

**Stylistic and artistic peculiarities of dramatic works by Turkic nations of Central Asia and Caucasian region  
(based on materials of Kazakh and Azerbaijani an plays).**

Alibi Kabykenovich Shapauov

Kokshetau State University named after Sh. Ualikhanov, Abaya St, 76, city of Kokshetau 020000, Kazakhstan

**Abstract:** The article deals with general review of artistic, stylistic and linguistic skills of dramatic works by Turkic nations, previously fundamentally unexplored by the world and Turkic language-speaking scientific community. The scientific innovation of the article lies in the fact that the whole variety of linguistic instruments of dramatic effect aimed at implementation of writer's idea was revealed based on particular facts. For the first time, the problems of stylistic and language signs of a dramatic discourse: it is universal by character and unique by the scope of implemented functions: a word can implement any linguistic function. Only a word mark can cover the whole scope of linguistic functions. Word marks bear both communicative as well as pragmatic functions, influence the people around with their meaning, stylistic and expressively emotional pattern. In this respect, the special potential capabilities of a word are revealed at its functioning within a literary text, in which words along with their common meanings also become the means of expressing the playwright's artistic and aesthetic orientation. Comprehensive study of the lexis, etymology, and stylistic skills of dramatic works (tragedy, drama or comedy) of kindred Turkic nations brings us to a conclusion that playwrights, as opposed to their predecessors and contemporaries, very rarely use the typifying role of the extra literary lexis (subdialects, dialects, slangs, ritual talks).

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### Introduction

Style and language in dramatic works are a special literary and aesthetic category, which potentially bares a certain value-related aesthetic idea. Style is always oriented to intended psychological effect. It becomes complete and sense-bearing only within the interaction of drama with its perception.

Studying the language of written sources is necessary for further use of their information at covering topical problems of the history of development of popular and literary language [1,17].

In Turkic philology, the study of the language and the style of dramatic works has been carried out during the last one and a half century. Starting from the second half of XIX century, basing on the experience of eastern and western linguistics, specialists have been studying the linguistic and stylistic peculiarities of the works by the most famous representatives of the world cultural heritage, including Al-Farabi, A.Yassawi, Yusuf Khass Hajib, Sagdi, Fizuli [2,28] and of the Turkic spiritual world, including Nasimi, Mirza Ahundov (Azerbaijani), Shokan Ualikhanov, Abay, Ibrahim (Kazakhs), Marzhani, Velidi (Tatars), Aybak (Uzbek), Berdak (Karakalpak), A.Katanov (Khakas), A.Kulakovskiy (Yakut), Akmulla (Bashkir) and others [3,21].

Linguistic, artistic and stylistic skills in dramatic works were the study object of famous researchers. Problems of research of the drama and theater art genre of Turkic nations in Central Asia, the Volga and Siberian regions of Russia combined with

the European dramaturgy (from folklore to drama) were separately studied in the scientific article by A.K. Shapauov [4,2]. The genesis and the development of European theater art and dramaturgy were fundamentally explored in the work by A. Jarry [5,11]. The scenic art and dramaturgy were the problem of studies by G. Wellwarth, a specialist in the problems of contemporary dramaturgy [6,10], R. Beyen, a theorist in the drama in European literature [7,37], and D. Nigel who studied dramatic essays and appearance of symbolism in the drama [8,5]. The history of the drama and theater theory in Arab Emirates combined with the European theory was covered in articles by S. Gadomski [9,22], in which this topic was analyzed with regard to the achievements in the modern world scenic art and theory and history of literature.

A true master of literary word, disregarding the treasures of the literary language, keeps continuously learning from the language, which is available to common people and in which the masterpieces of folklore are created.

### Methodology

Comparative-historical and contrastive-comparative methods.

