

Dramatic effect, Style and Speech of Characters of Literary and Art Piece (from Epos to Drama)

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Abstract. The paper deals with the genre-style peculiarities and speech of characters of the Kazakh dramatic pieces, previously unexamined in the world scientific dramatic object. The scientific novelty of the article is that here, based on definite facts, are revealed the genre peculiarities, the dramatic situations, the style art of play-writers, the language of play's characters of the Kazakh play-writers in comparison with the other nations, the nature of main characters, the dramatic dialogue and monologue. The elocutionists, not satisfied with the treasures of literary language, constantly take lessons of that language, which is available to common people and which is used for creation of invaluable masterpieces of art. The transformation process of prose work into strict dramatic composition is studied in complex. In the transition process of folklore, epos to drama, to be more precise, in staging, the first place shall be taken by the dramatic event, the dramatic conflict, the dramatic character and the dramatic language; it is the dominant genre requirement. It was proved, that as a result of restrictions of the author's feelings, internal thoughts of characters, the character's image, natural images and other restrictions, the stage piece is not created. [Shapauov A., Zhusupov N., Baratova M., Kadyrova B., Talaspayeva Z., Aktanova A., Zhorakpaeva M., Agaliyeva N. **Dramatic effect, Style and Speech of Characters of Literary and Art Piece (from Epos to Drama)**. *Life Sci J* 2014;11(4s):311-315] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 55

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Introduction

Dramatic effect, style and characters' speech of the dramatic pieces belong to a special aesthetic category. "It is necessary to study the language of written sources, in order to use these data to highlight the urgent problems of the history of nationwide and literary language development", writes the scientist N. Baskakov [1].

The characters' speech, style and drama constituted the object of study of such world famous researchers, as A.Jarry [2]; the stage art and drama were the problem of study of such researchers, as G.Wellwarth - a specialist on problems of modern English drama [3]; R.Beyen - the drama theorist in European literature [4]; D.Nigel, who studied the dramatic essay and the emergence of symbolism in drama [5]; the history of drama and theater theory in Arab Emirates, studied in the works of S.Gadomski [6], where this topic is analyzed taking into consideration the achievements of modern world dramatic art and literary science. The investigation problems of drama and theatre art genres of Turkic nations of the Central Asia, Povolzhie, Siberian region of Russia, in connection with the European drama (from folklore to drama), were purposely studied in the scientific article of A.K.Shapauov [7], N.K. Zhusupov [8].

The system-structural, comparative-historical and comparative-contrastive methods are used.

Main part

The main task is to create the fundamental history of one or another literary language, the subsequent study of main formation stages of its styles, as well as full and fundamental study of individual styles of writers.

The well-known linguists V. Vinogradov, G. Vinokur, M. Khrapchenko, A. Baitursynov, K. Zhubanov, M. Shiraliev, A. Demirchizade, M. Balakaev and others paid much attention to the problems of fiction language and style, and considered them to be the most important and peculiar branch of philological investigations.

Starting from the 60s of the XIX century, the Azerbaijanian, Uzbek, Tatar linguists, supported by great experience of Eastern, Western and Russian linguistics, began to study the style peculiarities of art of outstanding representatives of Turkic cultural heritage.

The scientist L. Sherba considered, that "...the value of one or another literary language is determined by many factors, among which he distinguishes three main aspects: a) vocabulary

richness, measured by the presence of different means for expression of necessary notions; b) the richness of synonymics; c) the richness of ready-made possibilities to express ready-made shadings of thought and feeling" [9,121].

All these language possibilities are not provided at once, each of them is a result of long and centuries-old development, and in its turn, contains a rich stock of potency to express new thoughts and feelings. The knowledge of stylistic possibilities of native language predetermines true innovation of one or another word-man. "The writer-master enriches the palette of the developed literary language, using folk forms of speech, professionalisms, neologisms, acquitted and required borrowings and so on. At that, something is purely the author's innovation and acquirement, and something becomes immediately or can become nationwide in the course of time. The language skillfully and cleverly manages his own and foreign treasures", - writes the scientist L. Skvortsov [10,210]. "In the Turkic philology, the consecutive study of speech, dramatic art, fiction art is the affair of the last one and a half century", - writes the investigator A. Shapauov [11].

The improvement of literary language in whole is the direct consequence of improvement of the means for expression of the writer's idea. New images, types, ideas find in fiction the restricted implementation in new stylistic forms. The higher the typification degrees, the brighter and more precise are these forms. In this context the dramatic piece requires the selection and usage of more precise and specific forms, what, naturally, comes from the nature of comic typification itself.

Starting from 1940, the Kazakh linguists, supported by great experience of Russian and Foreign linguistics, began to study the linguistic and style art peculiarities of such outstanding representatives of Kazakh intellectuals, as Y. Altynsarin, A. Kunanbaev, S. Toraygyrova, S. Kobeeva, M. Ayezov, B. Maylin, S. Mukanov etc.

The transformation process of prosaic work into strict dramatic composition is not easy. As a result of restrictions of the author's feelings, internal thoughts of characters, the character's image, natural images and other restrictions, the stage piece is not created.

