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# The Role of the Author's Remarks in the Structure of the Dialogue

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**Abstract:** In literary science the term «remark» mainly applies in respect to dramatic work. The immersion of different types of structure of the art speech of the prosaic text leads to his rapprochement with the drama that gives a possibility to equally use the notion of "remark" and to the drama, and to the prosaic work. Despite this, it is impossible to consider the notes function identically in both genres, as in a drama work, the author's remark is given in brackets and usually performs the function of explanations for actions and replicas of the characters, whereas in prosaic work it has a complex manifestation, performing art and aesthetic function elucidation of gesture and facial expressions, actions and deeds, inner feelings, the psychological condition of the characters. In the development of the Karakalpak prose 1980-2010 there has been a deepening of psychologism in transferring events and phenomena of reality that is connected with the desire of domestic writers to penetrate into the hidden corners of the human soul. This fact served as a factor in productive use inherent in mainly dramatic monologues, dialogues, referring to the author's remarks in the structure of prose works. On the basis of scientific-theoretical opinions of studiers of literature, this article explores the problem of artistic and aesthetic features of the author's remarks in the structure of the prosaic works based on examples taken from wide-range novels by T. Kaypbergenov's «Apple of the eye», K. Mambetov's «Busted people», Sh. Seytov's «Khalkabad».

**Keywords:** Karakalpak Literature, Author's Remark, Dialogue, Art Work, Tolepbergen Kayipbergenov, Shawdirbay Seytov, Kamal Mambetov, Novel's Structure

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## 1. Introduction

As we know, the origin of the novel genre in the Karakalpak literature dates back to the 50th years of the 20th century, which can be considered a rather late phenomenon in comparison with the literature of other fraternal peoples. But later in the literary process there is a rapid development of epic prose. The speech structure of the first Karakalpak novels is mainly characterized by author's narrations and direct speeches of characters in dialogues, but by the 1970ies and 1980ies the desire of Russian writers to penetrate into the hidden corners of the human soul had contributed to the deepening of psychologism in the transmission of events and phenomena of reality. This fact served as a factor in productive use inherent in mainly dramatic monologues, dialogues, referring to the author's remarks in the structure of prose works.

However, in the structure of a work of art a special place belongs to the speech of each of the characters. In the words of transmitting the statement of a certain person, shows his character, way of thinking, recreated inherent specific person grammatical, lexical and intonation features of speech, so that clearly emerges the originality of the style of each character. Saying about the dialogues of the main characters and other actors, it is advisable to pay attention to the author remarks which are used in relation to this type of speech, as the author remarks give a certain meaning to replicas transmitted through direct speech of each characters, thus explaining, supplementing it. However, the remarks of the author have the function of giving vitality to the basic idea works, bringing in art linen style variety, and thus enhancing the appeal of the speech of each characters.

## 2. About Remark

In literary study the term "remark" is studied along with the term "replica". In the "Dictionary of literary terms" there are given the following definition of the term "remark": "Remark (from French *remarque* - observation, note the explanation) - giving, usually in brackets the author's explanation of the text play. The remark presupposed the text as a whole, the act of the phenomenon, an episode or a replica, it is reported on the place and time of action, environment, past heroes, their psychological condition, pace of speech, gestures, intonation, etc. Remark is often reveals the author's assessment of what is happening <...> For many plays of the XXth century characterized by the so-called unfolded (gravitating to the story). Replica (from Lat. *replique* - objection) - a phrase that says the drama character in response to a statement by another actor. From the exchange of remark is formed a dialogue in the dramatic works. The drama also has a remark *a parte* (aside) - conditional acceptance stage, which consists in the fact that a character speaks as if "him/herself" or pay his/her statement directly to the audience, rather than partners in the scene"<sup>1</sup>. In addition, the author's remark helps to reveal the character and psychological state of the characters, deepen the conflict between the characters, and also to clarify the sympathy and antipathy of the author.

