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Fizuli Mustafayev
PhD (Philosophy), Associate Professor
Institute of Linguistics named after Nasimi of ANAS
(Azerbaijan)

mustafayev.fizuli8@gmail.com

**LANGUAGE AND STYLE FEATURES OF THE FEATURE FILM
“IF NOT THAT ONE, THEN THIS ONE”
(O OLMASIN, BU OLSUN)**

Abstract. The article is devoted to the language and style of the feature film “O olmasın bu olsun”. The article explores interesting aspects of the film. The main character here is Mashadi Ibad. He’s a comic character. But this is not satirical. For example, Mardjan bey wants to get a new wife, but the public hates him. Mashadi Ibad also wants to get married in old age, but the audience does not hate him, he laughs sweetly. His comedy is different in age from the girl he married. However, the transfer of girls at a young age is considered a national tradition in our country.

The article says that Gulnaz Aliyeva, the bride of Mashadi Ibad, is fifteen years old, and this is perceived as an act contrary to family problems. It even appears in the film that Gulnaz loves Sarvar and marries him. So it’s time for Gulnaz to get married.

The article talks about Mashadi’s greed. Haji Gara is stingy and the public hates him. But Mashadi doesn’t hate Ibad. Haji Gara hides his money and does not spend it on his family. But Mashadi, if necessary, pours his money left and right, and gives money for bathing to intellectuals. How many people owe him – if he was stingy, he would not give. As for one of the porters’ abbeys, this is Uzeyir-bek’s own business. When Mashadi gave the money to the porter, one of the laugh lines broke off. Mashadi Ibad is well-known, he has good financial skills. He has a lot of money, he has a state. He even read half of Tarihi-Nadiri. Rare History is a thick book. At the end of the 19th century, a small review of 15–20 pages was published and distributed. Uzeyir bey meant this short copy, and here the comic comes from there. In a word, the article reflects all this.

This article covers a wide range of examples from the movie. Monologues and dialogues are also interesting.

Key words: style, language of comedy, language of music, language of poetry, style of poetry.

Introduction. The drama begins with a love scene. At first, the audience perceives Uzeyir bey's verse and beautiful music as a miracle. Uzeyir's poetic language is not a formal libretto, but a perfect poetic word.

It is also the language of mature poetry and Azerbaijani society saw this language when Uzeyir bey was twenty years old. This is Uzeyir bey's translation activity. He both perceived the original and showed his mastery of Turkic poetry technique.

Uzeyir bey's hemistiches usually consist of seven and partially eight syllables. There is no difference in syllables in the performance, the rhythm of the music grinds the rhythm of the hemistich. This is one of the signs of ancient Turkic poetry. And it is strange that there is no rhyme in the eight-hemistich poem. It is also a fact of ancient Turkic poetry that the rhythmic connection of hemistich is regulated by syllables. In terms of this modern demand for poetry, the shortcomings do not harm the poetry of verse, the poetic effect, the emotional perception. The figurativeness, comparison and expressions of the speaking give the poem a softness, elegance and a sincere scene perception.

The interpretation of the main material. Uzeyir bey made this language comic on several levels, his comparison is not traditional for its type. He no longer used the comparison mould like Leyli and Majnun. He described the story and likened his condition to it. And a sweet laugh comes from the fact that he performed with the porter in exchange for the scene of Leyli-Majnun. The staging of the comic scene is very perfect.

In addition, Mashadi Ibad, whom we know, recites a very instructive couplet from Sadi Shirazi in Persian in rast:

*Mən nə danəstəm, əz əvvəl ke, to bimehro vafai,
Əhdi nəbəstən əz on beh ke, bə bəndi, ya nə pai*

The meaning is as following: I did not know from the beginning that you are unfaithful. Not pledging is better than pledging, then breaking promise.

The poem that Mashadi says in accordance with the story of Leyli and

Majnun is the grouping of words according to the hemistich in order to perform this melody. These “hemistiches” can be said without music with appropriate grammar: Majnun is groaning there, Leyli is in love with hostile – now I am with the porter here and my half is talking to the hostile there. In other words, Mashadi’s perception of the concept of yar-agyar (half-hostile) with such a speech-communication syntax was laughable. But, of course, the presentation of this syntax with music by hemistiching increases the laughter several times.

