

### Artistic Role of Dialogue in National Prose

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**Abstract:** In the article the literary works (stories) ‘Ghost’, ‘Steppe sketches’, ‘The fate of the defenceless’, ‘Who is to blame?’ of Kazakh writers Zhysupbek Aimaurov and Mukhtar Auezov are analyzed. The author is considering their quest for artistic craftsmanship. The examples are given which prove how important the following artistic techniques are: monologue, dialogue, polylogue. In the study of literature of those countries where this branch of science has formed early there are many works about the origination of dialogue, its interaction with other artistic components, specific features of dialogue used by some writers. For example, Aristotle, Socrates, Plato, Lukian, Dumas, S. Soloviev, F. Hegel, D. Didro, V. Belinsky. A. Lunacharsky, L. Yakubinsky believe that dialogue is a powerful mean of expression of human thoughts and feelings. Also dialogue was investigated in the studies of such scientists as A. Veselovsky. V. Vinogradov, M. Bakhtin, A. Beletsky. O. Ginzburg and others.

[Koblanov Zh.T., Abisheva Sh.S., Koshimova B.A., Zhetkizgenova A.T. **Artistic Role of Dialogue in National Prose.** *Life Sci J* 2013; 10(11s):306-308] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 55

**Keywords:** national prose, dialogue, plot, character, psychological background, psychological landscape, artistic methods, character in a piece of literary work, study of literature, story.

#### 1. Introduction

Dialogue as one of the methods of true revelation of a literary character by means of deep interesting language aimed to depict the events and phenomena has a special status in fiction.

“In a piece of fiction a man should not speak because he just is going to say something. Every word mustn’t be like a performance at stage but natural, it must characterize the personality of a character, its image, individualize him. Only then the dialogue can play its part in a piece of fiction.” [11].

While in Kazakh literature studies (‘Literature studies’ by A. Baitursynov) dialogue is classified depending on its contents as “making to talk” [2], professor K. Zhurmaliev in his work ‘Issues of Kazakh literature background and Abay’s poetic language’ “analyzes scientifically the particularities of a dialogue in the pieces of oral literature” [3]. Theoretic studies of member of the Academy Z. Kabdolov specifies interaction of dialogue with other artistic components of literature.

#### 2. Materials and methodology.

As genre of prose is referred to an esthetical category it gives us an opportunity to use comparative, systematized, complex methodology of research when studying both piece of literature/creative process and the genre itself. It will allow to describe the role of dialogue, to master the essence of it, define original character of prose genre.

#### 3. Main part.

Artistic function of dialogue in national prose as individualization of character’s features, development of the action is not one-day work. Its way of development interacts with the development and maturing of literature itself. “Giving to dialogue a special role, understanding of dialogue as master’s method – appeared with formation of literature”[4]. From this point of view dialogue – is a product of time, a child of quest.

In the works and the important articles of Kazakh scholars who investigated the history of development of fiction: M. Auezov, B. Kenzhebaev, E. Ismailov, T. Nurtazin, S. Kirabaev and others precious thoughts about use of dialogue in a literary work can be found.

Elevation of dialogue to new artistic level together with such ways and methods in national prose of 20<sup>th</sup> century as psychological scenery, psychological environment, author’s characteristic and beiveral is distinctly traced in the stories of Aimaurov, Auezov. They introduced the advanced examples of character creation, going deeply into human souls’ corners in their literary works, revealing through them all inner essence. These writers for their purposes successfully used special ways of dialogues in different situations for inventive and effective, short an in the same time filled with numerous contents depiction of different sides of human soul, their feelings in some definite moments.

Every writer depicts complex psychological character in his own way.

For example, Zh. Aimaurov in his short stories sets a definite aim before him “Artistic use of dialogue has its facets and is interconnected in the structure of a literary work” [5].

His story ‘Gost’ (1924) which is familiar to us as an example of advanced Kazakh story of the beginning of 20<sup>th</sup> century is a thing which deserves high estimate in terms of new artistic method of creation of character, it is also special because it raises the problems of the epoch.

