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ABOUT THE FEATURE FILM “ARSHIN MAL ALAN”

Abstract. The article is devoted to the language and style of the feature film “Arshin Mal Alan”. “Arshin Mal Alan” gives extensive information about the language of all known poems and gazelles. There are analyzed the conversations and monologues of Askar, Asi, Gulchohra, Telli, Sultanbek and other characters. The article gives an idea of the modern Leyli and Asli of Uzeyir-bey. Uzeyir-bey tells the audience that the female devotion they hear in the works is not a legend, but a real Gulchohra. The article promotes storytelling. In other works, loyalists like Gulchohra protest only in their hearts. Gulchohra, in turn, open her chest, takes out the heart and puts it outside. The words in her tongue are the beats of her heart. It is noted that it is the use of poetic expressions that turns the film into an operetta.

The article says that, taking into account musical performance and musical intonation, a clear symmetry is expected in the arrangement of the verses: in all paragraphs, the first and third verses consist of eight, and the second and fourth verses consist of seven syllables. That is, eloquent and stagnant forms of folk poetry are used in parallel.

It also speaks of the presence of full joy in the film, from beginning to end. Because there are lyrics here. Lyric poems are saturated with humor and joy.

The language of the film has a syntax from the spoken language. This article provides detailed information about these syntaxes. The examples provided from the movie spark the interest.

Key words: language, lyrics, character, shooting, director’s work.

Introduction. Uzeyir Hajibeyli made significant changes in the list of literary genres: it can also be called a “revolution”. Of course, types of serious drama, tragedy and comedy were known in dramaturgy. Uzeyir Bey added “lyrical comedy” to this list. “Arshin mal alan” is also a lyrical comedy. Usually, the hero of the film is a comic character. Asgar Bey, the hero of “Arshin mal alan”, is not a comedian, but a lyrical character. The audience is critical of the hero of the comedy. But the audience is in sympathy with Asgar Bey. There is laughter in comedy. There is a regular laughter here. The laughter of the comedy should be instructive and corrective. But this laughter is a happy laughter. It brings cheer to the audience. The audience is in a good mood throughout the spectacle. So, the aesthetic criterion of the comedy type has been disordered. That is, it has been renewed. So, this is a new kind of drama. Now let’s focus on the film. Some points are of interest to the audience.

The interpretation of the main material. Poems are not structurally traditional and are intertwined with the language of prose:

*You are there, beloved here,
Looking at you like a nice deer.
Your glance attracts men around,
Gives them much grief all day and night.*

*You are there, beloved here.
Looking sometimes with your squint eyes.
Your charming lovely black eyes,
Those eyes grieve me all day and night.*

The poem is a folk poem, a purely lyrical. This lyric has its own lyrical expressions: *ceyran tək boynunu burmaq* (to look at her like a nice deer), *baxışa can almaq* (to attract men around with her glance), *dərdə-qəmə salmaq* (to give much grief all day and night), *qıyğacı baxmaq* (to look with squint eyes), *gözü-gözündə qalmaq* (charming lovely black eyes), *saçlarını üzə salmaq* (to fall her plaits on her bosom), *ahı göylərə ucalmaq* (to rise up sighs to heaven). These words can be sung both on folk songs and as mugham. Aunt Jahan’s poem gives a comic tone to the text. Tellin’s poem brings a good mood to Gulchohra and Asia’s motive to get married.

The Telli creates a wedding scene:

“You are well dressed and decorated, and then they take you by phaeton with honor and respect. They even cut a sheep in front of you, then you are taken behind the curtain, waiting and your heart beats so fast boom-boom, suddenly you see a bridegroom enters in...”

She tells an attractive tale of the bride's excitement of waiting for her husband. She brings a special clarity to the scene by imitation: “You are waiting for your heart to beat so fast boom-boom”... The descriptive language demonstrates its beauty by grammar and artistic emotion once again in the film; the servant speaks like an actor, like a reader, amazes the audience and Telli's “boom-boom” is remembered even after the performance. And Telli's “boom-boom” is one of the most memorized expressions of the comedy.