The same syntax manifests itself in Mashadi Ibad’s musical ultimatum to Rustam bey:

*I swear by God, here is my last word:
You have to give me the girl, you have to give me the girl!
If you do not give her, I shall always disgrace you.
Because I am such a person that I will not know the bey!*

Everything here is the syntax of a living spoken language. If we remove this syntax from the hemistich, a natural sentence sequence will appear: “*I swear by God, here is my last word: You have to give me the girl, you have to give me the girl, if you do not give her, I shall always disgrace you, because I am such a person that I will not know the bey!*” As you can see, this is syntax of simple, normal, natural speech. Repetition and inversion is related not to the poetic basis, but to the grammatical context. For example, the repetition of the indirect and indirect object of “*me the girl*” in the sentence “*You have to give me the girl, you have to give me the girl!*” is not intended to create a hemistich or poem. This is an event called specialization in repeated grammar, which stresses repeatedly the member of the sentence and makes it swell. It means, “You should give your daughter to me, not to anyone else”. It is another matter that performers sometimes do not take into account the logical stress and specialization and say quickly “give me the girl, me the girl”. It must take a short break after the first time and pronounce the word “*me*” the second time under strong stress. Or it is usually the norm of poetic language to change the order of words in a poem that differs from normal syntax. Here, “*Vermesen hergah*” (“you don’t give if”) should be “*hergah vermesen*” (“if you don’t give”) as a grammatical reality. If it goes as Mashadi Ibad uses it in the poem, it is not considered a grammatical disorder. But the fact is that if Mashadi Ibad had said in his performance, “If you do not give her, I shall

always disgrace you”, both the poem and the melody would not lose anything, they would not make any difference. The text has a lot of spoken language and grammar of oral speech. The expressions: *I swear by God, here is my last word, because I am such a person that I will not know the bey, I shall always disgrace you. “If you don’t give”* is like that.

*Thank you a lot, I am much pleased with you!
For what you’ve done, I am obliged to you!*

What have they done that Mashadi is deeply grateful to them? The language of gratitude for the work that was not done can be given in such way by Uzeyir bey. This is such gratitude of a false friendship; such poem of gratitude also has the following language:

*Masadi Ibad, we all congratulate you!
May your wedding would be gay and merry!
May it be bright, pleasant; may it be bright, pleasant!
May it be, may it be, may it be, may it be!*

This is the new language of poetry. This is the language of musical poetry, the language of musical comedy poetry. This is a poem in the same poetic technique:

*Inside, inside the bathing pool, or outside of it,
Heat and coolness of spring, summer, and winter is in.
The poor and the rich welcome, we are at your service,
The poor and the rich welcome, hurry up, please, come. Come!*

It is a clear and grammatical language. The language of the chieftains continues with the original “let’s kill you” grammar. *“You snatched Mashadi Ibad’s, his loyal bride from his hand. You’ve made him very unhappy, you have too much sin and fault. We’ve come to shoot and kill you, let Mashadi be much pleased. He will give us much money. We shall have a splendid party!”*

This is a continuation of the above incoherent logic. And the logic of this poem, which is singing in chorus, is continued with prose in the form of a solo by chieftain Asgar: *“Take out your pistols, be ready! When I say one, two, three, you shoot! Be ready! One... two..”*. Continuation is known.

There are strange things in this command. Isn't one cartridge of this leader enough to command all the chieftains to be ready to open fire? It is a ridiculous fact that several people suddenly open fire to shoot an unarmed man face to face, two steps away. But, the audience did not forget that during the visit of the chieftain Asgar Rustam bey, he admitted that he fired once at Mashadi Ibad, but the bullet was in vain. But, chieftain Asgar is afraid of him. In a word, Uzeyir bey strengthens and satirizes the laughter created by words through additional means.

In one part of the film, Mashadi Ghazanfar uses the parenthetical word in a sentence – the phrase *the effect of the water of my treasure* is also made up of selected words. This word combination with the vocabulary is actually an element of scientific style. However, the use of parenthetical word at this point is not a fact of an ordinary conversation. It can be seen in the speech of ordinary people even without “-ki” perhaps by chance, but “gorunur ki” (it seems) is used by educated people. The whole sentence is an example of a polished literary language in this case: *Perhaps the water of my treasure influenced on them*.

Uzeyir bey did this as a deliberate move. The idea was to promote the literary language and to create a sense of dignity in society. A.Sahhat's translations from A.Pushkin and M.Lermontov in simple language, but in literary pronunciation were met with great sympathy in the society. Uzeyir bey, as an Russian-educated intellectual, knew how clear A. Sahhat's translations were in Azerbaijani-Turkic folk and how these examples corresponded to the Russian language in terms of literature.

The audience engraves not only the lexical units that everyone thinks and hears from the stage, but also the syntactic patterns in their memory. J.Mammadguluzadeh wrote in his memoirs that “Mollah Ibrahimkhalil the Alchemist” was staged in Nakhchivan. The next day, those who saw us in the street shouted: “Mollah Hamid, blow the bellows!” This is a fact: theatre and spectacle promoted the literary language more than any other type of literature, newspapers and magazines. It is an international psychological etiquette for the audience to see himself in the characters in the spectacle.

