

The problem of using folklore traditions in the genre of drama

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Abstract

The article contains an analysis of the artistic mastery of Karakalpak playwrights N. Daukarayev, A. Begimov and T. Allanazarov in the drama genre. At the same time great importance is given to the level where the traditions of novelty and folklore are depicted in the works of these writers. The focus of recent years on the folklore fundamentals in a drama is not just the majority, but also the scientists in the field of world literature clarify it as one of the very important issues of this problem. The definition of folklore fundamentals, their assessment, and analysis is an actual problem in Karakalpak literature. While such a sharp genre as journalism, raising the topical life issues, does not completely enter the literary arena, and even if it does, it does not reach all folks, for people the most important meaning has the instructive melodic drama genre, calling people for unity.

Keywords *folklore, national drama, folk epics, character, conflict*

Introduction

A prominent scholar, famous folklorist Najim Daukaraev, tirelessly exploring the rich oral literature of the Karakalpak people, in the process of writing the most important scientific works also made a great contribution to the development in the sphere of drama.

At first, he wrote several one or two-act plays, plans to stage a scene close to him, the most prominent of Karakalpak poems - the poem *Alpamys Batyr – Hero Alpamys*. Thus, in 1940 he wrote a musical drama called *Alpamys*. N. Daukaraev began to write this play in 1938-1939.

In 1940 the very first version was shown in Tashkent, where a decade of Karakalpak literature and art was held. There, this play had a success. Spectators of the Tashkent received the play very warmly. Later, taking into account the comments and criticism of the audience, the play was edited and in 1942 its second version was released. In 1944 the play was edited for the third time. In 1948, the last fourth version of the play was released.

The author, in the process of preparing *Alpamys Batyr* for the stage, in the process of turning it into a dramatic work or in the process of editing it, took a great example from the academician, writer Mukhtar Auezov. He re-read and explored the tragedies of Mukhtar Auezov *Enlik-Kebek, Karakoz, Baibishe-Tokal, Kara Kypshak Kobylandy*. He was particularly interested in the history of the plays

Enlik-Kebek, Kara Kypshak Kobylandy. As a result, the repertoire of the Karakalpak national drama was replenished with the drama *Alpamys Batyr*.

Professor S. Ordaliev wrote the very first scientific work on the history of Kazakh dramaturgy, and he said about the play *Enlik-Kebek*: ‘Mukhtar Auezov’s play *Enlik-Kebek* written in 1917 is the very first work of Kazakh drama. The integrity and strength of weight, external actions and internal movements of the soul, the clarity of the tragic situation in the drama of the play acquaints us with the skill and talent of the playwright’.

More than half a century has passed since *Enlik-Kebek* appeared and lives on the stage - the first-born of not only Mukhtar Auezov but also of our entire dramaturgy. It is known that the playwright returned to his play more than once in order to make changes to it, renew it, and brighten the artistic colours of images. Therefore, this play has forever found its place in the theatrical repertoire. [1]

In 1955, A. Begimov and T. Allanazarov wrote a lyric musical drama *Gharib-ashyg* (*The Unhappy Lover*) and put it on stage. The plot of *Gharib-ashyg* was taken from the epic of the Karakalpak people of the same name. The appeal of playwrights to this topic is an attempt to prove the continued use of folklore subjects and images of Karakalpak drama.

The play consists of four acts and seven scenes. For the first time, the drama *Gharib-ashyg* was staged on the Karakalpak theatre stage in the spring of 1955. Then it was included in the repertoire of the Decade of Karakalpak Art and Literature which was held in Tashkent in 1957.

The performance of the play was accepted warmly by Karakalpak viewers and perhaps that is why this dramatic work was in the repertoire of the national theatre for a long time. Frankly speaking, this was definitely the result of the epic’s wide spread among the people.

The Review of Literature

Actually, we cannot say that the study of the Kazakh-Karakalpak dramaturgy in the science of literary criticism was left without attention. On the contrary, the drama is considered in the process of studying the life and characteristics of works of individual word masters, as well as in works on the history of Kazakh-Karakalpak literature.