In the transition process of epos to drama, to be more precise, in staging, the first place shall be taken by the dramatic event, the dramatic conflict, the dramatic character and the dramatic language; it is the dominant genre requirement. The genesis and development of Turkic theatre art and drama were fundamentally reflected in the work of A. Shapauov [12].

There are different opinions about dramatic effect, for instance, the scientist R. Nurgali says the following: "The study of dramatic effect problem in prose will provide an opportunity to meet different genres with each other, to reveal the force of phenomena, enriching each other and the present art tendency. At the present time, one of the requirements to the literature and any of its genres is a dramatic effect" [13,139].

The power of fiction, special features and depth of content are evaluated via language art. In dramatic compositions, each character has its own peculiar language. This language is called a language of character.

The scientist M. Auezov expresses the following idea: "If a play does not represent a sample of elocution and does not express the art of fiction language, this composition cannot be a work of fiction, but only the material for a play. And this work will only present the frame and scheme of drama. That's he means that the language of play is a sovereign of art, and a sovereign of the fiction work in it" [14,75].

The dominant element of characters' relations in dramatic pieces is the character's speech. The character's words are the way to create the image in dramatic pieces, weight and nature of composition. In Turkic philological science, there the investigations, devoted to the characters' speech in prosaic works from the literary and linguistic viewpoint. It is not a secret, that because of the specific division of people into literary men and linguists, we cannot go ahead. While the character's speech was investigated for purpose, it was reflected in the works of scientists, studied the dramatic genre. We know their names very well: M. Auezov, A. Baitursynov, M. Shiraliev, A. Demirchizade, K. Minnegulov, K. Karimov, M. Sergaliev and such theater dramatic critics, as K. Kyandykov, K. Ualiev, A. Sygaev.

The investigator K. Karimov writes about it the following: "The main part of dramatic composition consists of the character's speech, and, sometimes (it can be a lot in one play, and a few in another) the author's words (remarque). It is the independent way of the second degree (in the play nobody never creates an image and reveals the character's inner world). The main requirement to any character of any play is the combination of his words with his nature and psychology; his words shall also be in comply with his educational level, life experience, environment, and, of course, all this shall be in connection with each other and coincide with the occurring process... the character's nature can be recognized, i.e. the character himself" [15,11].

A dialogue is the main object, used in the dramatic play. One of the dialogue tasks in the dramatic play is to create the human image.

A compositional peculiarity manifests itself in the structure of the play's event at the set pieces. A selling point is that the succession, interrelation of past and present events is achieved and the possibility to dip into the future appears. It is proved, for instance, by the tragedy of Murat and Raziya family fragmentation in the drama "Daughter, I'm telling you..." by S. Zhunusov. The images out of the past "From the courtroom" are constantly connected with the images of present life "Stage actions". The concept of play-writer is the following: looking back at the past, to foresee the future. The second aim, naturally, is to draw the spectator's attention to the stage, to increase his interest in the occurring.

In dramatic play the characters' speech shall be informative, deep, flaming, with dramatic conflict. In the transition process of epos to drama, to be more precise, in staging, the first place shall be taken by the dramatic event, the dramatic conflict, the dramatic character and the dramatic language; it is the dominant genre requirement.

A dialogue is the main object, used in the dramatic play. One of the main dialogue tasks in the dramatic play is to create the human image. In the process of plays analysis, we made sure, that the dialogue plays a great role for well-rounded revelation of the character's nature. There were determined and substantiated the dialogue types (a dialogue-conflict, a dialogue-discussion, a dialogue with implication, a dialogue-humor), the role, character and place of dramatic monologues and dialogues in the play.

A high level of art and skill of artists in creation of dialogues was noticed. Firstly, they, as a rule, are full of implications, the elements, producing sharp humor, sincere laugh; secondly, they are deeply philosophical and reveal the characters' conflicts, their nature, sometimes wide asunder as pole and pole.

The characters' life activity, the peculiarities of their images and the breath of that time in whole can be distinctly captured from each utterance of characters. If we take, for instance the dialogue between Karasay and his matchmaker Mukat in the play-staging "Kos Anar". Here the main character Karasay humiliates Mukat with hash words, and Mukat calls Karasay "speculator, intruder" in reply.

Alongside with that, S. Zhunusov is also a great master of the monologue creation. A monologue is a powerful way to reveal the characters' inner world. It is known that a monologue in drama differs from the monologue in prose. The monologue in dramatic play is a device, by means of which the

external and internal feelings of characters are delivered. The monologue from the stage is communicated publically, but the character nearby does not reply, as if he does not hear. The characters experience the occurring by themselves. The monologue is one of the devices, which is of great importance, as it promotes the character to speak out up to the end. For instance: "*A blind old woman (coming to the tomb)*... I'm guilty towards you, I'm so sorry. We were two orphans in this bare steppe, now I'm deprived of my last support. I was unable to save, I'm so sorry....Now the god left me alone with all my endless tears. I have nobody, only you can understand my disconsolate grief, only with you I can share my trouble. Oh, my god, make my last dream come true, let me die here to lie with me relatives" [16,58].

