Sübut? Sübutu haradan alım? Mən kəmsavad, sən kəmsavad, haqq-hesabdan nə sənin başın çıxır, nə də mənim başım çıxır (Proof. Where can I get proof. We are both illiterate and poor") (Afandiyev, 1974v: 176).

Part of the syntactic repetitions used by I. Afandiyev in dramatic works is the creation of both sides of the same verb. E.g., Alkhan – Sözümə baxmırlar ki, baxmırlar (they don't listen to me) (Afandiyev, 1989b: 182).

In the writer's dramas, the verbal adjective to the text created a repetition, with positive and negative cases. E.g. : Sadness was the most painful moment for me when I was waiting for the post. When he didn't come, my patience was interrupted. When I came, I could not ask you if it was paper. Ah, those days, those days... (Afandiyev, 1989c: 184).

In the dialogue, the appeal is repeated at the beginning of the sentence. It consists of a recurring single personal pronoun. Example: David (with genuine admiration) – You are holy. You are a high moral example of our time... You are... (Afandiyev, 1989: 173). Depending on the situation, at the end of such repetitions, the sentence sometimes remains incomplete. Style repeats adjusts the speech of the dialogue, and the different meanings of the same word appear. E.g.: Jamil- I know that one day you will come across a narrow bridge and none of you will not let each other. (Afandiyev, 1989d: 176).

Following the repetitions used by I. Afandiyev, the part that follows is of clarifying and explanatory nature. E.g. Madad – “Hə, yoldaş ispalkom, saxlamağına saxlaya bilirik, ancaq ehtiyacımız yoxdur” (we can keep, but there is no need) (Afandiyev, 1974w: 228).

In Efendiev's dramatic language, repetition-actuators differ from other structural-grammatical repetitions with the specificity of logical emphasis. Although we have

given some examples above, the following examples are also interesting. E.g. : Sadaf- Why are you so? If he says go, you go! (Afandiyev, 1974x: 219). Repeat question of replica. Midhat. I was called by the chair himself! Pari. Chair? (Afandiyev, 1974y: 371).

Dialogue sentences begin with the same word. Example: Qambay. Now, perhaps, the flowers of our garden are smiling with the sun's rays. Now, apparently, the buds are opening in the evening, and the dusk of dawn glows in their new eyes. (Afandiyev, 2002b: 98).

Syntactic repetitions with different structures in Afandiyev's dramas provide structural and semantic integrity of the text. Coordinates the components of the text and plays a key role in the micromagnetic closure. Such repetitions reveal the semantics of the text that forms the speech of the characters, and creates different relationships. The repetitions are syntactic constructions because of their closed quality. Repetitive elements provide lexical and syntactic-semantic relationships, reveal the thematic-rematial relationship (Novruzova, 2002: 38). These or other types of repetitions reinforce semantic shades and provide textual emotion.

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