For example, one can mention the following scientific works in the history of Kazakh literature: *Essay of Kazakh Soviet drama, Conflict and character* by professor S. Ordaliyev [2], *The essence of tragedy, The poetics of drama* by professor R. Nurgaliyev [3,4], *Formation and development of Kazakh drama* by A. Tazhibayev [5], as well as several works of R. Rustembekova [6,7]. To the works, having studied dramaturgy in the history of Karakalpak literature one can refer *The formation of Karakalpak dramaturgy* by K. Aimbetov [8], *Some Issues in the History of Karakalpak Soviet Drama* by T. Allanazarov [9], *Influence of Russian Literature on Karakalpak Literature, Brief Description of Karakalpak Literature* by M. Nurmukhamedov [10,11], as well as individual scientific articles by N. Daukaraev, A. Begimov, I. Yussupov.

Among the mentioned works, the Karakalpak drama of 1925-1957 was especially analyzed in K. Aimbetov’s monograph [12].

In T. Allanazarov’s work, the Karakalpak drama of 1917-1970 is considered. It should be noted that the researcher, being an art historian, focused only on the main works and paid special attention to the formation and development of the Karakalpak national theatre in general [13].

The novelty of this work lies in the analysis, disclosure, knowledge of the folklore foundations in the drama genre that has not been specifically studied in the history of Karakalpak literature yet.

Research Methodology

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

Results and Discussion

N. Daukaraev is the author of the folk drama *Bozatau*, the musical lyric play *Who Doesn't Know Aisha?*, What is the goal of N. Daukaraev, which he pursued in the process of more than one change in the play *Alpamys Batyr*? In our opinion, do not alienate the events depicted in the play from the folk epos, but, on the contrary, strengthen them and awaken the feeling of patriotism among the people, free them from dividing into small clans, and call on the people to defend national honour.

For the first time, the play *Alpamys* was staged on the stage of the Karakalpak Stanislavsky Theatre in 1942. Then in 1944, 1948, 1958, the edited new versions of the play began their stage life. The Presidium of the Supreme Council of the Karakalpak Autonomous Soviet Socialist Republic awarded the honorary titles to several artists who played the main roles in this play.

It is known that the play *Alpamys* was able to see not only the audience of the theatre. For example, in 1940 this play was published in the collection *Revived People* in Russian. It was also published in Karakalpak language in the collected works of the author in 1958, 1970.

Thus N. Daukaraev is a Karakalpak writer who first brought the folk epic to the stage. Moreover, it was a success. Seeing this, other Karakalpak writers, following the example of Najima, decided to turn to folk epics. So, if Myrzagali Daribaev wrote a play based on the epic *Edige*, Asan Begimov wrote a play based on the epic *Kobylandy*, Akhmet Shamuratov transferred the poem *Forty Girls* to the play.

Perhaps a decisive influence was also exerted by the decade of literature and art of the peoples of Central Asia and Kazakhstan, which took place in Moscow before the Great Patriotic War. Since it is known that in this decade plays written based on folk epics *Kyz Zhibek*, *Leila and Mazhnun*, *Farhad and Shyryn*, *Aishorek* enjoyed great success.

Now let us dwell on the analysis of the successes of the play *Alpamys*. As mentioned above, the playwright did not take the events of the poem as the basis of the play, built on some folklore motifs or adapted to the religious concepts of the poem. For example, he ignored the mythical motive, which said how Taiburyl with God's help in one incomplete year turned into a horse.

From history we know that the Dzungars and Kalmyks have repeatedly invaded the peoples of Central Asia and destroyed many people. The peoples of Central Asia and Kazakhstan have never forgotten this suffering. Although the poem *Alpamys* has several variants in different nations, all of them have the main theme - the fight against the Kalmyk invasion. The basis of this poem seems to have been distributed among the Kazakh people. And the poem *Alpamys*, common among the Uzbek and Karakalpak peoples, is perhaps a modified version of the Kazakh version of the poem. Be that as it may, the poem of whatever nation it may be, it is clear that the main purpose of the poem is the struggle against the Kalmyks.

N. Daukaraev changes the storyline of his play. Here, as a result of internecine tribal wars, a rich man Baysary, because of a trifle, took offence at his brother-in-law, Baybori, and left his aul, consisting of about ten thousand houses, left his native land and moved to the aul of the Kalmyk khan Taishakhan. The main goal here was not to marry Alpamys his daughter Gulbarshyn, but to go to another people and find a matchmaker (even if it will be Kalmyk - a person of a different faith, a different people), to marry a daughter to the person whom he himself wished.

All the people were against Baysary leaving his native village due to some trifle and going to an unknown destination. The people made noise with the words: 'We will not move'. But Baysary was not listening to anyone. In the end, everything happened as the rich man wanted. Thousands of people began preparations for the move; it was not known where they all obey their master. The work is a musical drama. Therefore, Baisary's only daughter, Gulbarshyn, for a long time performed a song full of sadness and pain before parting with the people.