### Body of the work

The works by antique classics and also Shakespeare, Moliere, Goethe, Schiller, A. Pushkin, M. Auezov, Ch. Aitmatov, S. Mrozhek, S. Rakhman, M. Karim, S. Ahmad prove it obvious that dramatic art works must be composed in verse. Just like the

tragedies of European dramaturgy classics, which were written as blank-verse dramas [10,17], folklore gave a beautiful poetical form to the Kazakh national tragedies. As stated by the scientist S. Negimov, "It is a known fact that rhetoric serves for well-being of fiction. In the tragedies of the great English playwright Shakespeare, the activists of antique epoch are treated as representatives of ancient rhetoric" [11,25].

The blank verse is a phenomenon typical of the nature of poetic, prosaic and dramatic art works. The blank verse means a verse form with last words in sentences not consonant to each other, and in which rhymes remain unknown (as a "blank spot"). Initially, blank verse was used in dramatic, epic genres, and later, it transformed into a the free verse measure in the works by W. Shakespeare, J. Milton, and after that - into the romantic elegy and lyric verses. A.S. Pushkin in his dramatic works "Boris Godunov" and "Little Tragedies" also used blank verse.

Blank verse in dramatic works plays an important role. The works "Aiman-Sholpan" by M. Auezov, "Sherniyaz" by Zh. Aimaulytov, the tragedy "Kozy Korpesh - Bayan Sulu" by G. Musrepov, "Kyzym, sagan aitamyn..." by S. Zhunusov are mainly written in blank verse. It is reasonable to assume that the humorous verse "Baltyr" by the merry Kumar, one of the main characters of the Kazakh drama "Daughter, I tell you..." by S. Zhunusov, or the two-scene comedy "Hardly, eagerly" are composed in the form of a blank verse. For example, "...roaring like a camel, calling the ghosts, sweating heavily...", "joining hands and hearts...", etc. [the play "Kyzym, sagan aitamyn..."]. Prose writers and playwrights who have realized the necessity of poetry in the drama can perfectly express lyric feelings.

In the Turkic dramaturgy, the Azerbaijanian playwrights M.F. Akhundov, N. Narimanov, N. Vezirov [12,39]; the Tartar playwrights G. Iskhaki, G. Kamal, S. Ramiev; the Kazakh playwrights M. Auezov, Zh. Aimaulytov; the Khakass playwrights I. Kokov, A. A. Topanov; the Yakut authors of first written plays P. Oyunsky, A. Sofronov and others started mastering their creative art with prose, and the contemporary Turkic language speaking word-painters M. Karim, S. Rakhman, S. Zhunusov, D. Isabekov, S. Akhmad, and M. Bayzhiev are the successors to the tradition [13,6].

A dramatic prose writer differs from a dramatic poet. A dramatic prose writer masters certain criteria of the drama genre very soon; he is much closer to composing dialogs and speeches, and conflictive and tense events typical of the nature of the drama genre. The power of a literary work, peculiar features and the depth of the concept are evaluated by language skills. In dramatic works, every character

has a unique language. This language is called *the language of the character*.

The main determining element of interrelations of characters in dramatic works is the language of the character. Words of the character are the method of creating an image in dramatic works, weight and nature of the composition. In Turkic philology, there are researches dedicated to the speech of characters in prosaic works from literary and linguistic point of view. There is no secret in the fact that due to certain division of people into literators and linguists, we cannot progress. Though the speech of the main character was studied with a goal on mind, scientists in literature who explored the drama genre also concerned it in their scientific works. The main part of a dramatic composition consists of the speech of the character, and sometimes of the words (remarks) of the author (in some works more, in others - less). But this is an independent second level method (no one either creates an image through remarks in a play or expresses the internal world of the character). The main requirement for any character of any literary work is the combination of his words with his temper and psychology, as well as the conformance of his words with the level of his manners, life experience, and environment. And, of course, this all must be interconnected and be able to conform to the current process, so that by the speech of the main character it would be possible to recognize his nature, i.e. himself.

In order to cause required effect, playwrights used various lexico-stylistic methods, among which the most important and actively used were 1) commonly used words; 2) borrowings; 3) terms; and 4) slang expressions.

