

LANGUAGE OF THE DRAMA

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Annotasion *The word “orator” means “speech, speaker”. A person who is able to express his socially important ideas in an understandable, convincing and impressive way is a real speaker. The speaker's weapon is the living word. Speaking ability requires everything - the content of the text, intonation, manner of behavior, gestures, facial expressions. If the person with the richest spirituality does not work on it regularly, if he is not aware of the innovations of the world, the events happening around him, and the grammar of the language, even some talent will not help him in this place.*

Key words: the language of poetry, the language of official documents, oratory and speeches

Açar sözlər: poeziyanın dili, rəsmi sənədlərin dili, natiqlik və çıxışlar

Ключевые слова: язык поэзии, язык официальных документов, ораторского искусства и речей

The third subdivision of the belles-lettres style is the language of plays. The first thing to be said about the parameters of this variety of belles-lettres is that, unlike poetry, which, except for ballads, in essence excludes direct speech and therefore dialogue, and unlike emotive prose, which is a combination of monologue (the author's speech) and dialogue (the speech of the characters), the language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be.

But the language of the characters is in no way the exact reproduction of the norms of colloquial language, although the playwright seeks to reproduce actual conversation as far as the norms of the written language will allow. Any variety of the belles-lettres style will use the norms of the literary language of the given period. True, in every variety there will be found, as we have already shown, departures from the established literary norms. But in genuinely artistic work these departures will never go beyond the boundaries of the permissible fluctuations of the norms, lest the aesthetic aspect of the work should be lost.

It follows then that the language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim which requires the use of non-literary forms and expressions. However, even in this case a good playwright will use such forms sparingly. Thus in Bernard Shaw's play "Fanny's First Play," Dora, a street-girl, whose language reveals her upbringing, her lack of education, her way of living, her tastes and aspirations, nevertheless uses comparatively few non-literary words. A bunk, a squiffer are examples! Even these are explained with the help of some literary device. This is due to the stylization of the language.

The stylization of colloquial language is one of the features of plays 'which at different stages in the history of English drama has manifested itself in different ways revealing, on the one hand, the general trends of the literary language and, on the other hand, the personal idiosyncrasies of the writer. In the 16th century the stylization of colloquial language was scarcely maintained due to several facts: plays were written in haste for the companies of actors eagerly waiting for them, and they were written for a wide audience, mostly the common people. As is known, plays were staged in public squares on a raised platform almost without stage properties. The colloquial language of the 16th century, therefore, enjoyed an almost unrestrained freedom and this partly found its expression in the lively dialogue of plays. The general trends in the developing literary language were also reflected in the wide

use of biblical and mythological allusions, evocative of Renaissance traditions, as well as in the abundant use of compound epithets, which can also be ascribed to the influence of the great Greek and Latin epics.

Generally speaking, the influence of Renaissance traditions can also be seen in a fairly rich injection of oaths, curses, swear-words and other vulgarisms into the language texture of the English drama of this period. In order to check the unlimited use of oaths and curses in plays, an act of Parliament was passed in 1603 which forbade the profane and jesting use of the names of God, Christ, the Holy Ghost and the Trinity in any. Stage play or performance.

The 16th century plays are mostly written in iambic pentameter, rhymed or unrhymed. The plays of this period therefore were justly called dramatic poetry. The staged performance, the dialogue character of the discourse and the then obvious tendency to keep close to the norms of colloquial language affected the verse and resulted in breaking the regular rhythm of the meter.

This breaking of the regularity and strictness of the rhythmical design became one of the characteristic features of the language of dramatic poetry, and the language of plays of the earlier writers, who employed a strict rhythmic pattern without run-on lines (enjambment) or other rhythmical modifications, is considered tedious and monotonous. Thus one of the most notable plays of this period "The Love of King David and Fair Bethsabe" by George Peele, in spite of its smooth musical versification, is regarded as lacking variety. True, "...the art of varying the pauses and modulating the verse without the aid of rhyme had not yet been generally adopted."

But the great playwrights of this period, forced by the situation in which the communicative process takes place-on a stage facing an audience-, realized the necessity of modulating the rhythmical pattern of blank verse. Marlowe, Greene, Nash, Shakespeare and Ben Jonson modulated their verse to a greater or lesser degree. Marlowe, for instance, found blank verse consisting of lines each ending with a stressed monosyllable and each line standing by itself rather monotonous. He modified the pauses, changed the stresses and made the metre suit the sense instead of making the sense fit the metre as his predecessors had done. He even went further and introduced passages of prose into the texture of his plays, thus aiming at an elevation of the utterance.

A popular form of entertainment at the courts of Elizabeth and the Stuarts was the masque. The origin of the court masque must have been the performances presented at court on celebrated occasions, as a coronation, a peer's-marriage, the birth of a prince and similar events. These performances were short sketches with allusions to Greek and, Latin mythology, allegoric in nature, frequently accompanied by song and music and performed by the nobility. The revival of drama began only in the second half of the 18th century. But the ultimate shaping of the play as an independent form of literary work with its own laws of functioning, with its own characteristic language features was actually completed only at the end of the 19th century.