The actual event of the drama *Alpamys* is a call for the unity of the people. The author did not portray Baysary from the best side, who instead of being a single, friendly people, began intergeneric feuds. With exhausted people, having reached Taishahan, having presented him with gifts, Baisary asked the stranger for land for a living.

And the author truly portrayed Taishahan with realistic colours. He was not a representative of the people, he was a colonialist, and he thought only of his own benefit. Baysary was not far from him, who came to him with gifts and asking him to shelter him. On the contrary, he wanted to forcefully marry his only daughter, Gulbarshyn. There was a real portrait of a khan.

The playwright deeply revealed the image of Taishahan through his negative actions. He did not consider his only daughter Ayim to be a human. He did not want to understand her feelings. Ayim was in love with Karazhan hero. She openly avowed this to her father.

Khan: My stupid daughter, Karazhan is a slave, and I don't want to hear that the khan married his daughter to a slave?!

Ayim: Karazhan used to be a slave, now he is not a slave, he is a real batyr (hero), an example for everyone.

Khan: Daughter, I will give you in marriage to the heir of the Sultan clan, to the real batyrAbyt. What a handsome man he is.

Ayim:Father, I do not need your handsome man!

Beautiful is not the one who is beautiful, the one you love is beautiful.

I do not love anyone except Karazhan.

Khan: Stupid my daughter, you have no right to argue with your father!

Another batyr of TaishahanKokaman informed the khan: 'Baysary moves to us from the land of Baysyn. He is coming to you with presents'. He also said that Baysary has a beautiful daughter. Khan was interested in it and he began to inquire about her.

Then Kokaman said this:

Sir, snow falls on the black earth,

Look at this snow and see her skin.

Blood will drop into the snow

Look at this blood and see her face.

There is a button made of gold,

Look at this button and see her little head.

There is a tetrahedral pointed end

Look at him and see her eyebrows.

If you marry this girl, sir,

All the people will speak about her beauty. [14]

This passage, sounded in the lips of Kokaman, we cannot meet in the Kazakh epos *Alpamys*, but in the epos *Brave Targyn*. BatyrKartkozha, who overtook Brave Targyn and Akzhunus, talking about his feelings, Akzhunus draws her portrait herself. In the epic of the Karakalpak people *AlpamysBatyr* he sounds in the mouth of Kokaman. Is this not called the exchange of plots in the science of folklore? Perhaps these words in the poem *Alpamys* were taken from the poem *Brave Targyn*.

Taishahan is an enemy in the poem. He is a predator that attacks the civilian population and takes livestock from him. To avenge the honour of the people and return thousands of cattle, Alpamys goes on a campaign. He enters the battle with the Kalmyk batyrKarazhan. Allah himself gives him strength. And thanks to this, he always achieves victory. But in the drama of N. Daukaraev*Alpamys*, this problem is solved differently. The main conflict here is between Baysary and Baybor, who quarrelled among themselves and this quarrel grew into great strife, as a result of which Baysary moved to a foreign land. Here, more attention is paid not so much to hostility between the two peoples, but to their traditions, customs, and relationships.

HereTaishahanisnotsuchabeast. He is a khan. Therefore, just like the khans of other nations, he is a representative of a group that lives off the oppression of the people. In his hands is power, an army. For this reason, the people subject to him cannot oppose him. So that he does not command, everything is correct, everything is appropriate since he is a khan. Baysary left his native lands and went to his submission and what did he find?! Hisonlydaughterwasbidding.

The idea proposed by the author - there is nothing closer than the native land, than because of some petty quarrel, to leave the homeland, supposedly defending the honour of a kind, it is better to protect the native land from external enemies, united with other clans, it is necessary to leave intergeneric feuds and become as a single people, then no one will defeat you. Love the native land, appreciate the community, unity, kinship, hold the banner of the fatherland above! Here is what the author wanted to show.

Alpamys in the play is depicted as a folk batyr who is on the side of a peaceful life. He expresses his thought like this:

'I am a man, who lives in Zhideli Baysyn,
I am not afraid of enemies'. [14]

That is the direction of life, and the goal of life, which adheres to the batyrs of Alpamys, is as follows. Preserve the unity of the people, stop intergeneric feuds. Call for order, such as Baysary, who does something without regard for their people.

