

PHRASEOLOGICAL DIALECTISMS IN THE LANGUAGE OF JALIL MAMMADQULUZADEH'S WORKS

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Abstract

This article investigates the phraseological dialectisms used in the works of Jalil Mammadquluzade, a prominent figure in Azerbaijani literature, with the aim of identifying, classifying, and interpreting these linguistic units from semantic, stylistic, and linguocultural perspectives. The study seeks to determine their role in shaping national coloration, individualizing characters, and reflecting vernacular speech traditions. The research is based on a descriptive and analytical approach. Phraseological dialectisms were selected from the author's short stories and dramatic works and examined through semantic classification, contextual interpretation, and stylistic analysis. Comparative observations were also employed to distinguish dialectal units from their literary language equivalents.

The analysis reveals that phraseological dialectisms constitute a distinctive feature of the author's artistic language. These units reproduce the natural rhythm of folk speech, enhance narrative realism, and convey emotional and expressive nuances beyond literal meaning. Dialect-specific phraseological units that are absent from the literary language appear more frequently than other types, highlighting the author's reliance on vernacular sources. Their use contributes to character individualization, reflects social background and worldview, and reinforces the authenticity of dialogue. The study concludes that Jalil Mammadquluzade purposefully incorporated phraseological dialectisms into his literary texts, thereby preserving elements of spoken language and contributing to the enrichment and development of the Azerbaijani literary language. The findings underscore the importance of compiling an explanatory dictionary of phraseological dialectisms found in his works and demonstrate the broader significance of such units for linguistics, stylistics, and cultural studies.

Keywords: Azerbaijani literature, Azerbaijani literary language, Jalil Mammadquluzade, literary language, phraseological dialectisms, national color.

Introduction

Jalil Mammadquluzadeh, a prominent figure in Azerbaijani literature, is distinguished by his significant contributions to the formation and development of the national literary language. One of the characteristic features of his oeuvre is the extensive incorporation of the vernacular, particularly dialectal and regional elements. In this regard, the phraseological dialectisms present in the language of his works attract special attention. Such phraseological units not only enrich the artistic language of the author but also contribute to the creation of national color in the works and to the revelation of the social and psychological traits of the characters. This article examines, from a scholarly perspective, the features of the usage of phraseological dialectisms in Jalil Mammadquluzadeh's artistic heritage, as well as their semantic and stylistic functions.

The phraseological dialectisms employed in Mammadquluzadeh's literary works primarily derive from the colloquial speech of the people and reflect the dynamics of live communication. By purposefully utilizing these linguistic units, the author presents the social affiliation, worldview, and psychological state of his characters in a clear and convincing manner. Language is one of the most crucial factors expressing the national identity of a people

and manifesting its existence. It is impossible to conceive of any language without its dialects. Language functions as a medium expressing the cognitive patterns of the people to which it belongs.

One of the linguistic units closely tied to cognition is the phraseological fixed expression. Although nations are generally recognized by their literary and cultural languages, the natural foundation of these languages is constituted by their unique dialects. In some cases, under the influence of the literary language, dialects may tend to weaken; however, the primary sources that sustain them are literary works and examples of folklore. In this context, the study of phraseological dialectisms in Jalil Mammadguluzadeh's literary heritage can be regarded as a current and significant scholarly problem. Such research holds considerable theoretical and practical significance both from the perspective of Azerbaijani linguistics and general linguistics.

Methods

This study employs a qualitative linguistic research design aimed at identifying, classifying, and interpreting phraseological dialectisms in the artistic language of Jalil Mammadguluzadeh. The research corpus consists of selected short stories, feuilletons, and dramatic works included in the multi-volume editions of the author's collected works. Textual units containing dialectal phraseological expressions were extracted through continuous sampling.

The primary analytical approach is descriptive, allowing for the identification of phraseological dialectisms and the explanation of their semantic and stylistic properties. To determine their linguistic status, the extracted units were compared with entries in explanatory, phraseological, and dialect dictionaries of Azerbaijani. This comparative procedure made it possible to distinguish expressions exclusive to dialects from those that diverge from literary Azerbaijani in phonetic, lexical, or grammatical form. Elements of historical and comparative linguistic analysis were employed to trace the origin, development, and structural variation of the phraseological units. In addition, contextual analysis was used to determine their functional role within the text, including character individualization, stylistic coloring, and pragmatic impact. The inductive method enabled the formulation of general conclusions based on observed linguistic patterns.

