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TEACHING THE LANGUAGE OF THE MOTHER DRAMA FROM THE LEXICAL-SEMANTIC AND MORPHOLOGICAL POINT OF VIEW

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ОБУЧЕНИЕ ЯЗЫКУ ДРАМЫ «МАТЬ» С ЛЕКСИКО-СЕМАНТИЧЕСКОЙ И МОРФОЛОГИЧЕСКОЙ ТОЧКИ ЗРЕНИЯ

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Abstract. Huseyin Javid succeeded in bringing the language of poetry to the stage for the first time with the Mother verse drama. He is a master of powerful artistic monologues. The dramatist builds monologues so skillfully that the character's inner hand, outlook on life, society, heart palpitations, tremors, excitement and other feelings attract the attention of the reader at the first moment. H. Javid was a lover of contrasts. M. C. Jafarov clearly observed that in this work opposite moral qualities such as generosity and selfishness, bravery and cowardice, simplicity and arrogance were contrasted, and all these were shown in living characters. An important aspect is added to this, that here the images were divided into two fronts based on their positions and moral and spiritual qualities: the poor and the rich. Therefore, the author also saw the main contradiction in the socio-political situation and showed it as an irreconcilable contradiction between the poor and the rich, the powerful and the oppressed.

Аннотация. Гусейну Джавиду впервые удалось вывести на сцену язык поэзии в стихотворной драме «Мать». Он мастер сильных художественных монологов. Драматург столь искусно строит монологи, что внутренний мир героя, взгляды на жизнь, общество, учащенное сердцебиение, трепет, волнение и другие чувства в первый момент привлекают внимание читателя. Х. Джавид был любителем контрастов. М. Джафаров ясно заметил, что в этом произведении противопоставлены противоположные моральные качества, такие как щедрость и эгоизм, храбрость и трусость, простота и высокомерие, и все это показано в живых персонажах. К этому добавляется немаловажный момент, что здесь изображения разделялись на два фронта в зависимости от их позиции и морально-духовных качеств: бедных и богатых. Поэтому автор также увидел главное противоречие в общественно-политической ситуации и показал его как непримиримое противоречие между бедными и богатыми, сильными и угнетенными.

Keywords: drama, meaning, language, parts of speech, lexical-semantic, word.

Ключевые слова: драматургия, значение, язык, части речи, лексико-семантика, слово.

Huseyin Javid succeeded in bringing the language of poetry to the stage for the first time with the verse drama "Mother".

After reading this drama written in syllabic weight, we want to say: "How simple is the poet's language." The fact is that, in general, all the works written by the playwright in syllabary are written in a very clear language. The following verses are taken from the drama "Mother":

*Ey mərhamət kanı, ey ulu tanrı!
Ey yerlərin, göylərin hökmdarı!
İnayət qıl, yox başqa bir havadar,
Yalnız varım-yoxum tək bir oğlum var.*

Today's youth has a hard time understanding which word in these speeches, which word they don't understand. The whole play is written in this language [5].

The language of the work consists of several components: remarks, the language of the characters - monologue and dialogue. Remarks make up the writer's own speech. Monologues and dialogues reflect the language of images. Remarks in drama are characterized by few words. Here, "kendisi" is used as "himself" [1], and "umuz" is used as "shoulder" [2].

In remarks, syntactic features attract more attention. Thus, the order of the sentence members in the remarks corresponds to the norms of the literary language. Partial sentences consisting of adverbs are mainly expressed by verbs, adverbs and conjunctions: Incomplete sentences like "Geri çəkilərək", "Əlini İsmətin umuzuna qoyaraq", "Çıxıb yola baxaraq", "İsmətə doğru", "Kəndi-kəndinə" etc. can actually be developed into complete sentences through dialogues. At the same time, these incomplete sentences play an important role in understanding the content and idea of the work. It is clear that the author's use of such incomplete sentences stems from the purpose of not aggravating the language of the remarks. Verbal news in the remarks are expressed by verbs used in the present and indefinite future tenses.