If in the poem Alpamys, for the sake of his beloved, Gulbarshyn enters the struggle, then in the play this is not so at all. In the play, Alpamys fights for the independence and freedom of his people, fights for his land and his people. He is shown as the beloved batyr of his people. In the poem, the Kalmyk batyr Karazhan is an enemy for Alpamys, so they go to a duel with each other, then in the play they eventually become friends.

The author does not show Karazhan as a representative of the enemy side, on the contrary, he portrays him as a positive character. And it proves it with his true actions. Since Karazhan, although he is a representative of a different nationality, he left the people, and thanks to his efforts, he got out of slaves in the batyrs of Taishahan. No matter how honestly he serves Taishahan, he still humiliates him, calling him a "slave". Karazhan falls in love with the daughter of Taishahan Ayim, and this love is mutual. But Taishahan does not want to give his daughter for him; on the contrary, he humiliates him, calling him a slave.

There is no idea in the play according to which one people is friendly and the other is hostile. The idea is that there are no hostile people, but there are predators and peaceful people inside the people themselves - this is the main leitmotif of the work. The play itself wins a lot with this idea.

One of the main characters of Gulbarshyn is not the Gulbarshyn that we see in the epic. In the epic, she is a symbol of the beauty of mankind, and her beauty is comparable only to the beauty of the moon. In the play, the author, in addition to beauty, gives Gulbarshyn also tenderness, a great mind, humane qualities, thereby reviving her image, typifying him. In the play, Gulbarshyn is not just Alpamys' lover, but at the same time, she is a smart girl, the favourite of her people. She perceives the misfortune of the people as her personal misfortune. In the epic, the Kalmyk batyr Karazhan was in love with Gulbarshyn. This is not so in the play. Here the playwright correctly found the beginning of the conflict. He does not contrast each other with two batyrs in the struggle for Gulbarshyn. Here Karazhan falls in love with the daughter of Taishahan Ayim. It is with the help of this situation that the author reveals the true face, the real character of Taishahan. Taishahan, who considers it impossible to marry Karazhan Ayim, shows us the rude appearance of his human level by openly expressing his opinion, internal psychology during the ban on the bold words spoken by her daughter to her.

Humiliating his batyr, calling him a slave, he creates in the audience an aversion to himself. Taishahan eagerly pounces on the daughter of Baysary, whom he just liked, who has just moved, he begins to be jealous of others. This shows his abomination, filth.

When Karazhan comes to a rich man and tells that Baysary is moving to them, he at the same time tells that this Baysary has a beautiful daughter, and advises him to marry her. This, of course, does not mean that Karazhan will fall in love with Gulbarshyn. He may have said this to the khan because he does not want to give his daughter to him. Soon, having learned that Alpamys had caught up with his moved aul, and also having learned that Gulbarshyn was Alpamys' lover, Karazhan immediately jumps on Taiburyl and rushes to Gulbarshyn to convey the good news to her. The author makes the reader believe in the friendship of two batyrs with evidentiary details.

Offended by Taishahan, who does not want to marry his daughter, Karazhan goes to the mountains. The persecutors, who were sent by the khan for the batyr, taking advantage of the naivety of the batyr, who was without weapons, took him prisoner. At that moment, when the persecutors of the khan, having tied the batyr, wanted to bring him to the khan, Alpamys arrived in time and saved Karazhan from the pursuers of Taishahan. Here in this place, the author finds a winning compositional solution. Since the khan who 'was ready to give a piece of gold with a horse's head to the one who delivered Karazhan to him', of course, would never have left him alive. And if so, then why not Karazhan make friends with the man who saved his life?!

In short, the author truthfully and interestingly portrayed the emergence of friendship between Karazhan and Alpamys. Here is an excerpt from the scene of the meeting between Karazhan and Alpamys, which occurred in the mountains of Derbent, where Karazhan settled. Unable to withstand the oppression of Alpamys, the pursuers of Taishahan flee.

Only the related Ayim and Karazhan remain.

Alpamys: Who are you?

Karazhan: My name is Karazhan Batyr. I opposed the biys (leaders of the auls) and the khan and was forced to settle in the mountains, and by my naivete, I was nearly captured.

Alpamys: Karazhan batyr, I heard about you that you are "the fearless Karazhan, the bravest batyr among all the batyrs". Three days have passed since I arrived on the outskirts of your village. I came here after hearing that you live in the mountains. And got into this situation. You will also say that I was captured, if you have thoughts, then let's go into a duel (picks up a weapon).

