

Aliyeva Sh. Sh.

Institute of Literature named after Nizami Ganjavi
of the Azerbaijan National Academy of Sciences

CRITICAL REALISM AND IRONY IN JALIL MAMMADGULUZADEH'S DRAMA "THE DEAD"

In the critical realism stage of realism, individuals are no longer criticized as a whole, but rather the community, social and interstate relations, cultural ignorance, and other factors that create problems for society. Representatives of the critical realist movement used the self-expression opportunities of the literary text rather than direct and open accusation. To this end, the masterful use of revelation, irony, and allusion has been a wonderful tool for conveying ideas. As we know, in critical realist literature, exposure plays an important role in revealing the inner qualities of the hero. In this study, more details are given about the role of irony in critical realist literature, focusing on how irony is an important part of exposure and how it reveals the inner qualities of the hero. Although there have been many studies on irony and its history until now, the reasons that give rise to irony and its usage methods have not been learned at an academic level, especially within the framework of works of critical realist literature. In Azerbaijani literature, Jalil Mammadguluzadeh is one of the leading writers who use irony in the richest ways in his works. According to the information obtained during the writing of the article and especially the norms found in Jalil Mammadguluzadeh's work "The Dead," which is called the most obvious example of critical realistic drama, the types of irony and the main means of expressing it are classified and stated. In this study, the concept of irony in Jalil Mammadguluzadeh's work "The Dead" is discussed in all its aspects. The humor that irony produces depending on its place of development and conditions, certain values, and the psychological factors that lead to such an expression of opinion are investigated in this study.

Key words: public, open irony, critical realism, society, drama, Jalil Mammadguluzadeh.

Introduction. The quest to explore the fate of people, heroes, characters, and the nation at every stage of realism has been a perennial concern among romanticists, realists, and critical realists. Literature in Azerbaijan, under the realist genre, often includes satires and comedies aimed at landlords, lords, and high-ranking officials, showcasing their flaws and shortcomings. To safeguard the interests of the people, authors employed various methods, such as ridiculing them, harshly criticizing peasants and workers, highlighting their naivety and vulgarity, and taking a stern stance against superstitions and bigotry. These methods were used to awaken the masses from their slumber and mobilize them towards a common goal, thereby searching for an ideal positive hero to lead them. However, despite representing different popular segments, no such ideal hero was found. Instead, authors resorted to scolding the sleeping "intellectual", the ignorant, and the masses in ignorance and inertia through the language of the main character, urging them to awaken.

In Azerbaijani critical realist literature, exposing the inner qualities of the hero is of paramount importance. In all examples of this literary movement,

exposition serves different purposes. An article on the conditions under which irony occurs and why the author includes it in dialogues is further elucidated using examples from Azerbaijani literature.

1. Irony and Its Features in *The Dead*

Irony, owing to its mode of expression, possesses the capacity to suddenly escape an individual's conscious control under the influence of social or psychological factors, ultimately reducing their positive qualities to nothingness by rendering their existence vacuous and meaningless. In Marxist aesthetics, irony was viewed as an aesthetic alteration as well as one of the elements of comedy. Necip Tosun, in his work "Ironic Expression in the Story", elucidates that irony has undergone numerous changes throughout history, with each discipline (such as philosophy, theater, and literature) interpreting it from its perspective. "Plato, Aristotle, Georg Wilhelm Friedrich Hegel, Kierkegaard Soren, Friedrich Nietzsche, Johann Wolfgang (von) Goethe, Jacques Derrida, Umberto Eco, Milan Kundera, Terry Eagleton, Friedrich Schlegel, and Connop Thirlwall have all analyzed irony in terms of its conceptual dimensions, functions, importance, and unimportance, from their unique perspectives and the

disciplines they represent. Some scholars have evaluated it as a rhetorical tool, some as a philosophical concept, and some as an indispensable element of art" [11, p. 85]. The characteristics and features of irony as an element of the aesthetic category are particularly intriguing. Literary scholars have extensively and minutely discussed irony as a problem and object of research, with functional and empirical analyses being the preferred approach. The aesthetic properties of irony have only been mentioned in the artistic field.