## 3. The Study of the Author's Remark in the Novel's Structure

The problem of the author's remark has repeatedly become the object of special study. Various aspects of this problem have been studied by scientists from other countries, such as J. Austin (1962), Th. Gallèpe (1997, 2003), A. Helbo (1987), G. Genette (1988), M. Issacharoff (1989), R. Schechner (1988, 2002), J. R. Searle (1969, 2001). In Russia, the study of the problem of the author's remark is presented in the works of I. Balyagina (1993), A. Khizhnyak (2006), A. Zorin (2010), R. Tukhvatullina (2010). In particular, based on the study of dramatic works, A. Zorin argues that in Russian realistic literature the author's remark has a two-century history<sup>2</sup>.

As we can see, the term "the author's remark" and "replica" are most interpreted in relation to the dramatic works. But the poetic experience of the artistic word of creativity confirms that various types of artistic speech are widely used in prose. This circumstance has served to create studies based on a completely different concept. Thus, in the works of the representatives of Russian philology V. Vinogradov "On the language of fiction" (Moscow, 1959) and M. Bakhtin "The Poetics of Dostoyevsky's Creativity" (Moscow, 1972), dialogues, productively used in the work, as well as the

author's remark observed around the dialogues. With reference to prosaic texts. Thus, the studies of V. Vinogradov and M. Bakhtin show that Russian stylistics in the 1950ies overcame the point of view limited to the drama in the consideration of the author's remark problem. Another Russian scientist V. V. Odintsov, who began to analyze the works of Pushkin, Tolstoy, Gorky, Fadeev, tries to clarify important features of the author's narrative and dialogue. In the book "On the language of artistic prose" V. Odintsov points out the dependence of the structure of the dialogue on the narrative and emphasizes: "the remarks reflect the movement of replicas along different planes"<sup>3</sup>. This trend was continued in the works of scholars of the near abroad, who turned to the study of the problem of language and style of national prose, in particular the Kazakh scientist H. Karimov "The Winged Speech" (1995), and the Uzbek literary scientist Y. Solizhonov "Word and Style" (2000).

Uzbek literary scientist Y. Solizhonov notes that all literary dictionaries and remark, and replica are discussed in relation to a dramatic sight. It is not necessary to explain the omission, as literary scholars, and those that do not fully investigated the value of the function remarks and replicas as the elements which have a definite place in the structure of the dialogue, and their tasks are limited outside of dramatic works<sup>4</sup>.

In scientific researches to remarks which are used along with dialogic speech of the characters, the term "author's voice" used to this day. As author's statements according to the speech of character supplementing author's narrative and by vocabulary composition are part of the author's speech, H. Karimov expressed the following opinion: "From the point of view of grammar such name is right. But this definition is not sufficient for the stylistics. Because the concept of "author's speech" and absorbs the author's narration, description, speech structure and at the same time the author's explanation gives the speech of characters. In the stylistics of the remark and author's speech by artistic features are recognized as two different phenomena, and the particular importance is the consideration of them separately from each other"<sup>5</sup>.

In a variety of circum stances life characters, events, landscape sketches, the psychological state of the characters are transmitted via the speech of the author. Therefore the following explanation: "The author's speech - is the author's narration and explanation, different from the speech of the characters of art. Through the author's speech in most cases displayed plot exposition, landscape sketches and psychological state of the characters. Many works begin with the objective of direct speech of the author"<sup>6</sup>. This fact is most evident in the epic works, in particular the novel, novella, short story, etc.