The natural conventionality of any literary work is most obvious in plays. People are made to talk to each other in front of an audience, and yet as if there were no audience. Dialogue, which, as has been pointed out, is by its very nature ephemeral, spontaneous, fleeting, is made lasting. It is intended to be reproduced many times by different actors with different interpretations. The dialogue loses its colloquial essence and remains simply conversation in form. The individualization of each character's speech then becomes of paramount importance because it is the idiosyncrasy of expression which to some extent reveals the inner, psychological and intellectual traits of the characters. The playwright seeks to approximate a natural form of dialogue, a form as close to natural living dialogue as the literary norms will allow. But at the same time he is bound by the aesthetico-cognitive function of the belles-lettres style and has to mould the conversation to suit the general aims

of this style.

This passage is typical in many ways. First of all, the matter-of-fact dialogue between the captain and the nurse gradually flows into a monologue in which elements of the spoken language and of emotive prose are merged. The monologue begins with the conjunction 'and' which serves to link the preceding question to the monologue. The question after 'and' is more of a "question-in-the-narrative" than a real question: the captain does not expect an answer and proceeds with his monologue.

This is not the case in plays. The sequence of sentences reflecting the sequence of thought, being directed by the purport of the writer, will not allow any digressions from the course taken, unless this was the deliberate intention of the playwright. Therefore, unlike the real, natural spoken variety of language, the language of plays is already purposeful. The sequence signals, which are not so apparent in lively conversation, become conspicuous in the language of plays. In summing up, it will not come amiss to state that any presentation of a play is an aesthetic procedure and the language of plays is of the type which is meant to be reproduced. Therefore, even when the language of a play approximates that of a real dialogue, it will none the less be "stylized". The ways and means this stylization is carried out are difficult to observe without careful consideration. But they are there, and specification of these means will be a valuable contribution to linguistic science.

The publicistic style of language became discernible as a separate style in the middle of the 18th century. It also falls into three varieties, each having its own distinctive features. Unlike other styles, the publicist style has a spoken variety, namely, the oratorical sub-style. The development of radio and television has brought into being another new spoken variety, namely, the radio and TV contentary. The other two substyles are the essay (moral, philosophical, literary) and journalistic articles (political, social, economic) in newspapers, journals and magazines. Book reviews in journals, newspapers and magazines and also pamphlets are generally included among essays.

The general aim of publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essay or article not merely through logical argumentation but through emotional appeal as well. This brain-washing function is most effective in oratory, for here the most powerful instrument of persuasion, the human voice, is brought into play.

Official documents are written in a formal, "cold" or matter-of-fact style of speech. The style of official documents, or 'officialese' as it is sometimes called, is not homogeneous and is represented by the following sub-styles, or varieties:

1. the language of business documents,
2. the language of legal documents,
3. the language of diplomacy,
4. the language of military documents.

Like other styles of language, this style has a definite communicative aim and accordingly has its own system of interrelated language and stylistic means. The main aim of this type of communication is to state the conditions binding two parties in an undertaking. These parties may be:

- a) the state and the citizen, or citizen and citizen (jurisdiction);
- b) a society and its members (statute or ordinance);
- c) two or more enterprises or bodies (business correspondence or contracts);
- d) two or more governments (pacts, treaties);
- e) a person in authority and a subordinate (orders, regulations, authoritative directions);
- f) the board or presidium and the assembly or general meeting (procedures acts, minutes), etc.

In other words, the aim of communication in this style of language is to reach agreement between two contracting parties. Even protest against violations of statutes, contracts, regulations, etc., can also be regarded as a form by which normal cooperation is sought on the basis of previously attained concordance.

ЯЗЫК ДРАМЫ

Исмайлова Гюльнур Нураддин кызы

Резюме

Слово «оратор» означает «речь, оратор». Человек, умеющий доступно, убедительно и впечатляюще излагать свои общественно значимые мысли, является настоящим оратором. Оружие оратора-живое слово. Умение говорить требует всего – содержания текста, интонации, поведения, жестов, мимики. Если человек с богатейшей духовностью не занимается ею регулярно, если он не в курсе новшеств мира, событий, происходящих вокруг него, и грамматики языка, то какой-то талант ему в этом месте не поможет.

DRAMANIN DİLİ

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Xülasə

"Natiq" sözü "nitq, çıxış edən" deməkdir. Özünün ictimai əhəmiyyətli fikirlərini anlaşıqlı, inandırıcı, təsiredici bir şəkildə ifadə etməyi bacaran adam əsl natiqdır. Natiqin silahı canlı sözdür. Natiqlik qabiliyyəti üçün hər şey – mətnin məzmunu, intonasiya, davranış tərz, jestlər, mimikalar lazımdır. Ən zəngin mənəviyyətə malik olan insan da üzərində müntəzəm işləməyə, dünyanın yeniliklərindən, ətrafda baş verən hadisələrdən, dilin qrammatikasıdan xəbərdar olmasa, bu yerdə hansısa istedadın da köməyi olmaz.

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IMPACT OF SOCIAL NETWORKS ON TEACHING A FOREIGN LANGUAGE

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Annotation: *In today's technologically evolving world, teachers and language teachers are increasingly faced with the need to meet the needs of students in the use of digital learning tools. In addition to learning foreign languages, the minds of modern students are occupied with many processes, among which is the need to use digital learning tools. A modern student is a person who seeks to acquire knowledge in the most convenient and fastest way. This way of acquiring information can lead to the problem of its superficial development, because in most cases it involves short-term memorization.*

On the other hand, social interaction through social networks is a kind of incentive for learners to communicate with others.

Key words: *teaching English; digital learning; computer technologies in teaching; writing skills; social networking websites*