The first individual who comes to mind when discussing the history of the emergence and application of irony is Socrates, whose use of irony had a different character. According to Socrates, who unveiled irony in ancient times, philosophy is the persistent pursuit of truth, and attaining the truth in this world is extremely difficult. This is because our senses are our body's tools for acquiring information and are therefore incapable of providing accurate and reliable information. Since he knew that the truth existed in our soul before the body, he argued that "*we must be cognizant of what we believe we know and strive to attain it, dedicating his life to spreading this idea*" [5, p. 87].

The "Socratic method" he employed was aimed at eliciting knowledge from people. In his debate with the sophists, Socrates used irony as a method of addressing their doubts and objections. The methods employed by Socrates in his dialogues were quite effective in opening up the other party's views and have always been effective in the dialogue tradition. This methodology consists of two stages:

- 1) The Ironic Method;
- 2) The Miotic Method.

Irony has been extensively researched and studied from different perspectives, such as philosophical thought, historical, functional, artistic, and the role it plays in comic structure. However, the factors and values that explain under what conditions and for what reason irony emerges and under what tensions it occurs were not included in the research from a psychological perspective. Although the general content of the definitions given by different researchers for irony is the same, there are variations due to its complex structure and frequent confusion with humor and satire. Moreover, "*its widespread use in everyday life makes it impossible to draw boundaries to irony*" [9, p. 92]. After conducting numerous studies, it is more accurate to define irony as the use of human voice, tone, and sometimes sarcasm, hidden under the mask of someone trying to be serious. Irony has an exceptional place in the artistic discourse of critical realist works and sometimes appears as an expression of emotional-expressive and aesthetic relationships in comedy.

Irony has an exceptional place in the artistic discourse of critical realist works, as it is a comedy method that sometimes appears as an expression of emotionally expressive and sometimes aesthetic relationships. The purpose of irony, which is done by saying the opposite, is not to have fun or laugh but to criticize. In this criticism, the ironist acts very naturally and does not lose seriousness. According to Turan Karataş [7, p. 140], in irony, which is cruel, obvious/perceived as mockery even though it is said seriously, or the exact opposite of what is said is meant, the ironist, with this serious attitude, makes his mockery and criticism very calmly but with humorous elements and presents his cruelty as a noble meal in a honey pot.

The person exposed to irony may not even realize that the ironist is being criticized for this tactic initially. However, it takes some time to understand. The person who is initially exposed to the irony laughs at his almost crying situation because of a logical distortion. With this logical distortion, he and those around him think that everything is a game and a joke. However, the situation is not as they thought. As Vefa Tashdelen stated in her work titled "Irony," they are criticized indirectly, through undertones: "*Irony is a logical distortion, an insinuation. Saying something but going beyond what you say means implying by what you say that you don't say it. It is a game, a joke, a satire, a criticism.*" [10, p. 53].

In Shefa Aliyeva's words "*the structure of irony, as an element of comedy, parody, grotesque, humor, and satire, expresses aesthetic attitudes.*" While irony shares similarities with these elements, it has its structure and unique characteristics that are shaped by experiences [1, p. 98]. Emotions play an undeniable role in evaluating the relationship between the subject and the environment. Irony, as a form of emotional expression and experience, logically compares and emotionally evaluates objects that it mocks. Such an assessment can positively contribute to self-determination and self-improvement, as well as the image of the person. Irony is characterized by a different, opposite attitude and approach to the world and society. It should look directly or indirectly at the world and society in a "naive" way.

The main means of expressing irony in philological literature can be classified as follows:

1. Paralinguistic means – gestural or kinetic [facial expressions, pantomime, gesture].
2. Intonation [stress, pause, timbre, melody of the human voice].
3. Means of expression following the lexical norms of the language often used during speech: epithets, metaphors, neologisms, archaisms, foreign expressions, etc.