In his dramatic works, in order to secure national coloration, S. Zhunusov pays attention to the level of intelligence and education, to the national peculiarities (a German, a Russian, a Tartar, etc.), or, in order to highlight peculiar features of his characters, he himself dives in their language, religion, and nature, thus improving the artistry and picturesqueness of his works. A playwright adds versatility to each work by using appropriate vivid and rich artistic patterns.

Composition of sentences by a playwright is also distinguished by his special expertise. An author can always find very rich and informative words. For example, "D u s e n. This Auken today has full yard of cattle, his stone is always rolling up the hill [the play "Stronger than death"]. And when told by the Blind old woman, words become emotionally and expressively colored, and cause pity and compassion: "B l i n d o l d w o m a n. The reason I am still alive after my son has died is not, probably, to drink Azhar's tears. I cannot allow soft silk be littered down a hornless bullock. [The play "Stronger than death"]".

The methods and means of achieving comic effect are versatile. In order to achieve this goal, the Azerbaijani playwright S. Rakhman and the Kazakh playwright S. Zhunusov use various thematic word groups, colloquial lexicon, special syntactic constructions and versions of direct and reported speech. The main and leading sources of comic instruments in their comedies are elements of popular colloquial language, semantic reframing of literary language, versatile quibbles, personal names, pseudonyms, etc. All this versatility of linguistic instruments in comedies by S. Rakhman and S. Zhunusov functions as a single unit and provides the conceptually topical and pictorial integrity and harmony of these works.

A true master of literary word, disregarding the treasures of the literary language, keeps continuously learning from the language, which is used by common people and in which the masterpieces of folklore are created [14,2].

In order to cause required effect, playwrights used various lexico-stylistic methods, among which the most important and actively used were 1) commonly used words; 2) borrowings; 3) terms; 4) slang expressions.

A detailed analysis of the lexical contents in the plays by S. Rakhman and S. Zhunusov revealed the small number of dialectic words, which, on the one hand, is connected with the weakening of the influence of dialects and subdialects on the literary language, and, on the other hand, the influence of the socio-historical environment on the playwright.

Colloquial lexis was used by writers "as stylistically colored elements, which described more than just a thing or an action, etc. Regional words and expressions were involved to create some abstract local coloration and to describe a character as an inhabitant of the area where people did not speak the literary language but some local dialect, or as a descendant of such an area. Colloquially colored words and expressions are used to create special coloration and describing a character as a person who does not relate to well-educated social class".

The following groups of terms were revealed, which had been used in the comedies by S. Rakhman and S. Zhunusov with the purpose of causing certain comic effects.

1/ Psychological and pedagogical terms, which highlight ignorance, weak level of culture of the character and enhance the comic nature of the situation. - *Hey, watch out. You better go away now and leave my nerve center alone* /the play by S. Rakhman/.

2/ Fine art terms. In order to highlight the spiritual weakness, lowbrow tastes of certain characters that are criticized. S. Rakhman and S.

Zhunusov use such terms as *tango, maestro, jakhargyakh, charliston, improvisation*. In some cases, musical terms are used to highlight the dispositions of characters, and, in such situations, the literary text becomes filled with fine and lyrically psychological irony.

3/ Medical terms. Certain medical terms in relevance with the text content receive certain comic and ironic tones. For example, "*Dika: - Doctor, do not worry, I have everything: cordiamin, karamin, aramin, vitamin B6, vitamin B12...*" /the play by S. Zhunusov/.

4/ Popular terms. The semantic layer of common lexis covers multiple sides of people's living, their common life. These are clothes, including wickets, as well as actions related to wearing and manufacturing them; food, including actions and processes related to cooking and taking food; household utensils and various buildings and dwellings; words related to sleeping and awakening as well as with certain physical maladies or deficiencies.

