

we could easily state that the speech in the play is slang and get along with society but in Haloo the screenplay's dialogues was written for transferring something - we know as narration - and prefer the narrative line to communicative line. The style of writing in play is the use of complete and distinct scene explanation; but in screenplay, it refers to distinct sequences; this matter is obvious in the last part of Mr Haloo play and screenplay.

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HOW TO CITE THIS ARTICLE

Soleimanzadeh, H. & Faraji, M. (2018). *The dialogues Distinction in Mr. Haloo Play by Ali Nasirian and Mr. Haloo screenplay by Dariush Mehrjui*. *Journal of art & civilization of the orient*, 6 (21): 15-22.

DOI: 10.22034/JACO.2018.77145

URL: http://www.jaco-sj.com/article_77145_en.html



Daytime, transport system, Haloo awkwardness in passing through street explains some aspects of Haloo character. In the screenplay events such as his arrival in office, shop, garage and every activity in city impose "Time" to screenplay narration.

With paying attention to style of speech in Haloo play the difference with screenplay can be understood; because the dialogues in the play are slang in accordance with characters. But in screenplay dialogues are for narration and prefer narrative speech to communicative speech.

The explanation of perfect and distinct scenes is usually used in play writing; but in screenplay it refers to distinct sequences. This matter is obvious in last part of play and screenplay.

Finally the purpose of analyzing and interoperation in forgoing situation is to learn about kinds of speech in play and screenplay which has effect on knowing characters.

Conclusion

In drama and writing drama, the writer after thinking about character, characterize, narration, begins to write dialogues as an important part; dialogues are most important part of people communications and their characters. The dialogues' duties in every medium is to transfer the story information, create dramatic tone for characters.

In addition to usual duties, dialogues have special aspect in every medium. Dialogues have similarity and difference in play and screenplay.

First of all, the entire screenplay dialogues are succinct and terse; long dialogues don't get along with cinematic aesthetics. It is important to write short and compendious for cinema because there are other special effects such as Edit, Dubbing and etc.. But in play, speech is the utmost priority, because play is audiovisual. We usually hear rather than see. Dialogues are usually longer and richer in play and therefore dialogues in the play are difficult to understand, because in reality people don't speak

about their thoughts and emotions in this way.

Dramatic text can be improved in cinema with special effects but in play for the lack of this, the speech and dialogues have magical power. So speech is basic in play and theatre.

Another important difference between play and screenplay dialogues is quantity of speech. For instance, one of the most important traits of theater is the potentiality of the characters to have the ability to speak, if a character is having the feeling of ennui, we expect them to have sad tone while talking. Theater is audiovisual but speech is beyond vision; because in theater we more hear than see; if a message is transferred to audience and is pictorial, it must be greater than life, because the audience are far from the scene and cannot see the details; so as a compensation being verbal is necessary. The dialogues of scene such as most art agreements are not natural and realistic; because in real life people don't speak about their thoughts and emotions in this way. Being verbal can be eliminated in cinema because close up shots can show everything in detail so the verbal interoperation is not necessary; this means the speech in cinema is unlike speech in theater. Speech chooses a language that does characterization and introduces space, time and place.

This research with focus on Mr Haloo play and screenplay tries to study the difference of speech in both of them.

Basically, the biggest difference between Mr Haloo the play and the screenplay, is the effect of time and place situation and also still and current space; the use of speech instead of especial effects is another important element in linear narration of Haloo the play.

In two different media, the researcher goes after similarities and differences which in Mr Haloo the play and the screenplay could be understood by focusing on space and speech.

Eventually by concentrating on speech in Haloo the play and its difference with Haloo the screenplay

Roughneck, woman and himself and joyfully goes with musicians. This accompany with other people has great effects on Haloo final speech which in not in accordance with initial role. But the condition in screenplay is different. In the screenplay we come across a paradox between city and village and the Haloo trip that begins from Village and eventually to village again. In this medium because of definite space in different locations the Haloo speech constantly refers to end. The movie narrative foundation is based on Haloo opposition. After departure from Village and after all of conflicts and struggles in city He comes back to Village so he releases himself from city:

Day :(Haloo is ridding on a bus)

The bus is Passing Street; Haloo is watching people and shops. A white flower fell on Haloo knee from a girls hand; Haloo picked it up and gave it to girl; watching the flower Haloo remembered bride-dress in shop and imagined he would sit on bus next to Mehri in bride-dress. The passengers and an acquaintances would cheer and be served with sweet.