Sometimes irony mediates communication between the author and the reader or audience in literary works. Depending on the writing order of the work, such situations can be reflected in the works either in the words of the author, in the detail contained in a comment, in a fine point, in an explanation within quotation marks ["], or an italic form for clarity, with a completely different font. The above classification does not belong to any particular author and is not limited to the division we have mentioned.

This classification was determined according to the information obtained during the writing of the article and the norms found in the works of Azerbaijan's critical realist drama. When we approach this issue from a different angle, we see that it is possible to divide irony into two groups: open and hidden. This occurs by identifying the main meaning, the idea, in the work.

In hidden irony, otherwise known as closed irony, the image avoids expressing its negative thoughts and skillfully transfers its weight and depth of content to words with a positive meaning. Thus, it is left to the reader's imagination to determine whether there is a completely different content underneath the irony that seems like a compliment.

In open irony, the hero expresses his thoughts not in a secret way, but in a simple, plain, and clear language that everyone can understand. As a matter of fact, in most cases, such expressions of opinion are not considered as an ironic approach, but as a realistic approach because they move away from metaphor and express the real meaning. What is interesting is that not the thoughts embodied in the work, but the hidden irony full of "sweet compliments" in the language, and the knowledge that another face lies under the mask, rank higher in terms of expression of thought.

It is possible to encounter types of irony in the period of palace literature. However, the use of irony for different purposes in Azerbaijani literature gained new importance in the XX century. In critical realist literature, the forms of expression of irony combined with the mastery of the author have caused the work and the play to deepen and increase its effect.

2. Irony and Its Features in the Dead

Jalil Mammadguluzadeh is one of the most prominent representatives of the critical realism movement. He is renowned for his extensive body of work in the field of dramaturgy, which showcases a diverse range of ideas and themes. Not only do they contribute significantly to the development of theater and performing arts, but they also enrich Turkish and world literature. Jalil Mammadguluzadeh's works are a response to the tasks and needs of the literature of the period. His sharp satirical language shook the feudal-super-

stition world, while simultaneously supporting the ideals of freedom with poignancy and enthusiasm. His work "The Dead" is a particularly strong example of revealing satire, with a hopeful outlook towards life, the future, and beauty.

In this work, he applied the new, realistic rules of dramatic arts, bringing innovations to the comedy genre of Azerbaijani literature at that time. The work covers a wide socio-historical subject, combining satire, tragedy, and similar elements. With these artistic principles, the drama writer creates an interesting, unusual, and attractive composition that had not been seen before in Azerbaijani literature. "The Dead" reflects the life and human landscapes of Azerbaijan with deeply artistic paintings at the end of the 19th and beginning of the 20th century. It has not lost its cognitive and educational importance even today. The fraudulent clergy, sheikhs, and hodjas in the work are typical examples of many Eastern countries where the old order prevails.

"The Dead" takes a descriptive stance against the world of violence and drunkenness, its predators and deceivers, and the "intellectual" ignoramuses. This work of art reflects the basic features of Jalil Mammadguluzadeh's critical realistic style and sharp satire. *"It also reflected the successes of the "Molla Nasreddinchilar" literary movement"*, which started to gain strength at the beginning of the 20th century [4, p. 417]. In his work, Jalil Mammadguluzadeh tried to deepen the meaning of Iskander's monologues, including his speaking style during his performance on stage, to convey accurately the character's emotions and excitement to the reader and audience and to make the irony effective.

The protagonist of the literary work "The Dead", Iskander, was educated in France but chose to feign drunkenness upon his return to his homeland, due to his belief that it was impossible to alter his family's behavior and thoughts. Despite his inebriated facade, Iskander was a highly intelligent and modern individual. His cleverness allowed him to reveal truths that sober individuals were too afraid to articulate. Iskander's seemingly drunken utterances were enough to instill fear in Sheikh Nasrullah, who was similarly intelligent but chose to deceive the uneducated masses. In their dialogues, Sheikh Nasrullah expressed admiration for Iskander's intellect and intelligence from their very first exchange but was simultaneously intimidated by him.