3 Odintsov, V.: About the language of artistic prose. Narrative and dialogue. Nauka, Moscow, 1973, pg. 97

4 Solijonov, Y.: Uzbek art speech poetics in the 80-90<sup>th</sup> of XXth century. Doctor's dissertation. Tashkent, 2002, pg. 137-138

5 Karimov, H.: Wing tongue, Sanat, Almaty, 1995, pg. 16

6 Khotamov, N., and Sarimsoqov, B.: Russian-Uzbek dictionary of literary terms, Uqituvchi, Tashkent, 1983, pg. 20

1 www.gramma.ru. Dictionary of literary terms. (addressed date: 10/26/2013)

2 www.dissercat.com: Zorin, A. Poetics of the remarks in Russian dramaturgy of the 18th and 19th centuries. Doctor's dissertation. Saratov, 2010 (addressed date: 03/11/2017)

This opinion is complemented by Karakalpak scientists S. Akhmetov, Zh. Esenov, K. Zharimbetov stating: "In some cases, the author speech is not directly related to the plot or the characters. For example, the exposition, prologue, epilogue, as the notes which can only give the author, not entering into the main plot. At the same time lyrical digressions found in the works are transmitted through the author's speech"<sup>7</sup>.

The special importance is the idea consideration of the author's speech and replica, i.e., the speech of character composing composition of art, as stylistic categories. "The problem of the author's speech and speech of hero characters are considered on the basis of parts of the text. If we start here from the point of view of classical syntax, in the style of the author it will consider designating the term "author's note", to distinguish it from direct speech"<sup>8</sup>.

Thus, the researchers paid special attention to the study of differences between the speech of the author and the author's remark used in the text of the prose work.

The appearance in Karakalpak literary science of the first researches about the author's speech, dialogue, monologue and polylogue, having an important place in the speech structure of the work of art, dates back to the 60s and 70s of the last century. In particular, domestic scientists S. Bakhadyrova (Roman and time, Nukus: Karakalpakstan, 1978), J. Esenov (Secrets of Mastery, Nukus: Karakalpakstan, 1986), P. Nurzhanov (Poetics of the contemporary Karakalpak novel (compositional and genre-stylistic features) Nukus: Bilim, 2008) in their scientific research they are talking about different types of artistic speech. But in the national literary science the problem of the author's remark, its artistic function in the structure of the dialogue of the prose work has not been studied to this day. As a result, we decided to turn to the study of the role of the author's remark in the structure of the dialogue on the example of the Karakalpak novels of the 1980-2010.

#### 4. Author's Remark in a Speech Structure of the Karakalpak Novels

It is noticed that the frequent use of dialogue in the structure of prose works enhances the drama of the events described. This, in turn, leads to the convergence of genres of drama and prose and provides the transition of dramatic narrative to prose text. At the same time it should be noted that the dialogues, as well as their constituent remarks structure and replica are not only used in dramatic works. The researches of recent years show that the expanding of the boundaries and using them in prose and even poetry are observed.

Inappropriate will be the consideration of remarks used in dramatic works and remarks that are used along with a direct speech (replica) characters prose works, as one and the same.

In the dramatic works of remarks it is given by the author and in the text of the prose works, depending on who narrates the narration, remarks are introduced by narrator or storyteller.

Replica inherently is words of characters - the heroes of work, and remarks, based on its function, can be used both at the beginning and in the middle or at the end of the replica. In addition, the author's remark may have a short form, i.e. is given in two or three words, as well as in the form of detailed explanations.

Remarks that are used in the prose works are very complex and unique phenomenon. It is not marked in brackets explanatory words as in dramatic play. Author's remarks occur along with the words of the characters, carrying out specific artistic function. As the result in prose it is not always easy to distinguish remarks from the author narrative.

Each of the writers uses different remarks around replicas of the characters. Therefore, the value remarks is most evident in the analysis of prose work. In the stage directions special attention is paid not only to have expressed a replica of one's mouth, in what psychological state it is. At the same time, in remarks it is explained the meaning of spoken words, as well as the author's attitude to the statement of a character. Sometimes the author can pass the state of the character, voicing replica, shortly "growled," "gifted eye", "he was angry", "remained at a loss." Similarly on the basis of their creative vision, the author puts on the remark various art functions. Another of the artistic features of the author's remarks is an effort to acquaint the reader with the internal state, the thoughts of his hero. With remarks used in the dialogues, a work clearly shows through the author's position and image of the author. The result is that style should be given the same importance as the dialogue and stage directions, used around such structures with direct speech of characters.