H.Javid is a master of powerful artistic monologues. The dramatist builds monologues so skillfully that the character's inner hand, outlook on life, society, heart palpitations, tremors, excitement and other feelings attract the attention of the reader at the first moment. Let's take a look at Mother Selma's monologue at the end of the work:

*– Get, namərd qonaq, get, alçaq mültəci,
Get miskin hərif, get, cəllad yırtıcı,
Get, vicdansız. Kəndini qurtar, yaşa.
Ancaq vicdansızları bəslər dünya [3].*

In the example, the sequential use of verbs in the form of commands increases the hatred and anger of the mother tenfold.

In general, the language of the drama is very clear and understandable. Even if words of Turkish origin: *pəki, iştə, pək, öyləmi, həp, əvət*, words of Arabic-Persian origin; prepositional phrases: *nuri-didə, dərdi- mühlük, elani-eşq, itmani-höccət, zərbi-dəst, zərbi-şəst* are used, they do not harm the language of the work, they do not make it difficult.

Borrowed words of Arabic-Persian origin used in the drama are not few: *məhcub- shy, kan-mine, iltica- refuge, hərgiz- never, dəni-villain, pəjmürdə- pale, ənis- friend, afət- trouble, ərus-bride, tühaf- strange, ridiculous, dəmsaz- fellow, rüsxət eləmək- let*

One of the points that attract attention in the language of the work is the q-x parallelism. The words written with the letter "x" are given with "q" in the work: *baqan, arqadaş, baqalım, qorqulu, yoq, Qorqmaz, oqutdurub, arqasız, yoqsul, baqışda, çıqsın, yaqar, yoqsa, çoq, aqşam, vaqt, etc.*

When we analyze the language of the drama from the lexical-semantic point of view, we see that the writer skillfully used the lexical-semantic meaning groups of the word. Synonymous words used in the work provide a more accurate expression of the idea: *Hürmətin, izzətin, şanın, şöhrətin, Nəslin, nəcabətin, gücün, qüdrətin Həp sənin olsun... Huşum, əqlim uçmuş, uyqum çəkilmiş. Vardım bu sinnə, amma sən fitrətdə, Sən xislətdə bir qəhrəman görmədim, Sən təbiətdə bir insan görmədim*

. *Bu haqsızlıq, bu acizlik, miskinlik... Bət-bənizin solmuş, çöhrən dəyişmiş, Açı, yarıl, parçalan, ey alçaq yer! Həm qərib, həm kimsəsiz, həm köməksiz. Pəki, bən çəkildim, sən yalvar, yaqar. Hər nazına bən eylərim təhəmmül, Ancaq ayrılığa tab etmə müşkül... Allah, Allah! Təhəmmül ver, səbir ver!* [3]. In these sentences, similar words such as hörmət-izzət, şan-şöhrət, nəsil-nəcabət, güc-qüvvət, xislət-təbiət-fitrət, acizlik-miskinlik, huş-əql, bət-bəniz -çöhrə, qərib-kimsəsiz, yarıl-parçalan, yalvar-yaqar, təhəmmül-səbir, alçaq-rəzil-dəni, təhəmmül eyləmək-tab etmək indicate the rich vocabulary of the author.

H.Javid was a lover of contrasts. M.C.Jafarov clearly observed that in this work opposite moral qualities such as generosity and selfishness, bravery and cowardice, simplicity and arrogance were contrasted and all these were shown in living characters. An important aspect is added to this, that here the images were divided into two fronts based on their positions and moral and spiritual qualities: the poor and the rich. Therefore, the author also saw the main contradiction in the socio-political situation, and showed it as an irreconcilable contradiction between the poor and the rich, the powerful and the oppressed [4].

It is possible to find various types of antonyms in the work: *Get, bul sana dost görünən düşmanı. Bilməz, gülsünmü, ağlasınmı Orxan!? Oğlumu söndürdün, yandırısın bəni, İştə bahar olmuş, hər yer gülimsər, Bəzənmiş gəlin kibi kainat, Fəqət bənim qəlbim açılmaz, heyhat!..* As it can be seen, the author masterfully used opposites of meaning in sentences in addition to antonyms in order to create contrast.