Haloo: go ahead please.

After an instant he got out of his reverie and looked at passengers and road; there is neither Mehri nor wedding ceremony. Haloo wisely said to passenger next to him: Haloo: travel is useful, makes man wise
Passenger: yes yes.

Based on screenplay the last Haloo speech are twice which obviously for second time has everything related to "Time" and "Place" hidden in itself.

Strangeness and living condition in Haloo narration play and screenplay are considerable. In Haloo play, scene as a world is a shabby café and in screenplay is the paradox of city and village. In play we see a dumb (Haloo) who not only doesn't know where he is but also he is in dilemma because of people around him; but in screenplay comes along a paradox:

The Haloo travel to city conveys departure of poor condition and arrives to fantastic world; he has an address note which is not real in his hand and was

going everywhere to find it. In this situation of Time and Place which is not his choice, sometimes he fell in love with a mannequin in a show-window, Sometimes he was about to make a phony deal, and sometimes he fell in love with a whore.

In the play, the character situations made them roguish, but whatever we know about rogue, whore, roughneck and knife-seller urbanized in screenplay.

All the people in city want to devour Haloo totally and at the same point in play and screenplay he thought the reason is, they are socialized.

This matter in play is based on rogue character and in screenplay is based on city condition. The style of narration in play is direct and Haloo is constantly struggling with characters, but in screenplay he is a strange, lost in conditions and problems without solution.

Eventually in play Haloo accepts his role with giving knife ti roughneck and chooses joy and pleasure forever; in screenplay he comes back to beginning or village.

In the matter of Time and Place scene cut in play and screenplay is considerable:

Haloo character has special aspect named imagination in screenplay in sequences such as arrival and departure on bus, in drees shop, in brokerage house and cafe. This means Haloo mind is in paradox with city real situation. Now this situation can be compared with the whore room in play:

On of the rooms in cafe is furnished, a bed beside wall, a lantern on top of the heater, some pictures on the walls; its strange and suspicious. Haloo enters, the rogue after him with the shabby lantern in his hand.(Nasirian,1979:12)

This descriptive situation in play performance is critical. In this time Haloo is going to pay attention to the whore living condition but In screenplay we get familiar with the whore and her condition in dress shop and gow she meet people and how Haloo met her; and cafe must lonely explain this situation. Time is important in all of these pictorial events.

to a mannequin then Mehri as a live mannequin, Yosef and Zoleikha love-story, takes place in middle of story, Haloo love to whore in play-forms, and shows this love with bride-dress as metaphor, buy and sell debates and Mehri replacement with mannequin, initial serious misunderstanding of Haloo toward Mehri and in continue Haloo presence in city.

With the help of these things we can be aware of hidden and obvious differences between characters dialogue and different time and place situations. Definitely the process of Haloo and Mehri meeting in city space is similar to move from apex of pyramid to its base. Haloo employee feature, his travel to city, his meeting with Mehri in dressing-shop, Mehri strange and earnest feeling and his interpretation on sociable city women and on the other hand Mehri special living condition in cafe; eventually made her a special character with city aspect and made her different language in play and screenplay logical.

The woman situation in Haloo play doesn't go beyond sample. There is an interesting similarity between the woman in screenplay with Marjan character in "Dash akol" story; she involuntary brought into a conflict that cause to elimination of of the character. She always uses constant language and accent for complaining and supporting; that seems the scene standstill has effect on its language; but in screenplay unlike play the space progressing has special effect on character dialogues.