The protagonists of "The Dead" are known for their use of both overt and covert forms of irony, making them a noteworthy example in Azerbaijani literary studies. They successfully combine these two types of irony, resulting in a compelling literary work.

"*Sheikh Nasrullah [to Iskander]. Do you have a job too or not?*

Iskander. No, I don't own anything. These masters are the holders of authority. [shows Haydar Bey and Aligulu Bey]. I am the only rosehip flower among these fruits.

Sheikh Nasrullah [Iskander]. It turns out that your lesson was less than that of these masters and you could not reach a position.

Iskander... Yes, yes, these are rivers of knowledge. And now, with God's permission, they will learn from you the knowledge of resurrecting the dead, and then they will become even smarter men, God willing!" [3, p. 399].

The initial conversation between the protagonists in the story highlights the impact of Iskander's covert irony on his interlocutors. Despite his outward appearance as an uninformed individual, Iskander deftly assumes the role of an ignorant and irreligious person in front of others. Paradoxically, his use of irony exposes the true nature of genuine ignorance while simultaneously mocking those who lack self-awareness. Although those around him assume that he is inebriated, Sheikh Nasrullah recognizes the subtle danger that Iskander represents. Kierkegaard's notion of irony is premised on the ability "to criticize negative aspects while simultaneously revealing the correct formula for doing things the right way" [8, p. 289].

Irony can be both destructive and constructive, as it dismantles while simultaneously building up the very thing it is destroying. Its ultimate aim is to reveal the good, the beautiful, and the truth. Irony expresses these concepts through their opposites, and does so in a manner that is both humorous and unobtrusive. Iskander, too, deploys irony for different purposes, drawing on the insights of both Kierkegaard and Socrates. His probing questions often leave his interlocutors feeling exposed and uncertain of their own knowledge. Irony as being on the road but going in the opposite direction, rebelling while surrendering, laughing while crying, rejecting while approving, and hiding anger in happiness.

Iskander uses his drunken persona to engage with people, allowing him to offer advice to his relatives and criticize those who "engage in fraudulent or morally questionable behavior" [2, p. 221]. Although his speeches are often dismissed by the unenlightened as the ramblings of a drunkard, Sheikh Nasrullah and the teacher recognize his intellectual acuity. Both overt and covert forms of irony are evident in the dialogue between the main characters.

In this work, after encountering Sheikh Nasrullah in the cemetery and exposing him with poisonous

words, Iskander's deeply sarcastic speech addressing the graves adds a different richness to the work. The author uses sentences and notes, such as "In a gentle voice" or "in a deep voice", "damn you, get out", "the world is full of nine-year-old girls, a hyena-like you belong in the grave," etc., to portray a typical, realistic scene in full detail before the eyes of the reader and the audience, helping them to hear the narration and irony.

Jalil Mammadguluzadeh, the author of the work, was not against Islam, but rather against the administrative system that led the people to ignorance and superstition, and especially the invading regime that was interested in spreading superstitions. Since this regime gives a wider field to the fraudsters, not the clergy, they are the audience targeted by the author. Mammadguluzadeh's realism is characterized by bringing both religious people and intellectuals to the fore as separate images and strengthening the exposure by creating socially grouped images. By exposing similar genres, the author tried to deepen the social satire in the work and increase its impact.

"Iskander [laughs behind the teacher]. Mirze, don't go! Don't go and see death, come and teach Celal knowledge. He should study and become a scientist.

Celal [approaches Iskander]. Brother, give me my book.

Iskander [very loud and angry]. You can go to hell!

Celal gets scared and runs to the door. [After looking for a while, Iskander goes and sits on his bed and takes out a bottle of vodka from one pocket and a small glass from the other pocket, fills it, and starts drinking it, then opens the book and looks at it] [3, p. 398].