Results

The analysis revealed that phraseological dialectisms constitute a significant and systematic component of Mammadguluzadeh's artistic language. These units originate primarily from vernacular speech and reflect regional dialect features, particularly those associated with the Nakhchivan linguistic environment.

The collected material demonstrates that phraseological dialectisms in the author's works can be grouped into two principal categories:

1. Phraseological units functioning exclusively at the dialect level. These expressions are absent from literary Azerbaijani and occur only in specific dialectal environments. Examples include *düdük vermək*, *çırağı keçmək*, *fötə getmək*, *şuriş düşmək*, *yumurta yükü aparmaq*, and *məşqə düşmək*. Such units preserve local semantic nuances and serve as markers of regional speech.

2. Phraseological units diverging from literary Azerbaijani norms. This group includes expressions that exist in both dialectal and literary usage but differ in phonetic, lexical, or structural features. Examples include *əhvalına təğyir vermək*, *itmama yetirmək*, *fürsəti fötə vermək*, *üzə qalmaq*, *küy düşmək*, and *üşkürək atmaq*. These units reflect historical linguistic variation and transitional forms between dialect and literary language.

Functional analysis indicates that phraseological dialectisms perform several important roles: individualizing characters' speech and reflecting social status and education level; conveying psychological states and emotional attitudes; creating national and regional color; preserving elements of oral folk speech; enhancing expressive and stylistic richness. The results further show that many dialectal phraseological units employed by the author have been preserved in cultural memory through literary usage, even when absent from contemporary literary norms.

Discussion

The findings confirm that phraseological dialectisms in Mammadguluzadeh's works are not random stylistic insertions but form an integral component of his artistic method. Their systematic use reflects the author's commitment to realism and his intention to represent the authentic speech environment of Azerbaijani society at the turn of the twentieth century. From a linguocultural perspective, these phraseological units embody the cognitive patterns, value systems, and everyday experiences of the people. Their semantic imagery is deeply rooted in traditional lifestyles, social relations, and cultural symbolism. Consequently, they function as carriers of collective memory and cultural identity.

Phraseological units, which occupy a distinctive position in the lexical system of the Azerbaijani language, are directly linked to the cognitive perception of the Azerbaijani people. The use of phraseological units in dialects, which constitute the primary foundation of the literary language, is also regarded as a natural linguistic phenomenon. Phraseological dialectisms, as fixed expressions serving communication within a specific area, possess characteristics distinct from those of the literary language. Such expressions encompass the worldview, everyday life, and historical-cultural features of the people to which they belong. In Azerbaijani linguistics, phraseological dialectisms are studied at the intersection of phraseology and dialectology and are considered one of the indicators of linguistic richness.

The phraseological units of any language are closely connected to the cognitive patterns of the people and exist in the language in a ready-made form. As M. Adilov notes, "The primary feature of fixed lexical combinations is that several words collectively convey a unified meaning. The main characteristic of phraseological combinations, however, is that in addition to expressing a holistic meaning, they also possess qualities of figurativeness and imagery" [Adilov, Yusifov, 2019: p. 6]. It is evident that phraseological units, reflecting the unique qualities of the people's cognitive patterns, have historically evolved, become figurative, and stabilized within the language.

A portion of the dialectisms present in the rich and multifaceted heritage of Jalil Mammadguluzadeh occurs in the form of phraseological units. Drawing its spirit and content from the vernacular, the realities of popular life, daily routines and occupations, as well as the simple communicative environment in which people readily understand one another, the author's use of dialectological fixed expressions serves to individualize the speech of characters and to differentiate their inner world, character, and level of education. Teymur Hacıyev (1975), writing on the individualization of characters and the role of live speech acts in Mammadguluzadeh's works, observes: "In his dramas and short stories, each character has a distinct speech act corresponding to their social class, occupation, and level of education" (p. 168).

This observation indicates that throughout his oeuvre, the dramatist remained closely tied to the simple and colorful vernacular, purposefully and successfully utilizing phraseological units, which form an integral component of live speech as well as dialectal and regional varieties. Thus, the author employed phraseological dialectisms from both his own and his characters' dialects in a manner aligned with functional necessity within his works. For this