In Haloo screenplay everything Haloo understands from rogue character appears to variety roguish characters such as Vafakish, Hooshang, Haji, Mohammadipoor, two brokers and of course Fathollah. The showing of rogue in forgoing characters depends on Haloo situation and the reason of meeting them. But in play we see paradoxical character against Haloo; the rogue, in paradox situation sometimes said life means now and on the other hand charge Haloo for everything he eats and drinks in cafe; And in every situation is funny and drinks and dances and sings but for foreign person

is hospitable. The purpose of forgoing details about Characters is to learn different speech in them. Haloo travels from village to city to finds a partner to marry. His suitcase was stolen after his arrival he wandered around to find a motel and he did his best to find Mohamadipoor. The Time matter in all of these events is obvious. Because of his presence in the city every event has effects on him and at the end of the movie he became another person. So we understand that "Time" is another basic difference in play and screenplay that has a great effect on dialogs. The Haloo play and its performance condition cause everything that happens to Haloo. So if we assume the café as a centre of the play; Haloo departure at the end is dramatic metaphor, not literary metaphor. In this cafe he communicated with different kind of people. He fell in love in this place and of course he lost her. So what does his departure means at the end? It's interpretive. Pay attention at the end part of play: (Haloo stared at woman)

Haloo: You are not the same person who wants to prostitute yourself but do not agree to marry me?

(The woman wrapped the veil around her body)

Haloo: the veil is not beneficial for you.

Rogue: hey buddy, long story short, go.

Roughneck :(to Haloo) you are talking nonsense man

Rogue :(to Haloo) leave him alone. He is drunk.

Haloo: Maybe you are right. (stared at rogue eyes)

You are not the same person....

Roughneck: If you don't go I will beat you to death

(The musician started playing and went by Haloo)

The rogue and the woman and the roughnecks stood still.

At the end we saw cannery cage with OpenDoor and without cannery... fade out (Nasirian, 1979:33)

At the end Haloo went accompany to musicians who were playing March. Basically this departure is interpretive.

In this situation Haloo accepts his condition; in this world he sees no difference between rogue,

something that happens in haloo mind. His mind has effects on character language in an imaginary Space. Up to now we can say that time and place situation and also mental and real space has the effect on dialogs that is the first Difference in Haloo play and screenplay.

Another difference is that in Haloo play every pictorial necessity happens in speech. For example one of the key parts of play is meeting of Haloo with a fortuneteller boy:

Haloo Is bothered with nagging of the fortuneteller boy and once again look at the garage and started walking but the boy wouldn't give up. He was pursuing him and continually nagging;

Fortuneteller boy: Just buy this one sir; this is the last one; this is for tomorrow

Haloo (Angrily): Get away boy

Haloo stared at boy; his innocent face effected Haloo.

Haloo: Please forgive me and give me one.

Haloo Gave him a note; the boy fumbled for exchange in his pocket and found nothing he brought up a money bag and another bunch of tickets. Haloo stared at ticket; the freewheeling boy gave the note, takes another ticket and went (Nasirian, 1979:23).

The same part in Mehrjui screenplay is pictorial instead of verbal.

For continuing our discussion and learning about dialogues difference it is necessary to analyze Mr Hallo play and screenplay characters and their speech.

The characters of Mr Haloo play are:

Rogue, Haloo, whore, gofer, fiddler, the percussionist, knife seller, roughneck.

The names by themselves are the first thing we meet and each of them introduces aspect of its profession and each one has response based on relation to Haloo. The argument with every character leads to story progress.

Haloo argument is in center of everybody argument and differs from one to another.

In a screenplay on other hand, each character merged

based on dramatic events in movie; For example when we see the meeting of roughneck with Hallo in form of Haji, Hooshang, two brokers, Habib characters.

In a screenplay there is no variety of the speech so it's common in play And variety of characters are important so they don't need to be introduced by his speech and the space in picture is enough and because of that matter Mehrjui writes short speech for each of them. We can study the whore character in play and Mehri character in screenplay in more details and understand Mehri character is pictorial in screenplay but whore character in play is based on speech. For better understanding we can see some part below:

In play:

Whore: well, so you didn't go to theater? Yosef and zoleikha play?

Haloo: no, i have no chance.

Whore: it's fantastic. Yosef brothers threw him into well. Then a slave who passes there with his master stayed there for night, the slave went to well brought water and threw a rope into well and pulled up Yosef instead of water(she laughs). After all Yosef and zoleikha fell in love. That was fantastic with sad sings (Nasirian, 1979:53).

Now in screenplay

Mehri was laughing and went toward dressing room. The salesman took the dress and went after her; they went into dress-room. Hallo overwhelmed and confused with her scent and stared at dress-room curtain. His heart was pounding and his body warmed up to bottom. Mehri Joyfully and childishly got out of dress-room while wore bride-dress watching herself in the mirror, spinning and laughing. Salesman said congratulation and went after her. Haloo confused stood still, Mehri was spinning and showing her dress (Mehrjoui, 1986:23).