In the same literary work, there is another example of a character who has an interesting monologue with inanimate objects and books. Iskander finds it easier to talk to someone who cannot reply. Although it is often written in literature that Iskander wears a drunken mask because he is afraid, this is not true. Iskander, who is highly intelligent, believes that speaking the truth while drunk will reach more people. This idea turns out to be correct, as his words and ideas spread quickly among the masses, even though the majority of people mock him. Educated people, on the other hand, understand the depth of Iskander's lines and realize how intelligent he is. Iskander believes that adults are not guiding young people correctly, and this is evident in the monologue he speaks while addressing the book below.

Iskander [to the book]. I know you. I read you a little too. 15 years ago, I also read about you in that room. "Malikra ten nisihat sudmand amad wa az sari-khuni-u dar gysham" [in Arabic]. My teacher would advise me, son, to study hard and prepare well for

your lessons. But I have never heard anything from any of these ignorant people saying, "Son, be a man." You meet everyone, you hear about it, you study science, you become a scientist. But no one can explain to me, what does this science mean? Science tells him that now someone should put this bottle on his head and drink it all. Chamfer! Puff! [turns his face]. Look, science – that's what they call it [3, p. 397].

In Jalil Mammadguluzadeh's drama *"The Dead"*, irony has gained a different dimension thanks to the author's mastery and ability to use words appropriately and timely.

"Sheikh Nasrullah [to the pilgrims]. Mr. Haci Hasan, please get this rude guy out of here! These apostates mock the wisdom of Almighty God.

"Iskander [Sheikh Nasrullah]. Sheikh Bey, you should be thankful that I drank wine. If I don't drink wine, I'll be sane; When I come to my senses, I suddenly open my eyes and see a mujtahid coming to our city and buying our little girls every night with the promise of resurrecting the dead. Ha... ha... ha!... Let me die! If you are not a coward, give up! Hahaha!" [obvious irony] [3, p. 400].

Sheikh Nasrullah, who believes he can deceive others with the promise of resurrecting the dead, is made aware of Iskander's intelligence and alertness following their initial conversation. Consequently, he attempts to dismiss Iskander with various excuses and portray him as godless in the eyes of others.

Throughout their dialogue, Iskander frequently adds humorous elements to serious ideas, often repeating the phrase, *"Let me die!"* while also challenging Sheikh Nasrullah's claims. The use of irony in the drama increases with the inclusion of the sentence *"Ha...Ha...Ha!"* This form of ironic expression is rare in other playwrights' works. Irony is a critical attitude that employs mocking, sarcastic, or even ridiculing language. While it appears to affirm and approve at first, it ultimately negates and denies. Its approval is a deceptive gesture, and its negation is a form of ironic timidity.

As a result, it is a form of discourse that necessitates more than plain logic and expression; it necessitates a certain level of intellectual knowledge, competence, and ability. Direct criticism can be done by anyone, while the indirect logic of irony necessitates talent, experience, intelligence, and mental competence. Because of its oppositional logic, the defeated person realizes their defeat over time rather than immediately. *"The poisonous satire of irony has a cumulative effect that is felt over time, making it a very powerful tool that causes increasingly greater distress"* [10, p. 54].

Depending on whom the irony is addressed to, types are distinguished, namely internally directed [irony directed at oneself] – that is, introvert, or external irony directed at the audience, that is, extraverted.

Teacher [to Iskander]. Goodbye, Mr. Iskander. It's good you came. Please tell Mirze Celala to take the lessons seriously.

Iskander [sits on the bed]. Okay, okay, I'll tell you. But who will listen to me? Even God's dog doesn't listen to me. No matter how much I tell him, he won't get in. Ha... ha... ha... [laughs loudly] [3, p. 396].

The irony here is extroverted, that is, extraverted irony that everyone around can hear.

Jalil Mammadguluzadeh employed the ironic and maieutic method of Socrates to continue his discussions in this work. Irony, as a rhetorical device, can have derogatory undertones, and the ironist's use of various disguises can obscure their intended message. After an initial sense of exaltation and freedom, individuals may become captive to the power of the ironist. The ironic implication of ideas rather than their explicit statement creates an element of surprise that is both captivating and ironic. The irony of a moment can be the most satisfying feeling, even in the face of potential collapse. In *"The Dead"*, the protagonist Iskander stands out among the heroes of the 20th century as a distinctive personality due to his unique language and ironic statements made while pretending to be drunk.