In the drama "Mother", vulgarisms and archaisms can also be found in the language of the characters. So, in the work, such vulgar words are used from the language of the copies. In the drama "Ana", vulgarisms and archaisms can also be found in the language of the characters. Thus, vulgar words such as *qurnaz, həyasız, alçaq mültəci, alçaq hərif, alçaq* are used in the work.

As is known, the principle of historicity is one of the important conditions for the correct construction of the work during the linguistic analysis of the work. Obsolete words in the work should be measured with the modern level of development of the language. From this point of view, archaisms in the drama "Mother" are divided into two groups: lexical and grammatical archaisms. Grammatical archaisms arose due to differences in the processing of connecting consonants. Because in our modern literary language, when we add an effective case to words ending with a vowel, the suffix "n" is used. However, the suffix "y" that remains in our national words such as "suyu, nəyi" was used earlier, which is considered a grammatical archaism. For example, *mollayı, ölkəyi, Səlmayı, biçarəyi*. Lexik arxaizmlərə: *Bir-birini eyləmişlər dərəğuş. Murad! Sən həm qəribsin, həm mültəci. Durduğum yerdə bən nə xəlt eylədim? Səlim ilə arqadaşı dəxi birər tərəfdən çıxar. Çox gözəl, bildim, o bizim əhbabdır. Bən səndən daha müstəhəqqim, İsmət!* The archaisms used here have the meanings dərəğuş - hugging, xəlt eyləmə- to commit a sin, dəxi-da², daha, xanzadə (as a khanzade, a term used for people from the Khan lineage), əhbab-friend, mültəci-refugee, müstəhəq-right.

The work gives us rich material from the poetic lexical-semantic point of view. Ambiguity, both types of ambiguous words: lexical and stylistic metaphors are perfectly used by the playwright in the work. Lexical metaphors appear in the work in the form of phraseological combinations. For example, *Fəqət bənim qəlbim açılmaz. Hər gün xəbər tutar gedib-gələndən. Niçin əlindən çıxardın firsəti?! Gözüm yollarda, intizar içində. Bən sənə eşqində batmışam qəmə. Onun adı bir an düşməz dilimdən. Olma çocuq... Sən gəl bana ver gönül. Eşitsinlər də qoy ibrət alsınlar. Eyyah, can qurtaran yoq mudur? Ah, qanın yerdə qaldımı, Qanpolad!? Qəm yemə, Orxan pək də aciz deyil.* We can find a word order violation in the phraseological combinations in some examples. This also serves to create emotionality.

We can find a word order violation in the phraseological combinations in some examples. This also serves to create emotionality: *Hər gecə gördüyüm qanlı rüyalar. Baq, nasıl ruhlu bir çalğı? Dəhşət verir qartalvari baqışlar! O çiğnənmiş bir söz, anladıq, pəki. Söz yoq, böylə qəlbi geniş qadından. Düşmanım qanlı taleyimdir, ana! O bir boş xəyaldır* – these are examples of artistic attribute. *Fikrim kibi, ey dağılmış buludlar! Bir parçacıq polad, lakin bir əjdər. Hər yer bana zindan kibi tar olur. Bəzənmiş bir gəlin kibi kainat. Ah, nasıl iki heykəl kibi bihuş. Oğlum Yusif kibi həbsə düşmüşdü* – these sentences are original examples of simile based on comparison.

In the drama "Mother" the sentence "*Qızıl güllər açmış köksündə, yavrum*" is given from the language of the mother character Selma. In addition to being a poetic figure, this expression used in the mother's language while expressing her son, who was wounded and covered in red blood, is also an original tool belonging to H. Javid.