Karazhan: Although we are of different religions, we have one thing a wish. Although we are from different nations, we have one way. Batyr, you saved both me and the Khan's daughter from death. I offer friendship forever.

Ayim: Enmity from the enemy, friendship from the ambassador.

After these words, Ayim extended her hand to the batyr. She took Alpamys' hand and extended it to Karazhan. Then she took out the bread from her bosom. They tasted the bread and hugged.[14]

And so, it is clear that the playwright N. Daukaraev, based on the epic Alpamys, wrote valuable prose of high artistic level with a clear ideological and thematic task. Although the epic is the basis of the play, the author gives a dramatic characterization of figurative paintings, without departing far from the original. He abundantly and effectively uses the folk language of the epic. The play *Alpamys* is a great success of the Karakalpak drama. His influence on the development of the Karakalpak drama was great. *Alpamys* will remain an exemplary work of art not only by Najim Daukaraev but the entire Karakalpak drama.

Gabit Musrepov's tragedy *Kozy Korpesh - Bayan Sulu* is one of the deepest works of Kazakh dramaturgy. This tragedy is an invaluable play, based on realistic, classic works. The playwright does not remain within the framework of a certain genre in Kazakh folklore and tries, in his own way, to find his solution. As a result of raising the conflict between humanity and villainy to a new level, the idea of the drama becomes deeper.

Kozy Korpesh - Bayan Sulu is a tragic epic about pure love. Together with the image of young people' love, the writer skillfully shows the two young people have become victims of violence and cruelty of their time.

The author depicts as a tragedy of conservative times, the torment and sufferings of young people from the injustice of that society and their striving for freedom.

To turn the epic *Kozy Korpesh - Bayan Sulu* into a drama, Gabit Musrepov has made many changes to it, until he found a new solution.

In the tragedy all the images are much deeper, the characters are sharper than those of the epic. The main characters of the play are not only Kozy and Bayan. The main images that reveal the main idea of the tragedy also include images of such characters as Makpal, Kunekey, Karabay, Kodar, Zhantyk. Each of them possesses certain characteristics and thoughts.

In the tragedy *Kozy Korpesh - Bayan Sulu* we see the playwright's creative freedom. In the process of conflict, all the images of drama are truly revealed their dramatic qualities. Bayan in the play stays much higher than Bayan in the epic. Bayan in tragedy, along with her tenderness and beauty, possesses such qualities as courage and heroism. When Kodar intentionally steals Karabai's cattle, Bayan, unable to bear this dishonour, jumps on her horse. On her way, she meets Kozy, and together they take back the cattle from Kodar. This event was introduced into the work with the goal of developing a dramatic conflict of tragedy.

Thus, in tragedy Bayan's image was risen to the level of a typical image, incorporated all the best people's qualities of that time.

The image of the Kozy successfully suits the idea of the play. He has such characteristics of a hero as strength and naivety, love and youth recklessness. At first, he falls in love with Bayan, and then after meeting with her, he falls even more in love with her and on the way to his love, he endures many difficulties. Finally, not having reached his dreams, he dies. The playwright draws all this very truthfully through the process of dramatic conflict. Spectators feel his love for Bayan immediately, already in the first scenes.

During the first scene, Kozy shares with his internal thoughts: 'Do not hide, my dear mother! Today there is only one word on earth! ... This is - Bayan! The wind whistles, saying "Bayan", the lake drives the waves, saying "Bayan", the river flows, saying "Bayan", the mountains are inconsolable, saying "Bayan", the sky sighs, saying "Bayan"! .. Mother feels sad saying "Bayan", the child thinks, saying "Bayan"'.

If Karabay is one of the most prominent figures in the play, the image of Zhantyk completes his image. Karabay is a greedy tradesman. An old habit of wealthy people is selling their own daughters by marrying them to rich people. But no one could raise them to the degree of a typical image as Karabay could. Despite the fact that all the efforts Karabay has made are aimed at the enrichment, he still cannot find satisfaction from this, and this is described with sharp irony. All the scenes with Karabay involuntarily make the audience laugh.

In his very first scene, Karabay comes out with words where he talks about how not to lose his cattle, in this condition he remains until the very end of the play. Zhantyk's great merit lies in the implementation of Karabay's vile, disgusting, cunning thoughts.