By drawing from Socratic ideas regarding irony, Mammadguluzadeh created a character like Iskander, who has become an unforgettable figure in literature. Iskander's ability to engage in conversations with all types of people using irony, his lack of responsibility towards his state and people, and his absence of civic affiliation make him a revolutionary figure by way of what he does not do. Iskander's connections with others are fleeting, created only through the looseness of irony, and he prefers them that way. He never reveals his true thoughts, instead preferring to maintain an air of mystery.

If these arms had the strength of Rustem Pehlivan, I would grab your feet and throw you to the skies, you would come upside down and break into pieces like a bald watermelon... I swear, I wish I had it... If I had the same knowledge as Sheikh Nasrullah, I could talk to the dead sleeping here! Ah! If it were, I would turn my face to this cemetery and call out: [very loudly]. Dead! [slightly lower]. All those who followed this saying took their children out of the grave and asked, "What do you say, Skanderbeg?" they would ask. Then I would leave the following legacy to these deceased; I would tell them: [yells, facing the cemetery]. Dead!

[again, a bit low]. *One day Sheikh Nasrullah will come and stand over your head and recite prayers and call out loudly: [loudly]. "Rise, O faithful servants of God!" [He paused a little, a little low.]* [3, p. 406].

Iskander's monologues are an example of introverted irony, while the irony used in the rest of the play is mostly outward-facing. The dialogues between Sheikh Nasrullah and Iskander provide clear examples of different forms of irony in Azerbaijani drama. Linguists and literary scholars define two types of irony: ironic stylistic devices and ironic thoughts. They suggest that these two types are better understood as features of irony, as they form the basis of the meaning of irony. In the 20th century, the problem of identity and individuality became the center of broad social relations, and people's spiritual worlds began to grow more complex.

Critical realism's approach to life and society formed the basis of the psychological process during this period. Irony, as a form of expression of artistic and philosophical thought, tries to show a comic or dramatic situation aesthetically. Irony requires two conditions for its emergence: a spiritual-emotional state and the creation of a symbolic form with rhetorical expressions. "*Derived from the Greek verb εἰρωνεία [eirōneía], irony or reversal involves expressing something that appears to mean one thing but means its opposite*" [6]. It is a rhetorical style and a literary technique that can be categorized into three types: verbal, dramatic, and situational irony. These types of irony are often utilized to emphasize the intended meaning. Nuances of meaning in the work and how it conveys the idea to the reader and audience can divide the types of irony. Irony can add harmony to the work and convey the idea effectively. Therefore, it is a valuable tool for communicating ideas in both business and academic settings.

Comic irony: This type of irony is often accompanied by humor. It reflects an attitude mixed with irony towards the world, its social and spiritual elements, the society in which the character embodies positive ideals, and sometimes hatred.

Satirical irony: Unlike satire, social violence is criticized and strongly condemned, and on the other hand, thoughtless promotion of spiritual and religious dogmas is mocked.

Tragic irony: Dramatic results achieved at the expense of deceptive appearances. We can also see this type in the expression of thoughts or intentions of a person who is a victim of events.

Critical realist literature, particularly the dramas of Jalil Mammadguluzadeh, offers examples of diverse forms of irony. In his classic work, "The Dead", the

author resists the injustice and unfairness he witnessed throughout his life by employing irony in line with the demands of the time. Iskender, the primary protagonist, is a rare character in Azerbaijani literature who can expertly employ comic, satirical, and tragic irony simultaneously. Mammadguluzadeh's adept use of language and lines not only enhances the readability of the work but also contributes to its style and appeal to readers of all ages. Despite being over a century old, his dramatic works continue to be read and studied, providing future generations and scholars with an opportunity for fresh investigation.