The girls' choir on the scene of arshinmalchi (textile seller) was added at the same time, which is connected with the operetta. The level difference between the above poems and the language of choral poetry also shows that the musical text has no communicative purpose here, but is entertaining; Asgar sang “Help me, oh, my fortune!” in the first performance:

Arshin mal alan!

Arshin mal alan!

Galloon, taftah, bukhchah hey...

After that, as if Asgar fell into the “mine of girls”. After Asgar's words, the girls call him and the chorus begins:

Girls:

Arshinmalchi, arshinmalchi, come here!

Girls' chorus:

Arshinmalchi, show the goods,

Open your box, lay them down.

Show all things you've brought for us.

Girls want to wear lovely clothes.

All:

Oh what nice chintz is this,

Decorated with flowers.

It is true that there are pure rhymes: göstər – istər (show – want), parça – qonça (chintz – flower), xonça – doyunca (khoncha – always). There is a verse discipline – all verses are seven syllables. The last three verses are loaded with elements that complete the melody of the songs such as “dalay-dalay”, “ay balam” (“hey, my friend”) and so on. But, the language of this poem is not informative. And it entertains directly the scene with music. The plot is broken when the girls call the arshinmalchi and the musical performance makes intermission. And then the plot continues, the scene turns into a spectacle. Before showing the cloth, Asgar begins his goal: he is looking at the girls and saying “chintz, silk, velvet...” and stops at Gulchohra. Neither Asgar nor Veli needs the meaning of the words in the previous nine verses – that is, the language of poem does not serve communication.

Asgar:

*On seeing you I fell in love,
He jests at me who can't love.
I had much grief my beloved,
On seeing you I fell in love.
I love you so much, darling,
I cannot be far from you.*

Gulchohre:

*I would not see anyone
No one could achieve my heart.
I did not know what love meant.
On seeing you I fell in love.
I love you so much
I love you so much
I love you so much, darling!
I cannot be far from you.*

Before the poem, such a conversation takes place between Asgar and Gulchohra. When Asgar says that he has fallen in love with Gulchohra, Gulchohra asks: “Did you like me from the first sight?” Asgar replied: “Of course khanim, love transfers from vision to the bottom of my heart. As I saw you, my heart began to beat quickly with joy”.

Gulchohra expresses her life and feelings in a poetic way here. That life and feeling in prose is following: *I would not see anyone. So, I would not tell my secret to anyone. I did not know what love meant, on seeing you I fell in love. I love you so much that I cannot be far from you.*

And they turn this tale into a poem together: *Our fate helped us, happy love came very late, on seeing each other we fell in love. We love each other so much that we cannot be far from each other.*

Special attention is paid to the choice of words in poetic conversations in the film: *not bəyənmək (to enjoy), but xoşlamaq (to like), not yaraşmıram (to become), but yaraşan deyiləm (not to go well with you), not vuruldum (to lose mind), but bənd oldum (to love), not dərdə düşdüm (to get into trouble), but dərdə doldum (to have much grief).*

Another, special aspect: the verb *bənd oldum (love)* is repeated four times. This happens in the living language of the people. A word or phrase is repeated several times to express an exaggeration of a quality or a feeling.

Such a repetition of “love” once and again is a very strong expression of “love”, i.e. falling in love in the language of the poem. Uzeyir Bey is so addicted to folklore and living language that he conveyed the fact of everyday communication into the language of music.

Asya wants to help Gulchohra in an interesting part of the film. She says fragilely: *What's wrong with you, why are you sad, Gulchohra, Gulchohra?* This caring question is as hard as Gulchohra's pain. These verses are as short and brief as a mother's breathless voice. There is a sigh of lullaby, there is a tone of elegy, there is the sadness of the bayati, which is a gathering of sorrows, and this is an addressable question of communication. How much meaning Uzeyir Bey added to these verses! It is the language of poetry, the language of prose, the language of music, the language of communication. It is a language of rich, substantial opera.