The author also uses repetition to increase the emotional power of the work. In the work, repetition is created with both lexical units and syntactic units. *Xayır, xayır, oğlum vəfasız deyil. Çəkil, çəkil! Allah! Allah! Həm dalğın, həm də məhzun. Söylə, açıq söylə, hər nə var, söylə! Öyləmi? Öyləmi? Ah, rəzil, xain! İsmət! Qızım, müjdəmi ver, müjdəmi! Əlvida! Əlvida!.. Gözəl İsmətim!* Looking at the examples, it becomes clear that the main and auxiliary parts of speech and the repetition of sentences in the language of the work clearly convey the emotions of the character.

Onomastic units attract attention in the work. Since the theme of the drama "Mother" is taken from the life of Dagestan, the personal names used here are common names in that area. The playwright chose this name for the character "Ismet" in accordance with the inner, spiritual world. When you read the work, Ismat really rises as the embodiment of honor. "Ganpolad" is a complex word due to its structure. The composition of that word consists of the words "blood" (qan) and "steel"(polad), it means strong, strong, invincible. In the work, this character is characterized by his sober behavior in a difficult moment, taking revenge on his murderer, not seeking revenge in his last breath. The author chose this name according to the character, fate and life of the character. The name "Selma" is derived from the Arabic word salma and means healthy, peace and peace in the Turkish anthroponymic unit system. From this, it is clear that the author's choice of this name is purposeful. Thus, the character of Selma remains in the memory as a humanist character who forgives the enemy. The anthroponym "Orkhan" consists of two components - the particles or and khan. Actually, both of these are loose words. Although or does not have the position of free development in our language, this word can be found in the words that are based on it: ordu, orman, etc. During the development period, this word meant "place". The verb "to settle" in the Azerbaijani language is used as "to settle" in a number of Turkish languages. So, the name Orkhan means "land" and "ruler" meaning the khan of places. It is no coincidence that this image is presented in the work as a self-satisfied, as if "judge of places". Characterizing the image of "Murad", this name means "desire, desired". It was purposeful that the author gave such a name to the character who fulfills Orkhan's wish and, on the other hand, keeps the mother's wish for her son in her heart. So, the author did not choose the names in the work randomly. He named the images according to his character and actions.

Experience shows that students confuse morphological analysis with syntactic analysis. As a result, parts of speech are confused. First of all, the morphological function of the word should be clarified to the student. Confusion is no longer allowed in the analysis of a student who knows that the parts of speech have different functions and is informed without attributing or substantivizing. During the teaching of the drama "Mother" from a morphological point of view, it is important to analyze the language of the drama from a morphological point of view, to know which part of speech each word is according to the moment of development.

One of the morphological signs that has become archaic for our modern literary language is the suffix-morpheme *-alım²*. In this work, we also find verbs with the suffix *-alım²*: *çıqalım, baqalım, gəl gedəlim*, etc. The mentioned suffix *Kitabi Deda Gorgud*, which creates the 1st person plural of the imperative form of the verb, is also a characteristic morphological indicator for the Nasimi language. In modern Turkish Turkish, this suffix is active. Its use and activity in H.Javid's creativity is related to this.

Historically, adding the consonant "y" to the beginning of closed vowels was in an active position in the language of written monuments. In our modern literary language, this is considered archaic. However, in Ottoman Turkish, the use of the element "y" in front of a closed vowel remains active. That's why it was natural for Javid: *Günüm bir yıl keçər. Sevimli, parlaq yılan! Bir yigit silahdan nasıl ayrılır? Mələk yüzlü şeytan, incəbel afət! Yıldızlar da bu halı seyrə gəlsin. Bunlar həp sənin yüzündən, uf...* In sentences, the words *yüzük, yılan, yigit, yıl, yıldızlar, sənin yüzündən* are examples of what is said.