Conclusions. The analysis of Jalil Mammadguluzadeh's literary work entitled "The Dead" has led to the categorization of various types of irony. This systematization can be extended further by incorporating other examples from the author's repertoire and other literary movements. After conducting thorough research, several types of irony have been identified, such as verbal irony, situational irony, dramatic irony, critical irony, comic irony, tragic irony, nihilistic irony, paradoxical irony, gentle irony, impersonal irony, and cosmic irony. It is essential to note that irony, like any other mode of communication, can be misinterpreted, leading to serious consequences. Misunderstanding or misconstruing irony can result in a completely different interpretation of the author's message. It is crucial to use irony carefully and appropriately, and even the most subtle elements of irony should be identified by readers.

In Jalil Mammadguluzadeh's work, the use of irony by different characters is of significant importance. Regardless of age, perspective, or worldview, an excessive use of irony may damage the artistic and harmonious nature of the work. Proper use of irony in the right place enhances the effectiveness of the literary piece and adds value to its content. Identifying the types and features of irony used in a work, including whether they are open or hidden, enables readers to clarify the work's meaning. In critical realist literature, characters often employ caustic and ironic dialogue that blends drama, satire, and tragedy, thereby lending the narrative greater depth.

The ability to identify the various forms of irony utilized within a literary work is crucial in appreciating the piece. Irony serves to add intrigue to the work, regardless of whether it is overt or subtle. In critical realist literature, characters often employ caustic and ironic dialogue that blends drama, satire, and tragedy, thereby lending the narrative greater depth. Familiarity with the different types of irony enables readers to glean the author's intent with greater clarity. Prose

writers or playwrights use irony to draw the reader's attention to the main idea and content, to establish the rhythm of the action and the flow of the repetition. This article analyzes open, hidden [closed], extraverted, introverted, dramatic, satirical, and tragic irony types through artistic examples.

Throughout history, irony has been used in rhetoric, philosophy, art, literature, and daily life, and has undergone many definitions. In essence, it means telling the truth by implying, in a sarcastic style, from a critical perspective. Ultimately, irony has achieved its real power through literature.

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Алієва Ш. Ш. КРИТИЧНИЙ РЕАЛІЗМ ТА ІРОНІЯ В ДРАМІ ДЖАЛІЛЯ МАМЕДУЛУЗАДЕ «МЕРТВІ»

На стадії критичного реалізму критикуються вже не окремі особи в цілому, а радше спільнота, соціальні та міждержавні відносини, культурне невігластво та інші фактори, які створюють проблеми для суспільства. Представники течії критичного реалізму використовували можливості самовираження художнього тексту, а не пряме і відкрите звинувачення. З цією метою майстерне використання одкровення, іронії та алюзій стало чудовим інструментом для передачі ідей. Як відомо, у критичній реалістичній літературі викриття відіграє важливу роль у розкритті внутрішніх якостей героя. У цьому дослідженні докладніше розповідається про роль іронії в критичній реалістичній літературі, зосереджуючись на тому, наскільки іронія є важливою частиною викриття та як вона розкриває внутрішні якості героя. Хоча досі було проведено багато досліджень іронії та її історії, причини, що породжують іронію та методи її використання, не були вивчені на академічному рівні, особливо в рамках творів критичної реалістичної літератури. В азербайджанській літературі Джаліль Мамедгулузаде є одним із провідних письменників, які найбагатше використовують іронію у своїх творах. Відповідно до інформації, отриманої під час написання статті, і особливо норм, які містяться у творі Джаліля Мамедгулузаде «Мерці», який називають найбільш яскравим зразком критичної реалістичної драми, класифіковано види іронії та основні засоби її вираження. і заявив. У цьому дослідженні концепція іронії у творі Джаліля Мамедгулузаде «Мертві» обговорюється в усіх її аспектах. У цьому дослідженні досліджується гумор, який породжує іронія залежно від місця його розвитку та умов, певних цінностей і психологічних факторів, що призводять до такого вираження думки.

Ключові слова: публіка, відкрита іронія, критичний реалізм, суспільство, драма, Джалілі Мамедгулузаде.