This is another opera aria, but it is full of joy and happiness, there is even gratitude to a friend, there is a joke full of humor; now there is a joy, now joy cannot be curbed:

*I looked for you, I found you. Do you love me darling too?
Look how joyful is my soul. My eyes cannot see the world.
Come, come my lovely girl, come my pretty girl.
I do love you, my soul, my heart, my eyes cannot see others.
Thank you, my friend, Suleyman!*

The question here is also exclamation: in fact, “*sən də mi sevdin?*” (“did you love me too?”) is equal to “*sən də sevdin*” (“you do love me too”); question particle –mi means easily “of course”. Uzeyir Bey also extended the verse of Asgar’s monologue-aria according to the musical volume of Gulchohra’s aria. These verses are syllabified between twelve and sixteen. However, the verses are divided in half as a result of psycho-poetic rhythm and syntactic-syntagmatic pronunciation division.

The film is full of joy from the beginning, because there is enough lyricism here. Lyrical poems are full of humor and cheerful laughter. As Asya sees Suleyman, she feels the same emotions as Gulchohra saw the arshinmalchi:

By God, such a handsome man cannot be found anywhere. And I haven't ever seen in my life: now let me look through this hole. I'll also fall in love with this young man. What should be done? If Gulchohra admires a man, why shouldn't I fall in love with the young man as a bayzadeh? I'll do so, that I can overcome Gulchohra... Oh really, when one admires someone how sad she becomes!

Asya, who had been admonishing Gulchohra, is eager now, looking through the keyhole at a stranger she doesn't know and doesn't say a word. She even decides: “I'll fall in love with this man”. Asgar captured Gulchohra's heart with his beauty and sweet language. Asya sees Suleyman's figure, loses her temper and argues with Gulchohra, why she can fall in love, but I can't. She says like rustics: *nə qayırım, mən də buna bənd olaram, hələ Gülçöhrəni də ötərəm* (what should be done? I'll also fall in love with him that I can overcome Gulchohra).

There is a serious poem that has no lyrical or comic effect. When Sultan Bey asked his daughter who she wanted, Gulchohra answered as following:

*His love gave me pain, arshin mal alan!
I cannot bear all these hardships, I'm on fire.
Day and night I am thinking about you, arshin mal alan!
There can't be other beloved. I'm on fire!
When I saw, fell in love with you, arshin mal alan
Day by day deep grief attacks me, I'm on fire.*

This poem is the answer to Sultan Bey's question. Gulchohra can't answer directly “arshinmalchi”, she not only mentions the name, but also tells about the pain caused by this name. She even says that she suffered at first: *His love*

gave me pain – the “*olmaz derd*” (“*olmaz*”) is a great gift of the folk language to the literary language. Then she says “I cannot bear all these hardships”, “Day and night I am thinking about you, there can’t be other beloved”, “when I saw, fell in love with you, day by day deep grief attacks me”. If we say them in prose, Sultan Bey, as Asya said, would either “cut her into pieces” or have a heart attack. This answer is not typical of the language of cinema, the emotion here is not the lyrical language, but the emotion of a serious poetic language.

The film uses normal rhymes: *verdi – gördü* (gave – saw), *hələt – zilər* (condition – suffering). Probably, not everyone understands the phrase “*cəfani layiq görmək*” (“to deserve suffering”) in Uzeyir Bey’s context. Now, when Uzeyir Bey and Gulchohra say “he honored so much suffering for me”, they consider this love sacred.

There is syntax in the language of the film from the spoken language: It is better to die than suffering. Poor has a lexical nominative meaning in the sentence “Have mercy on poor me”. The poem is in a serious lyrical language and Gulchohra really has to kill herself, because she herself violated the decision “I’ll keep my word”.