Karabay is afraid to let his only daughter Bayan to marry. He says: 'You will give Bayan for some neighbour - and so, you will dig a grave for yourself, and on the contrary, he will become the owner of your livestock! ... All these people are wolves that prowl around! Oh, it's a pity... otherwise, it's better to take a girl on your back, and disappear beneath seven layers of the earth so that no one can find! Oh my God, if you created me, so help to make my dreams come true!' said Karabay. He doesn't want to sell his daughter for cattle. 'It would be better if you gave me more horses instead', says the villainous father. There was no such typical greedy image like Karabay in Kazakh literature before. Undoubtedly, this is the playwright's greatest achievement. When Bayan, who went for the cattle that had been stolen by Kodar, returned alone, Karabay got scared.

Karabay: Damn, you come back so soon! I told you not to return without our cattle. (Seeing Bayan) God, is that you Bayan? Where are the cattle? Gave it with your own hands... to someone?

Bayan: Our cattle are led back, and the enemy is captured. They are approaching ...

Karabay: Oh, my God!!! Let them turn into a thousand horses, into a thousand horses! .. Come here, come to me ... You shouldn't come ahead of the cattle ... I hope it is safe? [15]

In the tragedy *Kozy Korpesh - Bayan Sulu* the writer's great success is the image of Karabay. We have noticed that while developing the character of Karabay, the author utilized the examples of world classic literature, of which he, himself, had in-depth knowledge.

So, for example, this image reminds us of the image of Shylock from William Shakespeare's drama *The Merchant of Venice*. People from two different worlds are depicted in the drama *The Merchant of Venice* (1596): on the one hand, the joys of life, friendship, beauty; on the other hand, money, a struggle among people living in the world of wealth.

Venetian Antonio is a merchant who has visited many places. He lends people a loan of money but requires extra money above. His friends Bassanio, Portia, Graziano, Nerissa, Lorenzo and others do not run after money. But the “giant” of the world of money, Shylock, cannot think of anything but money and wealth. This man, who was immensely rich, as a result of his penny-pinching and being so frugal, in many ways refuses even for himself.

He doesn't like when even his daughter, like others, laughs and has fun. He keeps his servant Lancelot hungry. Such qualities as friendship, humanity, mercy are absolutely unknown to him. Shylock is a loan shark. He does not spare the opponents, and with special cruelty, he strips money from his debtors. He hates Antonio, who does not take extra money from his debtors and, calling him “Jew Shylock”, thinks only about how to take revenge on him.

‘He disgraced me, he prevented me from generating income in the amount of half a million, he mocked my losses, set my people against me, he became an obstacle to the development of my work, he discouraged my friends from me and set my enemies even more against me. What is the reason for these actions? The reason is that I am a Jew. But do Jews have no eyes? ... If we are shooting a spear, will blood not spill from us? If we are tickled – are not we going to laugh? If we are given poison, aren't we going to die? If we are insulted, shouldn't we take an act of revenge?... That you are who teach us atrocities, enmities, I just do it. Wait for me; I will surpass my teachers’.

Spectators just after Shylock's monologue start thinking that he is not absolutely merciful, and gradually begin to feel sorry for him. Shylock became the advocate of the unprivileged. However, the enriched Shylock is a representative of the new type of bourgeoisie. Nevertheless, he continues to appear before us in many ways in the image of a heartless, not merciful, revengeful man. He is not just a disease, a malignant tumour that appeared on the body of Venice, he is both a fetus and a victim of this society at the same time.

For this reason, Shylock strongly obeys to the monetary laws of the commercial republic of Venice and takes extra money from people whom he has lent. And he is mocking and humiliating those people who cannot pay their debts back. Therefore, the head of the city and the senators, both, cannot openly support Antonio. At the same time, Shylock skillfully uses this situation.

Shakespeare, criticizing the mean and cruel moneylender Shylock, does not recognize the widespread negative opinions about Jews in the Middle Ages, he defends their equality with other peoples.

Noticing the complexity of the image of Shylock, Alexander S. Pushkin said: ‘Shylock is not only a mean, cunning, revengeful moneylender, on the other hand; he is also a good father, an eloquent, intelligent man’. In fact, Shylock possesses some human qualities. He really loved the deceased wife. The golden ring that his daughter has taken, is not just a valuable decoration, it is a valuable memory of the deceased wife. He loves his daughter. He begins to hate his daughter only after, having left the house, fled with Lorenzo. Although Shylock is lonely, he resists his enemies. He is not afraid to tell the bitter truth, saying that he obeys the law. He is not ‘afraid of the court’; he is well aware that the enemies blaming him also have innumerable slaves whom they oppress. This position supports Shylock and gives him strength.