There is a special using opportunity of the conjunction “ki” (“that”) in the speech of both Mashadi Gazanfar and Mashadi Ibad. The using in this grammatical meaning is archaic for our modern language: In Mashadi Gazanfar – “Last week was our Mashadi Mukhtar's wedding

that he is very close to me”; in Mashadi Ibad – “When I got married for the first time *that* I married to deceased Sona, who was deceased Karbala Murtuza’s daughter ...”. The first is the complex sentence with attribute subordinate clause. In fact, parts of sentence are reduced. It should be: “... *that* that person was close to me”. In the second, the word denoting the meaning of time is reduced: “... that then/at that time” or: “... when I got married, deceased Sona at that time...” – this is also a complex sentence with a time subordinate clause. This form is used more in the history of our literary language. Even it has a using frequency in Fuzuli’s poetry language.

The beys (nobles) are speaking Russian in one part of the film. In this way, speaking only Russian is a state of ecstasy of nobles’ playfulness. It is strange that these nobles did not understand the intelligent Hasan’s mannered speech at Rustam bey’s party. But now they all speak the same language, Russian with him. So, Russian is their common language of understanding. The behavior of those who have a false speech and are strangers is also false and their morals are strange.

Uzeyir bey immortalized the speech of ordinary people in a socio-cultural environment where these foreign moral nobles despised their mother language. These immortalizations are specific phonetic, morphological, syntactic exercises. We say exercise because the author writes in that way, the actor says in that way on stage and the audience perceives what they hear as the norm of literary language.

The auxiliary verb “etmek” (“to do”) is accepted as the literary character in the literary language, and “elemek” (“to be doing”) is its verbal equivalent. Uzeyir bey, who paid special attention to the folk character of the literary language, also appealed to the option of “elemek” (“to be doing”). But, he used the suffix “y”, which is used for the language of poetry, as a literary fact. He gave the auxiliary verb to the language of people from all classes of life with this phonetics.

In the film, Sanam responds to her bey agha (head) with a clear outlook: “No matter how ignorant any I am, I will not marry my young daughter to an old man! Isn’t it a pity! By God, there are so many young people want to get married to her, each one is Yusif!” Behind these heated questions and cries is not a servant psychology, but a mature, rebellious Janna Dark personality. A huge state with gunpowder and guns stands in front of Janna. A majestic, angry monster stood in front of Sanam, at a very close distance than Janna and

her enemy. This predatory monster is facing a force that wants to take out its hands from the customer who pays debt.

Of course, these characters are not from real life, but Uzeyir created this character to teach people to be like that. He continues Sanam's fight with the bey-monster in a comic denominator. But like all the geniuses of the world, Uzeyir bey told the necessary truth in the speech of comic character. This comedy is not "Inspector", nor "Haji Gara", nor "From the rain and under the downpour". This is a funny comedy, a cheerful comedy. The author is able to express the ideal accompanied by humor.

This is the society that Uzeyir bey dreamed of - the servant Yusif and Zuleykha are likened to beauty. This is the society that he cited the example of the merchant from the "Koroglu" epos – Mashadi Ibad says: "Once you pledge, don't hedge!" Uzeyir bey wants this beautiful, high-level society.

Of course, this is a comedy – no matter how cheerful and smiling. And comic manifestations have special place in its language. And these examples are more interesting for the language of this film.

Conclusion. There are words that are full of funny air. You have to hear and laugh, you can't stop laughing. If you are indifferent to the humor of the word, you should check your taste. Hegel once said that if one cannot answer a question, the question must be changed, so the question is not correct. Those words may be loaded with humor at other cases. They can be used in an independent meaning in a serious plan. But the word is used for laughter in Uzeyir bey's text and if you do not laugh, then you are not able to laugh. Like all abilities, laughter is also innate.

REFERENCE:

1. "O olmasın, bu olsun" bədii filmi. "Azərbaycanfilm" kinostudiyası. 1956.

Füzuli Mustafayev (Azərbaycan)

"O OLMASIN, BU OLSUN" BƏDİİ FİLMİNİN DİL VƏ ÜSLUB XÜSUSİYYƏTLƏRİ

Məqalə "O olmasın, bu olsun" bədii filminin dil və üslub xüsusiyyətlərinə həsr olunub. Məqalədə adı çəkilən filmin maraqlı məqamlarından bəhs edilir. Burada baş qəhrəmanın adı Məşədi İbaddır. O, komik obrazdır. Ancaq satirik deyil. Məsələn, Mərcan bəy təzə arvad almaq istəyir, tamaşaçı ona nifrət edir. Məşədi İbad da yaşlı vaxtında evlənmək istəyir, ancaq

tamaşaçı ona nifrət etmir, şirin-şirin gülür. Onun komizmi evləndiyi qızla yaş fərqiindədir. Ancaq qızların kiçik yaşda gəlin köçürülməsi o zaman bir ənənə hesab edilirdi.

