

**Function of Dialogic Beat in Mahmoud Teimur's drama "Shelter No. 13
(CASTANGO basic linguistic theory by Paul the to With an approach)'**

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Abstract

The evolution of linguistic knowledge and the formation of its various approaches in modern times have led to the provision of new possibilities for the study of literary and artistic works. Today, many literary scholars believe that in order to study and analyze the structure of these kinds of works, it is necessary to apply new language tools and instruments. The play is one of the literary works that, after the 1970s and 1980s. The creation of narrative characters and dramatic actions has benefited from linguistic strategies and techniques. Now the significance of the element of language in the play is so far that a thread called "linguistic playwrights" has been formed to examine the role and capabilities of this element in dramatic texts. "Paul Castango", as one of the theorists of this

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trend, bases his work on analyzing new plays, language and various tools. According to Castango, the combination and coherence of the various tongues of the text leads to the emergence of a beating or speech tune up. The originality of the dialogic beats, which is one of the most important achievements of the Castango's theory, is one of the most fundamental components of a piece of linguistic tongue that occurs at shortest moments, in the same way, and the formation of many elements of the plot, such as conflict, the theme, the personality can be relied upon. There are several ways of dialogic beats, including the following: repeating and re-wording words and sentences; deleting: reducing one or more voices in a word or phrase; interrupting; moving the word's flow in the play by the behavior and speech of individuals; pause: mentioning Events are occurring quite slowly in such a way that the impression is brought to the audience that the narrative of the story has stopped.

Mahmoud Timur is one of contemporary Egyptian playwrights. Among his most important works, he can be referred to as "Shelter No. 13". This work is used to establish relationships between individuals and promote narrative events and the creation of various technical and structural elements of modern linguistic arrangements in such a way that the various effects of dialogic beats can be seen in its literary and rhetorical structure. The screenplay has three shades and its internal contents are "fear of death and passion for immortality." Timur depicts a shelter in which various social classes, such as aristocrats, poor, religious, superstitious, and the like, are represented. In fact, the author addresses the behavioral contradictions of characters who are on the brink of death, and for their survival, they take any actions, such as praying to God, forgiving the poor and even confronting one another.

Research on dialogic beats and its various functions is therefore important in enabling the audience to penetrate the depth of the

discourse in terms of the reading of the literary text from the structural level of the language and to translate it into a meaningful or well-understood text. In this way, the reader can discover new concepts and interpretations and familiarize himself with the various abilities of this linguistic spell and its role in the advancement of dramatic action. The application of the Castango's theory, in addition to discovering spoken functions, facilitates, enriches and evolves other research works in the field of play, and can be considered in the broader field of cultural and artistic studies. Given that so far, in-house research on the play and the linguistic components used in it, including the pace of an exploratory dialogue, have made it indispensable to get acquainted with this play. Therefore, the authors have come to understand this important article.

Accordingly, in the present study, we try to use the principle of dialogue and different types of pulses, using a descriptive-analytical method to study the role of language elements and its various capabilities in the formation of dramatic maneuvers in the play Shelter No. 13 Let's take a look at two questions. One is that, "Which type of dialogic beats did Mahmoud Timur use in the playback of Shelter No. 13 to convey the meaning to be desired?" And the other, "What are the pace of dialogue in this play"?

The findings of this study indicate that Mahmoud Timur used linguistic techniques in broad areas to create fundamental changes in Arabic scriptwriting. By revealing the traditional heroic and monolithic framework, he has presented the narrative and multicultural concepts in this work. There are also various forms of talking beats. The most commonly used talk rates in this show include preference, deletion, pause, and termination. Meanwhile, the beat of the conversation, in addition to being a technical component for the advancement of the pianist structure, is in line with the rhetorical structure and has many

linguistic and phrasal functions. Preaching is the most used talk in the play, and emotional and attentional personification as well as spatialization are among its functions. After that, the eliminator has a high abundance in both structural and functional types. In this context, the removal of the structure for knotting and the functional removal for emotional characterization has been used. The amount of pause in a post-removal location has two functions of spatial and conflict. The discontinuity has been more limited in this play and has been used as a tool of struggle.

Keywords: Dramatic Literature, Linguistic, Dialogic beats, Paul Castango, Mahmoud Teimur, Shelter No. 13.