Examples of all the main parts of speech can be found among the corrective words used in the drama. However, modifier adjectives and verbs are plural, modifiers are number, pronouns, and adverbs are minority. When these words are systematized, it can be seen that examples made with both national and derivation-one-variant suffixes are used.

| Noun | Adjective | Numeral | Adverb | Pronoun | Verb |
|--|---|---------------------------|------------------------------|--------------|--|
| <i>hökmdar, böyüklük, baqış, Səlimgil, xanzadə, sevinc</i> | <i>qorqulu, nişanlı, zəhərli, qanlı, uydurma, azğın qartalvari, qorqunc, parlaq</i> | <i>binlərcə, yüzlərcə</i> | <i>rahatsız, uyqusuzacıq</i> | <i>kimsə</i> | <i>sıqılmaq, açılmaq, yarılmaq, parçalamaq, çəkilmək, inandırmaq, anlatmaq, sağalmaz, nişanlamaq, öldürmək, unutulmaq, alavlanmaq, çiqarmaq etc.</i> |

In the speech of images, nouns, adjectives, pronouns and verbs are more active in terms of the processing frequency of the main parts of speech. The morphological indicators of the first and second person singular of the person-report category are *-am², -san²* in the form of *-ım⁴, -sın⁴* in the language of images. For example, *qəribsin, sənsin, kimsəyim, bulmalıyım, müstəhəqqim, amandasın, bilməlisin, bağlıyım ona, sağ qalarsın*, etc.

The adjectives used in the work are colorful. Compound adjectives are less useful: *alicənab, bədbəxt, bəxtiyar* (noble, unfortunate, fortunate). Depending on the place of development, there are both simple and modified adjectives that have a real or figurative meaning: *ulu, qanlı, müşkül, uydurma, kəskin, dəyərli, vicdansız, bayğın, solğun, nakam, dalğın, məftun, yosma, yoqsul, arqasız, yigit, zavallı, qorqulu, etc.* Therefore, adjectives are the main means of expression of artistic definitions that decorate the language of various images. Adjectives are also notable for their generality. The language and style of the texts have been preserved by complying with H. Javid's request "We should not touch our spelling". Thus, in the drama "Mother" the difference in the spelling of plural adjectives is noticeable: *sap-healthy, brand-new*. However, according to the rules of our modern literary language, superlative degree adjectives formed with the elements *m, p, r, s* are written adjacently: *yepyeni, sapsağlam*.

Attributive nouns can also be found in the work. But these are not many. For example, *İştə gümüş kəmərlər! Qızıl güllər açmış köksündə, yavrum!*

Pronouns used in the speech of images are distinguished by different types of meaning: *Niçin o şimdi böylə qafıl? Bən də şimdi məktubda hər nə varsa, oqutdurub tez gəlirim. Kimsə yoq. Bu xəncəri o kimdən almış? Bütün dünya dağılsa, bən and içməm*. In the sentences *niçin* is

interrogative, bən, o is personal, hər nə, kimsə is indefinite, bu, böylə is demonstrative, bütün is definite pronouns. Among interrogative pronouns why pronoun is used as niçin, which as hanki, such as böylə, I as bən, how as nasıl, so as öylə. If we take into account that such expressions are not exclusive to Javid's creativity, then we cannot really blame the playwright for using Turkish words. Because these words, which came from Kitabi Deda Gorgud and were used in the works of many writers and poets, were mixed with Ottoman Turkish in Javid and became more firmly and deeply rooted.

In general, the numerals are the least used parts of speech in drama. *Üç ay var ki, məktubunu almadım. Bir yıldan fəzlədir hər ay, hər on beş Məktub yollardı, eylərdi sifariş. Bu qız beş gün sonra gəlin olarsa... Birdən-birə hər üçü... Bənim kibi binlərcə aşiq varkən. Bir ay pusmaq lazım gəlsə, ac, susuz. Bir həftə əvvəl qızı birdən-birə, Alib qaçırsaydın başqa bir yerə. Yenə az-çox əldə fürsət var hələ. Yüzlərcə öylə miskin parçalansa, Bir tükünə dəyməz oğlumun əsla!* Numerals such as three, one, fifteen, five, thousands, several, hundreds are used in the sentences given from the language of images.