One of the peculiarities, giving great fiction weight of the Kazakh word man S. Zhunusov is the poetic language feature. This language is in successful harmony with the psychological state of characters, allows free "swimming" in the world of poetry. Kumar says inspiredly: The darkness of white winter storm // flock* is in site, // my white akku* (swan) with swan neck, // sings her tender song, // I would follow her without hesitation. // And then, Akku would caress, nestling me to her white breast, // embraces me with white hands, // hang on my mighty neck // Let the snowstorm continue // I will not get tired //, I will not feel sorry for myself //, follow my swan! // To die in this way //, in the way to my white bird //, I have only this dream! [16, 24].

One of the features of creative work of Saken Zhunusov, which is a peculiar phenomenon in Kazakh drama, a new form of staging is the creation of the comedian play, written in the form of poem ("Hardly, Diligently") on the basis of famous comedian play ("A Girl Against Her Will").

It is easy to verify that the writer successfully uses several types of artistic devices to intensify the linguistic imagery of dramatic pieces. A metaphor, a metonymy, an epithet, a synecdoche, a comparison and others are met quite frequently.

A metaphor is a particular type of trope, more frequently met in dramatic pieces as compared to the other artistic devices. A play-writer frequently puts a metaphor into the mouth of his characters for the words to sound more meaningfully, logically, brightly. For instance: "You are my only colt, could not escape from two-legged beast, and now has become a victim of steppe beast, you are my light, you are my unprotected lamb!" [16, 73]. If in the given example, and in the other places, the author would use the other alternative words instead of the metaphoric words and word combinations, the initial content turned out to be significantly weak.

There are a lot of metonymic interferences in the play. In majority of cases they are used in mutual communication of the characters. For instance: Raziya: Go to your sheep yourself. I'm neither sheep, nor shepherd [16,69]. Dzhambul: You are so blackheart, you can easily shoot not only a bird, but even a man. The weight of metonymy in a dramatic piece, as compared to the other types of trope, is at high level [16,152].

One of the artistic means, frequently met in the dramatic pieces is the ellipsis. The ellipsis in linguistics is the omission in speech of any easily implied word, sentence member. This phenomenon is also met in the plays of K. Mukhametzhanov, D. Isabeckov, S. Zhunusov, O. Bokey. For instance: "Katay: So, how, Atan? Atan: So-so... beautiful...Dyusen: Mother, you are offended; of course that is why you say so. And so...You'd better to use your imagination" [16, 174].

In dramatic pieces of the author, the psychological situations, actions, interactions of characters are represented deeply. As the play-staging "Stronger than death" is the psychological play, devoted to historical-revolution theme, the playwright tends to reveal the characters' nature from the psychological point of view.

The main images of the play - the Blind old woman and Azhar - experience, on the one hand, great difficulties of life and existence, on the other hand, they feel meanness and cunning of the surrounding relatives. The author makes Azhar to pass through life difficulties, and, finally, puts this courageous image of lonely, but not broken mother up to the notch. Azhar is the collective image. She personifies the tragic position of Kazakh woman of the beginning of previous century.

In the play the dialogues between the Blind old woman and Auken, Atan, Katay are based on strong psychological relations. The deep psychological shade is that the Blind old woman turns for help not to her close relatives, but to the God. The peculiarity of S. Zhunusov drama is that any character reveals his true nature comprehensively, in the course of definite intense actions.

Beginning from 1960, the ranges of psychological plays of Kazakh drama were enriched significantly. To their number belong "Different fates" by S. Kusainov, "Sudden Meeting" by T. Akhtanov, "Scorched Flowers" by S. Zhunusov, "In a Strange Land" by K. Mukhametzhanov etc. [17].

In Kazakh dramatic plays of K. Mukhametzhanov, S. Zhunusov, D. Isabeckov there are many examples of portraits, presented in comply with the nature and inner world of the character. In satirical comedy "A Wolf Cub under the Hat", "A

Crossword, or a New-Year Masked Ball", for instance, he puts the animal masks on his characters in comply with their "roles" in the real life, thus creating the unexpected situations. The author's main idea is to criticize the injury in today's society and to reveal true essence of impudent grabbers. The prosaic pieces can have the diversified plot, but the dramatic plays have some restrictions. The number of characters shall not exceed 10-12. That is why the plot shall always be concentrated around the central character. We made sure that the psychologism prevails in the dramatic plays of 1960-1990.

Conclusion

Based on definite facts it was revealed, that the word-painter in his staging made alterations in comply with the requirements of dramatic genre, scenic art (the construction, based on rhythmic, intonation of drama, consideration of characters' play at the stage, alignment with dramatic monologue and dialogue, etc.) and lined them up on strong conflicts between characters, increased the weight of his images, keeping some lines of main prosaic pieces; he was able to create the second, new work in comply with drama laws. The artistic and descriptive devices are used to the point. In order to implement genre peculiarities, much attention is paid to the characters' speech. An eye is kept on the characters' speech, conversational manner, actions, style, causing a conflict between them, i.e. one of the main purposes, which shall be followed in dramatic pieces.

The meaning of words:

flock* - herd of sheep.

akku* - swan.

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