Suleyman turns his face to his friend Asgar and sings this aria-poem:

*What is your malady, why do you ponder in thoughts?
What are you thinking of, what is your care, my friend?
Don't be ashamed, young man. Tell about your grief to me!
What is the torment that is alarming you, my friend?
There is no such disease, not to be treated in the world
Leave away grief try to enjoy your life, my dear friend!*

Suleyman says with the Saz: “Old chap, what has happened that you are sitting so buttoned up?”

The poem is a real poem, it has beautiful rhymes: *ahü zardır – tarımardır* (moan-upset), *mənə – sənə* (to me-to you), *bidəva – şəfa* (without medicine-healing), *var – tapar* (having-finding). The verses provide musical intonation with a difference of one-two syllables.

At the same time, the poem interrogates with prosaic propaganda. Uzeyir Bey’s satirical talent is obvious. There are verses at least with twelve syllables in modern Azerbaijani poetry. Division is 7–5 or rarely 4–4–4. But, Uzeyir Bay made the division in 6–6 sizes. Six-syllable verses are used mostly in Turkic poetry. It is doubled to enlarge the verse. This syllable is windfall for

Uzeyir Bey's music. The daily etiquette used in the conversation is beautifully reflected here. This is how you address a sad, thoughtful person. Like here: what is your problem? You deepen the question, especially when you see someone upset. *What is this moaning, what is this, my mind is so upset?* And when he feels that his friend abstains from to speak and he is very hopeless, the appeal continues so: do not be ashamed, tell me your problem.

Of course, the language of comic poetry has a special place in the film. These comic musical poems do a great job in making the drama comedy. The language of the first comic musical poems is full of sweet humor and delicate humorous lyrics.

One of the most memorable examples of the language of musical poetry in the film is Sultan Bey's aria:

*I bought a horse, galloped the whole world,
My darling, my lovely, you muddle head.
At last I could find you, madam, my darling,
My lovely, you muddle head.
Aman, aman hey! Lovely woman, hey!
My darling, my lovely, you, muddle head!
I built a house on a huge stone, my darling, my lovely you muddle head!
What you say all will be ready, my darling, my lovely, you muddle head!*

The auxiliary words that are the building material for music are more than the vocabulary of the poem in the language of this performance. The poem in the first couplet is: lexical and grammatical examples such as *I bought a horse, galloped the whole world, at last I could find you – my darling, my lovely, you muddle head* are auxiliary language material that fills the music with words and provides the text with comedy. The poem in the second couplet is following: *I built a house on a huge stone, what you say all will be ready.*

Uzeyir Bey created a poetic harmony between the auxiliary words themselves with great mastery. For example, “Aman, aman, oy, qaşı kaman, oy” (Aman, aman, hey, arch-browed, hey”) are two verses with four well-rhymed syllables:

*Aman, aman,
Qaşı kaman.*

The rhymes of *aman-kaman* are obvious in the first, *alim* and *maralim* in the second. *Dilbilməz* (muddle-headed) is in the role of a refrain. Or, “*sən dul, mən dul, gəl mənə bənd ol*” (“You are a widow, I am a widow, come and love me”) is a couplet of an ancient Turkic poem consisting of four verses with three syllables.

Conclusion. Uzeyir, who laid a new artistic foundation by opera in the history of Azerbaijani culture, created a completely new genre with his plays. There is both music and text, but the genre is different. So, Uzeyir Bey gave a new genre to the culture and literary environment of Azerbaijan. He was also the founder of the operetta genre. And the great Uzeyir Bey, who was always innovative, also renewed himself this time; a new stage began in his literary and musical creativity. Hajibeyli, who was 24 and was working in the field of art for only two years, also made an innovative mark in his art biography in the third year.