When adverbs are grouped in terms of meaning in the language of the work, it is known that adverbs of manner and time are in a superior position:

1. Averb of manner: *başdan-başa, uyqusuz, rahatsız, büsbütün, yapa-yalnız, çabuq, tez, gündən-günə, məbhut, açıq, doğru* 2. Adverbs of place: *içəri, burda*; 3. Adverbs of frequency: *bir az* 4. Adverbs of time: *bir an, hər gecə, hər zaman, əvvəl, yenə (yinə), şimdi, yarın, bu gün, hələ*.

In H. Javid's drama "Ana", verbs are one of the parts of speech that are distinguished by their functionality in the characters' speech. All three types of verbs are active in the work. In verbs used in the future tense, elision occurs: *ayrılmam, inanmam, vaz keçməm, bilməm, yaşatmam, səmər verməz, gülümsər və s.*

The complex verbs in the work are verbs formed with the auxiliary words to be, to do, to do, to do. Complex verbs formed by connecting these words to both national and various borrowed words can be found in the work, in the language of almost every image. *Əsərdə işlədilən inayət qılmaq, mərhəmət qılmaq, dəf olmaq, xatircəm olmaq, aciz olmaq, qatil olmaq, insafsız olmaq, əmin olmaq, çocuq olmaq, halal olmaq, dönüklük etmək, şadikam etmək, təlaş etmək, faş edilmək, məraq etmək, nəhy etmək, əfv etmək, alt-üst eyləmək, rüsvay eyləmək, məcbur eyləmək, rahat eyləmək, elani-eşq eyləmək, imtahan eyləmək* kimi mürəkkəb feillər müxtəlif cümlə üzvlərinin ifadə vasitəsi kimi çıxış etmişdir.

As it can be seen, the use of the main parts of speech in the work is not at the same level. In addition to numerals, pronouns and simple verbs, which make up the national part of the vocabulary, national and derived nouns, adjectives stand out in the language of copies.

In addition to the main parts of speech, various auxiliary parts of speech are developed in the language of drama. In the work, we can find the most conjunctions, prepositions and exclamations from auxiliary parts of speech. According to their syntactic function, there are more subordinate conjunctions, especially comperation, distribution, participation conjunctions: *İsmət ya qismətdir bana, ya ona. Həm dalğın, həm məhzun. Orxan istər xan olsun, istər sultan. Bən də israrımdan vaz keçməm. Ay da bilsin, yıldızlar da seyrə gəlsin. Getmək qolay, ancaq etiraf et. Amma bir ricam var, sənın adın nə? Bəzənmiş bir gəlin kibi kainat, Fəqət bənim qəlbim açılmaz. Nə sən sağ qalarsın, nə də Qanpolad.*

In the given sentences, *ya, ya da, istər* - distribution, *həm, həm də* - participation, *ancaq, fəqət* -comperation, *nə, nə də* are negative conjunctions. In the work, the subordinating conjunctions such as clarification -*ki*, cause - *çünki* are used in the active position: *Üç ay var ki, taqət qalmamış bəndə. Amandasın hiç qorxma, siç sıqılma! Çünki bən əvvəldən söz verdim sana.*

The author skillfully used prepositions to increase the impact of words and sentences. Let's pay attention to the examples to determine the types of prepositions, the points of processing: *Nasıl da məhcub! Xayı, xayı, oğlum vəfasız deyil. Yalnız məftunum sana, yalnız sana! Səndə əsla mərhəmət yoqmu? Gəl, canım, kəndini yorma. Əvət, məhzun gönül, məhzun musiqi! Hiç tələmə, burda dur... Ən nihayət qismət olsun kəndinə. Gərək bu xəncər qəlbinə yerləşsin. Ancaq vicdansızları bəslər dünya! Gərçi dünyadan almamış kam. Düşman hər nə qadar aciz olsa da, Məğrur olub kiçik sanma, xanzadə! Bir də dostu əyri baqan azğınlar, Eşitsinlər də qoy ibrət alsınlar. Çəğnənmiş bir söz, zəhərli bir oq, bu bir oyuncaq deyil, Silah mərd oğula bir arqadaş!*