The name of Yosef and zoleikha in play is one of the figures of speech that cause to learn more about play literature aspect. This figure of speech in a screenplay is how Haloo and Mehri meet each other. only cinema and of course a screenplay is able to show Haloo love

to speak about this space which has particular effect on dialogue construction.

Sunset: a rogue is standing beside the cannery cage while singing with musicians and taking care of cannery.

A beggar is sitting on stool propped the walking sticks against his knees and sipping his tea. Gofer is busy. A fiddler and the percussionist are sitting across them on the bed and are playing and singing the poem "tonight is moony". Hallo is cheerful standing under the signboard of Fathollah café and watching inside. Happy man has a weird appearance.

The rouge: you are welcome; it is pleasure to meet you.

It is our hut, go ahead and drink something (Nasirian, 1979:1&2)

Forgoing part of play is heavily depends on literature and describes and creates a text with considerable interest. The compositions such as "taking care of the cannery" or "happy man has a weird appearance" make the piece an opus and it seems that the play by himself without performance is valuable. But screenplay is only written for pictorial purpose and its reading is not reasonable just in some exceptional cases.

The world in Hallo play is shabby Café and each Person is characterized by language and accent in dialogues.

The rogue character in play is a world that Confuses Haloo. The world does not allow Haloo to enter and pays no attention to his role. Sometimes he's a friend and sometimes he's a businessman; this "no time no place" situation is play aspect. The rogue is not a Special person and Haloo means being unfamiliar with Environment; and the Paradox between them can happen every time with its special way; so pay attention to the speech of rogue character in Different situation:

First we meet him as a host:

Rogue: Bring a tea for my master; what a pity... where is my youth!! Spring and flower and green

and musician and bartender and sweetheart and drunk and sober (he laughs) Welcome poor man.... (Nasirian, 1979:3)

Then we see him again as a wise person:

Rouge: Don't mistake...I am telling the truth this is obvious that you are a good man I always know everybody first I wasn't born yesterday...God bless you.. God help you everywhere

..... (Nasirian, 1979:12)

And at the end we see him in a so called executor who tries to carry out his duties well:

Rouge: My brother... long story short ...don't think about her.....there is no point coming to this clay... look at me... I am poor because of her

Haloo: But I haven't done anything wrong; I want to live with her.

Rouge: Don't mind what isn't broken...Listen to me toShe is not appropriate for you.... she's not forever.... go and don't think about her (Nasirian,1979:13).

In all forgoing situation we learned that this is the language that directs story in form of Dialogue and under Circumstances. We learn about the different style of language because they are different people. All of these events happen in one scene. In play we can track the play Character with this style of language and different space. Now we want to look at the screenplay and see how the space is.

....Mehri is spinning around.... Holoo imagines:

In the big shop Hallo would wear black suit and Mehri would wear white-dress for wedding hand-in-hand,people around them; some of them are familiar people such as sales-man, hooshang khan, haji, And other passengers who were in his trip. Sales-man have some Noghli(a kind of tiny candy) and throw them above of bride and groom and make them hand-in-hand (Mehrjoui, 1986:23)

Above sentences describe a daydream in special time and place (a shop) which has a main role in events that happen for Haloo.

In this daydream in regard to everything happens in this Sequence which we have seen, we learn about

by dariush mehrjui are reliable sources for research on this dramatic progress. Although Nasirian and Mehrjui create common duties for dialogues in their pieces, but the particular Time and Place rendering in relation with linear narration is the most important sign of difference in their dialogues. The main purpose of this research is to learn more about signs of dramatic differences in dialogues of Mr.Hallo play and screenplay.

Research Backgrounds

Based on the review of many different contents and abstract thesis of BA and MA and Phd of Iranian universities and published books in this field, there is not any research about this up to now.

Because in Iran there are a few movies based on play, actually there are a few pieces that are not available for example in 1952 “khabhaie talaie” Movie by Moezoddin Fekri was based on a “Yek rooz az zendegi shah abas” play That was written By himself. Or in 1955 ”dokhtari az shiraz” movie by “Samuel khakchian” Based on “pardehai khakestari” play that was written by himself. In spite of that we can name thesis and researchers that approached to this subject.