The use of dialogues and monologues, transmitted orally from hero characters prose work according to their character and way of thinking, has stylistic features, depending on the skill of the creative writer. Based on the above, this article will look at the stylistic features of the use of author's remarks about the characters in the plot and the dialogues of the composite structure of the novels of Karakalpak novelists. In the works of T. Kayipbergenov ("Apple of the eye" 1986), Sh. Seytov ("Khalkabad" 1989) and K. Mambetov ("Busted people" 1988), along with the author's narrative the dialogic replicas of heroes has an important place. Here is the dialogue from the novel "The apple of eye" of T. Kayipbergenov that took place between work main heroes Erzhan Serzhanov and Zhaksylyk Dawletov:

*"The only thing that wanted Serzhanov –to be alone with him and saying him quips. If you currently do not put Dawletov in place, he can grow bolder. Silence is impossible: "These people can take the silence for the admission of guilt." With these thoughts he went to Dawletov, poured himself a glass of mineral water, and began:*

*- Dawletov, you're not to me, but made it worse to yourself. Remember! Because no one wanted to give you a word and you were not in the lists. I brought in you. I wish you spoke at*

7 Ahmetov, S. and Esenov, J. and Zharimbetov, Kh. Russian-Karakalpak dictionary of literary terms, Bilim, Nukus, 1994, pg. 11

8 Syzdykova, R.: The power of word. Atamura, Almaty, 2005, pg. 44

*the kurultay (meeting), which will accept important people from the region, young guy - I thought - let yourself show. Oh, Dawletov you threw a fly himself on the plate. You tripped yourself on the stairs, which you have erected...*

*- Comrade Serzhanov - few roughly Dawletov said. -Thank you for participating. But you and I are not close people, please contact me like Mr.*

*- O-o-o! I see, that you become a big boss. Good! You! You! You, comrade Dawletov not criticized farm. Remember, you have expressed angriness in front of everybody personally. Yes, it's true that we couldn't meet you with respect. And that's why you decided to criticize us. Of course, I'm sorry I was not able to serve you properly.*

*Having said these words, Serzhanov as it calmed down, having, as he thought, in his heart of prickly thorns. But worried, whether someone heard. Quickly he looked around. No one paid attention to them, and Dawletov seemed choked by his own anger.*

*-Wolf's offspring - Serzhanov hissed, still not come to himself - think about it, there's enough time. All prickly words addressed to me, can scratch yourself.*

*Dawletov waved and walked out of the canteen. Serzhanov slowly drank the water, then began to look for Dawletov among the crowd. "We have to find him... Probably we should still remind him about the gifts. Actually he has some weaknesses, so if I find out about them and speak... The stone which he threw at me, flew back, and that if it fell before it reached..."*

*At this point, a familiar figure appeared again in sight, and he went back to him:*

*- You threw a stone at me, but do not you think that this stone you pressed your feet?*

*Dawletov with pity in his eyes turned to him:*

*- You are a very smart man. Than to be angry with me, it is better to think well because anger is a bad adviser. If you analyze deeply what I said, you will understand everything. And this would be more useful, I said, to help you.*

*Despite the fact that Dawletov said reserved and quietly, it was interesting to see how Serzhanov perceives his words, so he looked straight at him. Before him stood a man, ready to crush him and tear him.*

*- You shouldered the burdens: pack horse, a foal can not stand- angrily said Serzhanov.*

*-Fully may be that he can- quite silently, quietly replied Dawletov. - Remember, - I'm only thinking about you, about your benefit. Wanted ti help you" <sup>9</sup> [Since the texts are written in Karakalpak Language, the translation of this and subsequent passages from the Karakalpak novels belongs to the author of the article].*