In the given sentences *nasıl da*, *bir*, *bir də*, *-da²*, *ən* are considered as strengthening preposition, *qoy*, *gəl* — imperative preposition, *ancaq*, *yalnız* – restrictive preposition, *xayı*, *əvət*, *əsla*, *hiç* — affirmative-negative preposition, *gərək* - aspiration preposition. The prepositions given in different parts of the sentences are professionally chosen. If we pay attention to the above sentences, we will witness that the writer uses prepositions to create repetition. In the work, the preposition "bir" is used a lot both within the noun combination and separately. One of the main means of creating interrogative sentences created by the writer was precisely the *-mi⁴* preposition.

It is known that one of the means of connecting the subordinate clause to the main clause in the subordinate compound sentence is the suffix *-sa² +da²* prepositions. This device was included among the closing devices of subordinate compound sentences in the drama "Ana" by H. Javid: *Düşman hər nə qadar aciz olsa da, Məğrur olub kiçik sanma, xanzadə!* The subordinate compound sentence is one of these sentence types.

Modal words are one of the auxiliary speech parts that stand out for their low functionality in the play. Although modal words that express simile, doubt, and result are used in the work, it is not possible to see the significance of modal words in the work. Let's pay attention to the modal words in the language of images: *Bəlkə o hiç yoqdur evdə. Odur əlbəttə. Sanki yalvardıqca məhəbbət artar. Demək ki, Qanpoladdan xəbər var. Gerçəkdən pək kəskin silahdır. Əvət, yarın şübhəsiz gəlir, çıxar. Fikrə münasibət bildirmək, bənzətmə, ümumiləşdirmə, yəqinlik, güman bildirmək baxımından bu modal sözlər əsərdə əhəmiyyətli vasitələrdəndir.*

Conjunctions that create a certain shade of meaning in the work have little functionality like modal words. But unlike modal words, the author uses the same conjunction over and over again. So, in the language of the work, we find only the conjunctions "*kibi, başqa, sonra, üzrə, bəri, için, -la*" in the language of different speeds, at different moments: *Oğlum Yusif kibi həbsə düşmüşdür. Hücüm eyləmiş qurşunla, xəncərlə. İsmət şimdici müjdə için getmədimi? Ondan başqa sevdiyim yoqdur əsla! Bundan sonra kiçik saymasın səni. Çocuqluqdan bəri bu məmləkətdə... etc.* With these additions, the writer managed to create simile, means, cause, distinction, and time shades in the work.

The artist skillfully used exclamations expressing emotions. Unlike conjunctions and modal words, exclamations stand out in the work for their variety and frequency of use. *Billah, bu hal sana əsla yaraşmaz. Aman, nə yosma qız! Heyhat! Bu bir cinayətdir ki... Vay, zavallı Orxan! Ey mavi göylər, ey qarlı, qartallı dağlar. Eyvah! Kaş ki öləydim, görmiyəydim, Allah! Hay! Hay! Yazığından bəllidir... Haydı, gəl, gedəlim. Of, yandım, ana! Söylə, İsmət, söylə ki: vallah, billah. Ah, bu qurşun nə?* In these examples, we can find both types of exclamations according to their structure.

When we carefully approach the work from the language aspect, it is clear that H. Javid uses exclamations more often in the expression of feelings of sadness, fear, anxiety, and in conjunction with addresses during calls and appeals. The writing points of exclamations used with addresses are different. So, in the work, you can see the writing of exclamations in the form of "Yareb" and "Ya Rabb". Considering that in our modern literary language exclamations are not written separately when used before addresses, then we consider the second spelling more appropriate.

Our analyzes based on the playwright's drama "Mother" show that the writer's vocabulary is rich in lexical and morphological terms. As the richest example of the language of its time, the drama is included in the list of the most perfect sources to be referred to in the study of the literary language of Azerbaijan, including the All-Turkic literary language.

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