Literature scholar G. Praljeva argues: “The story ‘Ghost’ reminds us about the nature of the genre of minnipei, introduced in literature studies by M. Bakhtin. Because word contest between Markus and his Honour (Markus # 2) in the literary work of Rome scientist Varron ‘Bimarcus’ written in the 1<sup>st</sup> century B.C. in the genre of minnipei resembles the dialogue of a character who is dreaming and sees a Ghost in a story of Zh. Aimaurov. Found in antique genre, developed by different artistic methods of literature and enriched in many ways internal dialogue in consciousness, word contest of a consciousness for the first time was deeply expressed in Kazakh literature in the story of Zh. Aimaurov ‘Ghost’ [6].

In so doing the author wanted to say that there must be persons which point out to bitter truth of the epoch. That is why he makes his hero to encounter his “Honour” in order to make him confess in the presence of the people. “Artistic method used in the story is internal dialogue” [7]. We observe transformation of complex questions teasing the mind of the hero into “alive character” appearing as an opponent; the author depicts him by the state in the moment when he is unconscious. For example:

- Do not put on that air of importance! You couldn't write anything all night – what's the point in thinking no small beer of yourself? You publish some words in papers and magazines and immediately start to call yourself writers, poets.
- Writer, poet – mind your own business! It's journalists who will judge what I wrote, not you, - answered I.
- Will you write? – he produced 6-charged pistol.
- I can not, comrade!
- Then maybe you will quit writing – he pressed his gun against my chest.
- I'll quit, I'll quit! – answered I in fear...[8]

In this short dialogue Ghost is an image of Truth and journalist is a victim of lies, insincerity, demagoguery. That is why he is powerless when facing the truth.

The inner structure of this story is built on the base of dialogue, between Ghost and journalist, it shows the essence of cardinal issues of history, epoch.

In general, stories of Zh. Aimaurov are characterized by infusion of action with significant psychology. The author's estimate of the character in terms of humanity which he gave to the hero in such cases reveal itself on a certain level.

In the dialogue journalist promises not to write again, Ghost made him to confess that he is not able to write.

In the story of Zh. Aimaurov opposition in the human mind through dialogue transformed into artistic pattern. Dialogue here is not just phrases said in turn but the war of thoughts, fight of a character with character, idea with idea. “In the subtext of the story bitter truth lies. The story is valuable thanks to this.” [9].

If through psychological description we shall find support in the opinion of great writer M. Auezov: “...among Russian writers I find support in Tolstoy, Dostoyevsky. There is no point in writing if you do not explore human soul in a such complete way as they did. If there is no psychology in prose then all the rest – is pure nonsense, pointless tries” [10], then we can see that the author going deeply into hidden corners of human soul put the psychology on the first place. With this purpose the author generously uses psychological methods, analysis. He was able to use such artistic components as narration, monologue, especially kinds of dialogue (micro-dialogue, dialogue-detail, polylogue) in very skillful manner in order to reveal the enigmatic sides of character's nature and raise by that ideological and artistic level of the literary work.

First works which introduced us to writing talent of Auezov – “The fate of the defenceless (1921), “Steppe sketches (1923), “Orphan” (1925), “Who is to blame” (1923) – are precious contribution of a writer into literary prose. The dialogue in his story “Fate of the defenceless” was appropriately evaluated by academician Z. Kabdolov. “The state of 3 women-orphan is depicted through an old-lady's narration. We have some strange opinion: we want the dialogue to be short. This is not always correct. Probably sometimes short dialogue is necessary. But here the words of an old lady occupy several pages. But we do not feel they are too long. It means that the point is not a long or short dialogue” [1].

**For example:**

We are poor widows without shelter. Look at my child which is bearing all life's burdens. I myself have nothing left, except for my agile tongue, the forces have left me completely, I am an old lady who is going to die. And over there is my daughter in law, from whom the God has taken both eyes. She is a poor creature needing external help. They are those about whom I would like to talk to you. Someday when they have got completely helpless and will suffer – take care of them. [9].

Long dialogue of an old lady in the story reminds stylistic particularities of modernist writers well-spread in western literature in the beginning of 20<sup>th</sup> centuries.

**4. Conclusions.**

Summarizing said above we argue that both authors used dialogue as one of the artistic components, have formed characteristic patterns in the structure of their literary works. In their stories we observe methods of, as true and natural as possible, depiction of habitual life. “To create a specific picture, to render a phenomenon in a true manner in literature is a great craftsmanship” [11].

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10/31/2013