In linguistic literature, the word holds a unique position among linguistic signs: it is universal by character and unique by the scope of implemented functions. A word can implement any linguistic function. Only a word mark can cover the whole scope of linguistic functions. Due to this diversified nature of the sphere of coverage, word marks perform both the communicative and pragmatic function, influence with their meaning, stylistic and expressively emotional pattern on the people around. In this respect, the special potential capabilities of a word are revealed at its functioning within an artistic text, in which words along with their common meanings also become the means of expressing the author's artistic and aesthetic orientation.

Carried out observations and researches state the following phenomena in the linguistic and stylistic orientation of a playwright: 1/ The most popular means of creating comic effect is the usage of formal style elements in a literary text: *Kurbanov: - No, whenever I get down to business, not only a slap, but even a cannon shot would not bother me. Move on. Fire.* 2/ Words in the speech of a character, which do not correlate with the text, sound quite comically. For example, *Zuleykha: - You are one of them. Magomed: - Who are they, sister? Zuleykha: - Girls from the city... Magomed: - I told you, I'm not a girl.* 3/ An active instrument of achieving the comic effect is also the usage of false etymology: For example: *Nasrullakh Bek: - Strissen feit. Kabble Mukhtar: - Please, Akhmed Bek, what is he saying? Akhmed Bek: - He says it is barbarity.* 4/ In order to express the real image of negative characters, S. Rakhman often uses literary exaggerations and sarcasm: For example, *Karimov: - I must bring such discipline in this*

*kolkhoz, that all subordinates would stand still. We need to put my words in the book of laws.* 5/ Various types of metaphors, comparisons and periphrases are used. For example, in order to highlight the malice of negative characters, playwrights use comparisons: a) The image of Orynbasar Amirovich in the play by the Kazakh playwright S. Zhunusov and the image of Keremov in the play by Azerbaijani playwright S. Rakhman is compared to a fox for his temper; b) the severe attitude of Alikuli (in the Azerbaijani play) and Karasay (in the Kazakh play) with respect to their families is compared with the severity of a wolf, etc.

### Conclusion

A good writer enriches the palette of mastered literary language using colloquial forms of speech, industry words, neologisms, righteous and necessary borrowings, as well as many other methods. At that, something is purely the author's invention, and something can become at once or after a while a common property. Language uses its own and others' wealth with intelligence. In this respect, a dramatic work requires selecting and using well-turned and specific forms, which is a natural result of the very nature of comical typification. In the comedies by S. Rakhman and S. Zhunusov, common words when used in the circumstances of unusual context acquire additional styling and become polysemantic. This has some logic, as the language is organized under certain rules, namely logical schemes of speech, where speech, as opposed to the unemotional standardization and scholar unilateralism of the language, is aesthetic, creative, and has schematism resistant to straightforwardness.

In their own plays and adaptations, the authors made profit of the psychological points and proved again that from the point of view of literary skill, psychological logic in a fiction is one of methods of best expression of a character's temper. A compositional peculiarity is shown by the architecture of the event line through digressions, which are used to show the interconnection between the events of the past and the present.

### Summary

In order to cause required effect, Turkic playwrights applied various lexico-stylistic methods, among which the most important and actively used were 1) commonly used words; 2) borrowings; 3) terms; 4) slang expressions.

Based on the particular facts, the whole variety of linguistic methods used to achieve comic effect was revealed, as well as their usage by S. Rakhman, an Azerbaijani playwright, and S.

Zhunusov, a Kazakh playwright, with the purpose of achieving their own author's ideas.

Analysis of the lexical structure of Azerbaijani comedies by S. Rakhman and the Kazakh playwright S. Zhunusov revealed the small number of dialectic words, which, on the one hand, is connected with the weakening of the influence of dialects and subdialects on the literary language, and, on the other hand, the influence of the socio-historical environment on the playwright.

### Corresponding Author:

Dr. Shapauov

Kokshetau State University named after Sh.

Ualikhanov, Abaya St, 76, city of Kokshetau 020000, Kazakhstan

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