This passage reminds the dramatic true dialogue between two people. And even in the prose works have not been necessary remarks in dramatic dialogues, the author of the live dialogue between Serzhanov and Dawletov's bilateral replicas devotes as much space as the remarks around them. During a short intermission the director of the farm

"Zhanalik" Serzhanov had time to tell Dawletov complete gloating taunts because he dared to speak openly in regional kurultai about the shortcomings and omissions in his work. Inner feelings of the hero ("Such people can accept silence as admission of guilt," "We must find him... Probably should still remind him about gifts. Actually he has some weaknesses, so if I find out about them and speak... The stone which he threw at me, flew back, and I wonder if it fell before it reached..." At last there can be some weaknesses of him, so if and about them learn and speak... The stone which he threw at me, flew back, and that if it fell, before it reached..") even further disclosed by means of author's remarks.

Even if we remove from this passage the author's remarks, and the replicas of the characters of the novel the reader can feel the perversity, pride, arrogance, bureaucracy of Serzhanov and sincerity, truth love of Dawletov. But, together with the inherent to these characters features of actions and behaviors that are revealed in their statements ("Having said these words, Serzhanov as it calmed down, having, as he thought, in his heart of prickly thorns. But worried, whether someone heard. Quickly he looked around. No one paid attention to them, and Dawletov seemed choked by his own anger"; "somewhat rudely replied Dawletov" "Dawletov with pity in his eyes turned to him", "Despite the fact that Dawletov said reserved and quiet, it was interesting to see how Serzhanov perceives his words, so he just looked at him. Before him stood a man, ready to crush him and tear him"; "quite silently, quietly replied Dawletov"), the author remarks executing artistic function, complementing internal experiences, pointing in the direction of thoughts heroes work.

We now turn to a passage from the K. Mambetov's novel "Busted people":

*"Before the placement for visitors to the palace stands, whitened with rage Yusup. He greeted no one in front of him, without noticing anybody, he immediately pounced on the people:*

*- Hey, you bastard! Why did you set free Russian prisoners?!*

*- You are mistaken, Mister Yusup, we had to do so.*

*- Do you think I'm wrong?.. Puppy! Who are you to argue with me?! Centurion Aytek! - trembling with rage, cried Yusup. - Undress this idiot. Strip off his skin, apparently, it is very coarsened. Feel stopped.*

*Confused, Aytek did not notice that he was in front of the Sultan Ismail.*

*- But, sir, it's...*

*- Undress, I say to you..!*

*Aytek, forced to obey undressed sultan. And Ismail did not resist. His horsemen were left outside the palace. And in the palace, nobody was there except the guards.*

*- Aytek, listen to my orders! Forty blows with whip to this weakling. Let him come to himself!*

*- But, sir, it's Nuratdin. I will not rise hand to punish him - he fell on the knees to senior sultan*

*Yusup was furious than ever.*

- Hey, idiots, canine offspring, geeks with coward heart! - cursed loudly Yusup, kicked away AYTEK took his whip.

AYTEK jumped and blocked Ismail:

- I beg you, for the Sultan - my master!

- I see, and you become a bastard! - overwhelmed with rage, yelled Yusup.

Wag of octagonal whip squinted sharp nose of centurion and fell down. Only Ismail wanted to intervene as tightly entwined with the whip slashed four times and his face; trembling, he fell to his knees. It seemed that all his body in flames, the nose was bleeding. Blood from the dissected head fell in his eyes, he began to lose consciousness and fall. Incessant strikes left their bloody mark on the chest, neck, feet of Ismail. The whole building was covered with blood, the floor was painted in scarlet... Yusup looked like he lost his mind<sup>10</sup>.

The intricate story line of the novel originates from the controversy arose between the two brothers, one of whom serves Russian and the other the Crimean kingdoms. As sultan Ismail, disobeyed the orders of his brother sultan Yusuf, frees Russian prisoners.