A) “Research on dialogues in Esmail Fasih story pieces” by Rahimeh Jafari: student of MA, Tehran university, Supervisor: majid pooyan 2011

B) “The progress of adoption from play to screenplay” by Mehdi Mirmohmmadi, student of MA, Honar University, supervisor Majid sarsangi, 2010

C) “Dialogue and silence in Pinter plays” by Asghar Farhadi, student of MA, Tarbiatmodares university, supervisor: Dr. Mohammadreza Khaki, 2004

Research hypothesis

Dialogue and speech is different in Mr.Hallo play and screenplay because of different accent and dramatic language used in those pieces.

Research Key Questions

1. What are the different elements of dramatic

Dialogs in play and screenplay?

2. What are the signs of difference in dramatic dialogues?

3. Why Mr.Hallo is Reliable example for examination of difference in dialogues of play and a screenplay?

Research Methodology

The research style is based on description -analyzing approach and the library style is used for gathering information. This article explains research general elements and introduction of Mr. Hallo play and screenplay as a classic dramatic literature in Iran and analyzes different dramatic dialogues in Mr.Hallo play by Ali Nasirian and Mr Hallo screenplay by Dariush mehrjui.

The signs of dialogues Distinction in Mr. Haloo

Most of researchers and theorists of dramatic arts believe that play is a text that tries to direct a particular story with a tone related to the play; Of course this is especially about classic text and classic performance; But the screenplay is written based on reality and describes the scene without any dependence on literature; this factor helps us to choose and explain space and also detect the signs of difference in play and screenplay in dialogues. For example: Night, Fathollah cafe This Cafe is pleasant with small pool and fountain, a bed with a rug on it, canary cages, a few customer groups and a fiddler and the percussionist who are playing and singing with Fathollah. He is snapping, dancing and singing: tonight is moony...

Haloo and Mehri enter. Haloo is happy and cheerful looking around, carrying two and three bags of fruits and.... (Mehrjoui, 1986:37)

This is the arrival of Hallo and Mehri to café Based on description of their actions and without paying attention to style of writing. So sentences are pictorial; and to transfer the situation are enough. We are going

Persian translation of this paper entitled:

تمایز گفتگو در نمایشنامه آقای هالو نوشته علی نصیریان
و فیلمنامه آقای هالو نوشته داریوش مهرجویی

is also published in this issue of journal.

The Dialogues Distinction in Mr. Haloo Play by Ali Nasirian and Mr. Haloo screenplay by Dariush Mehrjui

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Received; 2018/04/30

revise; 2018/06/10

accepted; 2018/07/06

available online; 2018/11/21

Abstract

The dialogue is one of the most important elements of dramatic texts. Introduction of characters, story progressing, creating dramatic space, creating struggle, disclosing necessary information, creating question and introducing time and place are some of the dialogue duties.

The duties of dialogue in play and screenplay as two aspect of dramatic literature are common, but they differ in rendering. The different effect of time and place, short and pictorial dialogues and the kind of approach to linear narration are some of the signs of dialogue differences in play and screenplay.

Mr. Haloo, the play and screenplay in contemporary dramatic literature of Iran, is one of the most reliable sources for studying the differences which are present between characters' dialogues and that's because this piece was produced in two media and provide a comparison ground between dramatic elements and characters.

Keywords

Distinction, Dialogue, Mr. Haloo, Ali Nasirian, Dariush Mehrjui.

Introduction

Play and screenplay are parts of the dramatic texts that each of them has particular function. In spite of similarity amongst elements, they have differences that are easy to find out by concentration on medium details and their functions. It is obvious that the play is for scene with special aspects but screenplay is for camera with special effects. Although this is the most important difference of play and screenplay but there are also some other differences in common elements of both fields. In recent decades Researchers pay

attention to dialogues as one of the most important elements in dramatic texts. It is usually said that some of dialogue's duty in drama is the story to be progressed, and for characterization, the narration form and etc, but the biggest difference of dialogues in play and a screenplay is how to produce them for audiences.

These progresses depends heavily on how to use dramatic language and accent as the most important element.

The Mr. Haloo play by Ali Nasirian and the screenplay

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