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Fizuli Mustafayev (Azərbaycan)

“ARŞIN MAL ALAN” BƏDİİ FİLMİ HAQQINDA

Məqalə “Arşın mal alan” bədii filmin dil-üslub xüsusiyyətlərinə həsr olunub. “Arşın mal alan”da dillər əzbəri olan şeir və qəzəllərin dili barədə geniş məlumat verilir. Əsgər, Asya, Gülçöhrə, Telli, Sultan bəy və digər personajların danışmaları, monoloqları təhlil olunur. Məqalədə Üzeyir bəyin müasir Leyli, Əslisi haqqında təsəvvür yaradılır. Üzeyir bəy filmi izləyənlərə deyir ki, dastanlarda eşitdiyiniz qadın sədaqəti əfsanə deyil, belə gerçək Gülçöhrələrdir. Məqalədə nağılçılıq, dastançılıq təbliğ olunur. Başqa əsərlərdə Gülçöhrə kimi sədaqətlilər etirazlarını ürəklərdə edirlər. Gülçöhrə isə sinəsini yarıb, ürəyini çıxarıb ortalığa qoyur. Dilindəki sözləri ürəyinin döyüntüləridir. Qeyd olunur ki, filmi operettaya döndərən şeir ifalarıdır. Bu baxımdan filmin şeir dili xüsusi keyfiyyətlərə malikdir.

Məqalədə bildirilir ki, musiqi ifasını, musiqi intonasiyasını nəzərə alaraq, misraların düzülüşündə dəqiq bir simmetriya gözlənilir: bütün bəndlərdə birinci, üçüncü misralar səkkiz, ikinci, dördüncü misralar yeddi hecalıdır. Yəni xalq şeirinin gəraylı və bayatı şeir formaları paralel iştirak edir.

Filmin başdan-başa sevinclə dolu olmasından xəbər verilir. Çünki burada lirika var. Lirik şeirlər yumordan, şən gülüşdən su içir.

Filmin dilində danışiq dilindən gələn sintaksis var. Həmin sintaksislər barədə məqalədə geniş məlumat verilir. Filmdən təqdim olunan nümunələr maraq doğurur.

Açar sözlər: dil, lirika, personaj, çəkiliş, rejissor işi.

Физули Мустафаев (Азербайджан)

О ХУДОЖЕСТВЕННОМ ФИЛЬМЕ «АРШИН МАЛ АЛАН»

Статья посвящена языку и стилю художественного фильма «Аршин мал алан». «Аршин мал алан» дает обширную информацию о языке всем известных стихов и газелей. Анализируются разговоры и монологи Аскара, Аси, Гюльчохры, Телли, Султанбека и других персонажей. Статья дает представление о современной Лейли и Асли Узеир-бека. Узеир-бек говорит аудитории, что женская преданность, которую они слышат в произведениях – это не легенда, а настоящая Гюльчохра. В других произведениях такие преданные как Гюльчохра протестуют лишь в душе. Гюльчохра, в своей очереди, разрывает себе грудь, вынимает сердце и кладёт наружу. Слова на языке ее – это биение ее сердца. Отмечается, что именно использование поэтические выражений превращает фильм в оперетту.

В статье говорится, что с учётом музыкального исполнения и музыкальной интонации, ожидается чёткая симметрия в расположении стихов: во всех абзацах первый и третий стих состоя из восьми, а второй и четвёртый стих из их семи слогов. То есть, параллельно участвуют красноречивые и застоявшиеся формы народной поэзии.

Говорится и о присутствии полной радости в фильме, от начала и до конца. Потому что здесь есть лирика. Лирические стихи в свою очередь пропитаны юмором и радостью.

Язык фильма имеет синтаксис разговорного языка. В статье представлена подробная информация об этих синтаксисах. Примеры, представленные из фильма, вызывают интерес.

Ключевые слова: язык, лирика, персонаж, съёмка, режиссерская работа.