Relying on the law, he says: ‘If you consider yourself fair just in relation to your suffering slaves, then I consider myself fair too’. Despite the fact that Shylock loves money and has a mean and predatory nature, at the same time he is a man of sharp mind, he is quite wise.

In the same way, the play writer masterfully created the character of Karabay. Already in the first scene of the play, we feel what kind of person he is from his own words: ‘All the people begin to become interested when they find out that it belongs to Karabay! They only want to demand... Even in their dreams, they see my horses! ... So-called people! Are these real people? They are only enemies! “Damn such people!”’.

An image, that is close to the image of Karabay in the play, is Zhantyk. They have one and the same goal, but the ways and means to achieve it are quite different. If Karabay is greedy for cattle even for his own sake, then Zhantyk is not like that.

First, he wants to kill the only heiress of Karabay – his only daughter Bayan, then to deal with Karabay, leaving him alone in a snowstorm. And then become the owner of cattle that will be left without an owner. He knows very well that at that time all the strength and wealth is in livestock. He is ready for any cruelty to achieve his goal.

Looking at the time of creation and the place that it occupies in the Kazakh Soviet drama, we can say that during these fifteen years the greatest achievement created by our talented writer GabitMusrepov, is the play *KozyKorpesh - Bayan Sulu*. [16]

The Karakalpak drama on the way of its historical development has absorbed the most advanced and an exemplary tradition of the great wealth of this people and uses them up to this day.

Undoubtedly, folk genres and epic works belong to special types of folklore. So, using them in the drama genre is very difficult. The difficulty lies in the fact that the genre of oral folk art is intended only for listening. Translating it into the stage language requires a lot of experience.

Everyone knows that dramatic works are born from epic poems and put on national scenes. And epic poems occupy a special place in the history of Kazakh dramatic art (mostly heroic poems).

The fascinating storyline, the compositional structure of the heroic epics, the conflicts, and the psychological state of the characters as well as the ways of turning them into characters - all these undoubtedly influence the process of the formation of our national prose. The influence of folk epics on poems written by poets in folklore style has been fairly well researched. Nevertheless, these heroic epics were not written in artistic prose again. Well, it turned out to be an endless artistic treasure for dramatic art. Our main plays which turned into exemplary productions are somehow connected with these most epic works. It's not a secret that there are frequently asked questions such as: Why are poems *Enlik-Kebek*, *Kobylandy* or *KozyKorpesh - Bayan Sulu* turned into tragic plays so easily? Why didn't they become the basis for the prose work? Because the epic poems of Kazakh and other related peoples are very close to drama rather than to prose by their nature, origin, and compositional structure.

When it comes to the origin, it can be said with certainty that they occurred on the basis of everyday epics. The song-farewell ("*koshtasu*") which was performed during the batyr's wires for the war, traditional wedding songs that were performed when he brought a bride to the house, a song-lament ("*Joktau*") which was performed by his close people when he died did form the basis of the epic poem about the batyr. For example, the song-farewell (*koshtasu*) which appeared when BatyrSaiyn went to war, the song-news (*Estirtu*) which was born when he died, and a song-lament (*Joktau*), which was performed by his wife gave the opportunity to create the first version of a poem thanks to the fact that a poet collected them all in a single line. [17]

The opinion that arises from the abovementioned: the diversity of characters in epic poems, the truthfulness of their characters, and the abundance of personalities that have turned into typical images facilitate their rapid transformation into dramatic, namely, scenic images. And M. Auezov skillfully conveys this in his work.

There are many diverse characters and various images in a dastan. The image of the stingy, envious, and weak characteristic Karaman is the opposite of the image of Kobylandy. Being of the same age as Kobylandy, Karaman is not worthy to be called so. The enemies of Kobylandy such as Kazan, Alshagyr, Kobikti are also different, unique, and individual characters. In other folk heroic epics, there are different female characters. And they are very suitable for batyrs. In dastan, in addition to the beautiful songs-reflections of Kobylandy's younger sister, Karlygi and his mother, Anlyk, and Khan Alshagyr's mother are psychological and truthful characters of two women who loved the batyr and were created psychologically. While Kobylandy's wife, Jacket is a character that associates with wise love and a true friendship who is worried and thinking about her husband, - Karlyga - is the character of a passionate bubbling love. For the sake of her beloved, she does not stop at anything. She breaks down her relative and tribal bonds, and she sacrifices her own father, her brother together with her native people. [18]