Məqalədə Məşədi İbadın adaxlısı Gülnaz xanımın on beş yaşında olduğu göstərilir və bunun ailə-məişət problemlərinə zidd hərəkət kimi qəbul olması bədii əksini tapır. Hətta filmdə görünür ki, Gülnaz Sərvəri sevir və ona da ərə gedir. Deməli Gülnazın ərə getmək vaxtıdır.

Məqalədə Məşədinin xəsisliyindən söz açılır. Hacı Qara xəsisdir, tamaşaçı ona nifrət edir. Ancaq Məşədi İbada nifrət etmir. Hacı Qara pulunu, varını gizlədir, heç ailəsinə də xərcləmir. Ancaq Məşədi pulunu gərəyi olanda sağa-sola tökür, inteligentlərin də hamam pulunu verir. Neçə-neçə adamlar ona borcludur – xəsis olsa, borc verməzdi. Hambalın bir abbasına gəlincə, o, Üzeyir bəyin öz işidir. Məşədi hambalın pulunu versə, gülüş xəttinin biri sıradan çıxardı. Məşədi İbad elə də cahil deyil, yaxşı maliyyəçilik qabiliyyətinə sahibdir. Çoxlu pulu var, dövləti var. Hətta “Tarixi-Nadiri” yarıya qədər oxuyub. “Tarixi-Nadiri” qalın bir kitabdır. XIX əsrin sonlarında onun 15–20 səhifə həcmində müxtəsər icmalını çap edib yaymışdılar. Üzeyir bəy o müxtəsər nüsxəyə işarə edirdi və burada komiklik oradan gəlir. Bir sözlə, məqalədə bütün bu söyləmələr öz əksini tapır.

Sözü gedən məqalədə filmdən çəkilən misallar geniş yer tutur. Monoloqlar və dialoqlar da maraq doğurur.

Açar sözlər: üslub, komediya dili, musiqi dili, poeziya dili, şeir üslubu

Физули Мустафаев (Азербайджан)

ЯЗЫКОВЫЕ И СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ ХУДОЖЕСТВЕННОГО ФИЛЬМА «О ОЛМАСЫН, БУ ОЛСУН»

Статья посвящена языку и стилю художественного фильма «Не та, так эта». В статье рассматриваются интересные аспекты этого фильма. Главный герой здесь - Мешади Ибад. Он комический персонаж. Но не сатирический. Например, Марджан бек хочет обзавестись новой женой и зритель его ненавидит. Мешади Ибад тоже хочет жениться в старости, но нельзя сказать, что зритель его ненавидит – он лишь весело смеется над ним. Его комизм в том, что он отличается по возрасту от девушки, на которой хочет жениться. Однако выдавать девушек замуж в молодом возрасте считалось в ту пору традицией.

В статье говорится, что Гюльназ ханум, невесте Мешади Ибада, пятнадцать лет, и это воспринимается как поступок, противоречащий семейным проблемам. В фильме показано, что Гюльназ любит Сарвара и выходит за него замуж. Таким образом, Гюльназ пора выходить замуж.

В статье говорится о жадности Мешади. Гаджи Гара скуп, и публика его ненавидит. Но нельзя сказать, что публика и Мешади Ибада ненавидит. Гаджи Гара прячет свои деньги и не тратит их на семью. Но Мешади при необходимости сыпает деньгами направо и налево, и даже оплачивает банные расходы «интеллектуалов». Сколько людей ему должны - если бы он был скупердяем, не стал бы давать. Что касается одного аббаси (20 копеек), которое он должен носильщику, он не дает - это собственное дело Узеир-бека. Если Мешади отдал деньги носильщику, одна из линий смеха оборвалась бы. Мешади Ибад небезызвестен, у него хорошие финансовые навыки. У него много денег, много богатства. Он даже наполовину прочитал «Тарихи-Надири» («Историю Надыра») – толстую книгу. В конце XIX века был издан и распространен небольшой обзор из 15–20 страниц. Узеир бек имел в виду эту краткую копию, а здесь комикс исходит оттуда. Словом, статья все это отражает.

Рассматриваемая статья охватывает широкий спектр примеров из фильма. Интересны также монологи и диалоги.

Ключевые слова: стиль, язык комедии, язык музыки, язык поэзии, стиль поэзии