In the dialogue, all the words, except for the statements of characters (replicas) are author's remarks. Even if we get them out of context, and with the words of the heroes can be seen by nature, such as Yusuf cruelty. But used in the text of the author's remarks even more enhance the perception of the murderous actions of sultan Yusuf and as films, scroll all the events before the eyes of reader.

In prose works dialogues can be used without remarks, but in such cases the remarks functions contain the words chosen for the replica. This circumstance can be seen in writer Sh. Seytov, we present a fragment from his novel "Khalkhabad".

- Sir Saymbet, are you testing me? - calling "sir" asked Madiyar:

- Me? You? Young man, you're not a girl, on which I was going to get married! But there is something that makes me wonder. I wonder: are you worried about this or just in my soul cat scratch from these thoughts? - I speculated. If we the Bolsheviks devoted ourselves to the matter, so what can make us confused from each other?! Why cannot we talk in the office, why did you choose this open area without unnecessary witnesses?! So, we do not trust each other.

- I do not know about you, Mister Saymbet, but I fully trust you.. Hark..!

- Exactly! So everybody want to make me fool! Witty words give us gifts! All that they could not say themselves, I am forced to do...

- You do not get fooled too, also do not say, what will they do then?

- Then, where is our commitment where our Bolshevik ideals?!

- It turns out that worthy people is becoming less so?

- Here it is. Just started to look deeper, I just felt the roots! During the "bird hunting" the hunting shot hit many of our worthy horsemen, they are gone, we are the rest! Why? So,

we are not worthy people. We could not shield them with chest, failed to protect...

- Who are you talking about?!

- About those dzhigits (young mans) from our region, the country, which are the most affected by this "bird hunting"! Hark! Hark! stupid bastard, why all the road goes! Hark!..

- I'm just the chairman of a collective farm. Firstly, I am not up to those who have suffered, so I wasn't asked about them. Secondly, those who were detained, I think, it was true to detain them, so it was for that. The state has the NKVD, there has its experts, the Bolsheviks. Who are we not to trust them?!

- Hmm, that's how! Hark!..

More Saymbet did not utter a word, he did something that drove his horse<sup>11</sup>.

In this passage, only in two places we meet the author remarks. And everything else is true replica of Saymbet and Madiyar. Owing to these new replicas the writer without using author's remarks, with the words of his heroes skillfully reveals the feelings of people who do not know whom to trust, lost in conjecture, full of fear somewhere, and somewhere and genuine anger.

## 5. Conclusion

As a analysis result of author's remarks and replicas of personages, we come to the conclusion that the author's remarks around replicas of heroes are not only used to make conversations more interesting and informative, but also serve as an enrichment of described events with new episodes. Remarks are the cause of the subsequent dialogues which precisely affect the development of the story line works. Most of the author's remarks are of great importance in revealing the character of hero and in the creation of his image. The replicas used in the dialogues, shows the individual characteristics of each of the personages, achieved a deep understanding of heroes language of work. That the remark prose work have broader significance in relation to those in the dramatic works, we can be sure when the author remarks allow to simultaneously capture the inherent features of the heroes of the characters, their inner feelings and thoughts. In prose works dialogues can be used without any remarks, but in such cases the role of remarks are given mainly to the actual words that are chosen for the replica. Each of the replicas of personages (as with using of author's remarks, and without them) are preserved the originality of their speech and thoughts. Naturally, this fact allows fully reveals the image of the hero of the work and at the same time shows the interlocutors relation to each other.

Thus, the author's remark is widely represented in the speech structure of the Karakalpak novels. The poetic experience of the national creativity of the artistic word raises the question of the forthcoming versatile study of author's remarks, which are productively used in the speech structure of prose works.

10 Mambetov, K.: Busted people. Karakalpakstan, Nukus, 1988, pg. 37-38

11 Seytov, Sh.: Khalkhabad. Karakalpakstan, Nukus, 1989, pg. 6-7

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