We would say that the same epic *KozyKorpesh - Bayan Sulu* is full of drama and rich in characters with tragic love, with mean and cruel enemies. This epic did not just remain as an epic but

turned into a popular drama. The true essence of the heroic images corresponding to the tragedy in Kazakh folk epics is very close, familiar, truthful, and modern to us. Very heroic actions and incomprehensible events are not intertwined, and there are few mythical elements. In Kazakh epics, there should be inherent beauty in fairy tales but there is no old man dominating over other men or people. Therefore, epic heroes experience life difficulties not conditionally but in a complex form. The parents of the epic heroes who present truthful characters are so beautiful. Their feelings for their children exaggerate dramatic and tragic colours, thereby enriching artistic beauty. Thus, we see how Kazakh heroic epics made a significant contribution to the creation of Kazakh drama and its rapid development in a realistic direction. Certainly, these don't mean that the epics of *Kobylandy*, *Enlik-Kebek*, and *KozyKorpesh-Bayan Sulu* were already finished plays and the writers simply recorded them.

The origin of Kazakh dramatic art along with oral folk art in its poetic origin lies in its writing in verse. There is no doubt that our exemplary plays are works written in a real poetic language.

Life itself proves that the drama must be poetic. Poets, ranging from the ancient Aeschylus, Sophocles, Euripides to Shakespeare, Moliere, Racine, Goethe, Schiller, Pushkin, Griboyedov, proved that it is correct to write dramatic works in verse. The century of dramatic works by prosaic playwrights Ibsen, Chekhov, and Gorky, written in verse, was also long.

The English writer V. Somerset Maugham says in his book of *Summing up*: There is not a single piece written in prose, thus written after its time. [19] In his opinion, there is more poetic convention than naturalistic parts in plays written in verse. At the same time, verses with well-defined winged words add their own music with a consonant game and tenderness of rhythm, giving the drama an amazing purity and a beautiful appearance. Thus, the strengthening of inner feelings unfolds aesthetic perception. Dramas written in prose, could not reach such peaks.

This opinion of V. Somerset Maugham is supported by the famous playwright Ilya Selvinsky. But of course, this does not mean that the necessity of plays written in prose is denied. On the contrary, plays written in prose in which the advanced ideas of each epoch were raised and inspired people with their bellicose appeals of strong social significance, were highly appreciated. This time he talks about the work of Moem Ibsen *Wild Duck* – about the problems of women's equality.

In the process of analyzing the poem *Kobylandy*, Mukhtar Auezov gave the following assessment of his verse structure: 'In the artistry and the poem of *Kobylandybatyr*, we see many features inherent in Kazakh heroic epics. The epic is written in seven to eight syllabic poetic patterns. Depending on the value, the number of lines in the font is changed. Rhyme is also changeable and fickle'.

However, there is often a consonance of sounds, repetitions, assonance, and alliteration. This is the quality inherent in Kazakh epic and its poetic structure. [20] In general, the kind of poem inherent in the epic which Mukhtar Auezov speaks about is included in our dramas written in verse.

'When the epic was staged, A. Begimov and T. Allanazarov took into consideration the poetic richness of the epics, the aesthetic beauty of their subjects, conflicts, images, songs, some dialogues, and winged words'. [21]

Poems and songs in the epic were not subjected to any changes and editing. People, who heard epics in the performance of bucks for centuries, now got the opportunity not only to hear but also to see the characters in them performed by professional artists. We observe that this time the authors had a deep study of the national folklore and mastered all the sides and secrets of this genre completely. Plots of the play are small and dramatic. Besides, all the events occur around the main character. To this end, new characters were introduced into the play, such as the vizier of Khakimzad, Khurlik, the vizier of Tileu and other characters. If some of them are self-serving and greedy, the others are righteous and love their people. For example, the character of the vizier Hassan, who was Gharib's father and died at the hands of Shah Abbas. The play strengthens the historical roles of the people, Azber Khoja, Akshi, Gharib Abadan's mother and younger sister Gulzhamal.

Conclusion

In summary, we argue that both authors used dialogue as one of the artistic components and have formed characteristic patterns in the structure of their literary works. In their stories, we observe depiction methods of habitual life as true and natural as possible. 'Creating a specific picture and rendering a phenomenon in a true manner in literature are great craftsmanship'. [22] 'Therefore, as the great Abay used to say, the work of art should be "easy for the heart" and catch attention while reading'. [23] It is not merely a rich and inexhaustible material but also a source of innovation in the genre of drama.

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