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*В статье представлено такое понятие, как образ в художественном произведении. Целью статьи является анализ образа Волка Ларсена в романе Джека Лондона «Морской волк» с лингвистической точки зрения. Средствами создания образа Волка Ларсена являются: название произведения, портрет и действия персонажа, индивидуализация речи, биография персонажа, характеристика автора, описание другими персонажами и мировоззрение героя. Таким образом, автор создал образ опытного моряка, чья сила сравнивается с ураганом и чье настроение изменчиво как ветры и морские течения. В ходе рассказа автор раскрывает, что бесконечные амбиции и бесконечное одиночество, отсутствие помощи и сочувствия становятся причиной жестокости главного героя. Капитан Ларсен – необыкновенно сильный, непредсказуемый и коварный человек, который всего добился сам. Автор создал образ человека, который пугает и восхищает читателей одновременно.*

Материал поступил в редакцию журнала 4.12.2020

SRSTI 17.09

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## **THE HISTORY OF DEVELOPMENT AND INVESTIGATION OF KAZAKH NATIONAL DRAMA**

*The article is concerned with the general review of the unexamined in world literary studies, devoted to the history of development and investigation of Kazakh national drama. The present article is aimed at the consideration of development peculiarities of national self-consciousness in the creative work of Kazakh playwrights, which, undoubtedly, takes a rightful place not only in the Kazakh literary history, but also in world cultural heritage. As is known, the Kazakh literature has its own long and dramatic history. Its various schools and directions were developed differently; they had a great impact on the public opinion, spiritual and aesthetic development of the readers. Genre and style varieties of dramatic pieces are fundamentally studied in interrelation and correlation with Turkic masters of word and theatrical art.*

*Based on the analysis of dramatic pieces, the problems of manuscript plays are considered in complex, the genre and style varieties from folklore to theatrical performances are studied, as well as the evolution of connections and correlations with scenic pieces of Turkic nations.*

*Key words: drama, history of literature, theatrical art, cultural heritage.*

### **INTRODUCTION**

The cultural and spiritual heritage of the people, oral folk art, intra-genre features of written literature became the basis for the early origin and formation of Kazakh drama. Having received thorough lessons from the school of world literature, the artists of the word developed rich traditions on a national basis in a new way. The drama of this type of genre is the reflection of the contradictions associated with problematic issues of life. Life itself consists of contradictions: this is the law of nature and society.

Dramatic art has been the object of study of such famous researchers as G. Wellwarth – a specialist in the problems of modern English drama [1]; A. Kesteren – historian and theorist of drama

in European literature [2]; H. Block, who described the manifestation of symbolism in the drama [3]; M. de Ghelderode, who traced the relationship between French and Polish drama [4]. The history of theater theory and drama in the United Arab Emirates is investigated in the works of S. Gadomski [5]. The genesis and development of the Eastern European drama found a fundamental reflection in the monograph by J. Popiel [6] in which this topic is analyzed taking into account the achievements of modern world literary science.

If the classical European drama has gone through a centuries-old path of development [7], then the emergence and formation of the classical Kazakh national drama is counted in only one century, and elements of the drama are found in the everyday genre of folklore [8]. At the beginning of the twentieth century, having mastered the fundamental lessons of the East European literary school, Kazakh playwrights-writers developed its rich traditions on a national basis in a new way.

For the Kazakh people, the beginning of the twentieth century was a period of turning towards education and science. The first handwritten plays were staged among the people at cultural parties, large gatherings and trade fairs. The example of other peoples shows that the seeds of theatrical art were already contained in traditions and customs, games and entertainment, songs and music, poetry. Fertile soil, favorable conditions for the birth of theatrical art were in the very nature of the people. The foundation of art is laid by the people themselves. And they create a strong building, its beautiful dome, relying on the people, art workers.

The comparative-historical, comparative-comparative, system-structural methods are used.

## MAIN PART

The quality of the artistry, ideological character of a dramatic work is associated with the depth of contradictions, lies in the sincerity of the characters. These two side by side halves of the whole are important parts of the drama. It is clearer that true character itself manifests itself in conflict built on strong action. Formed on the fertile national folklore soil, taking into account the new dictates of the time, it should not remain out of sight of researchers. Today Kazakh drama is a special genre that is developing comprehensively. As a result of special studies of the works of leading playwrights, several valuable works were written.

Prominent scientists, researchers of the genesis of drama and theater A. Schopenhauer, O. Freudenberg, F. Schelling, F. Nietzsche, B. Eichenbaum associated drama with the ritual and mythopoetic tradition of the people. Questions of history, theoretical and genre problems of the drama of the peoples of the Soviet period are deeply considered in the works of scientists A. Anikst, N. Abalkin, A. Boguslavsky, V. Volkenstein, V. Khalizev, A. Yuzovsky, V. Frolov, E. Gorbunova, N. Kiselev and other well-known researchers [9]. A. Baytursynov, A. Bokeikhanov, M. Auezov, S. Saduakasov, J. Aimauytov, S. Seifullin, H. Dosmukhameduly, S. Mukanov, E. Ismailov, H. Zhumaliev made a huge contribution to the development of Kazakh national science and cultural heritage., M. Karataev, B. Kenzhebaev, A. Konyrtbaev and others [10].

The history and genre aspects of Kazakh drama are specially devoted to the series of monographic studies by S. Ordaliev, E. Zhakypov, R. Rustembekova, A. Tazhibayev, N. Gabdulin, M. Duisenov, R. Nurgali, T. Esembekov, Zh. Abilov, S. Dautova. Recently, the works have appeared in which the problems of modern drama, the poetics of stage literature, the work of playwrights in the studies by V.V. Hausman (Latvia), S. Goncharova-Grabovskaya, M. Gromovoy (Russia), B. Imamov, S. Kamaliddinov (Uzbekistan), M. Seyidov, N. Kuliev (Azerbaijan), V. Terzibayan (Armenia), H. Minnegulov, A. Akhmadulin, N. Khanzafarova (Tatarstan), M. Gaynullin, T. Kilmukhametov, R. Akhmadiev (Bashkortostan), S. Kulbarakov, A. K. Shapauov, A. Akhtanova, N. Nasieva, L. Sergazy (Kazakhstan), A. Bilyukina, G. Basharina (Yakutia), V. Naidakov, S. Imikhelova (Buryatia), P. Metina (Chuvashia), A. Kalzan (Tuva), N. Mainagasheva (Khakassia) [11] and others.

The special purposeful study of this area with involvement in scientific circulation began in the 50s of the twentieth century. Since that time, the defense of the corresponding candidate dissertations begins: A. Malovichko "Historical biographical play in Kazakh Soviet drama" (1951), S. Ordaliev "Post-war Kazakh Soviet drama" (1956), N. Gabdulin "Dramaturgy by Gabit Musrepov" (1963), R.

Rustembekov "The Dramaturgy of Beimbet Mailin" (1965), R. Nurgaliev "The Tragedy of Mukhtar Auezov" (1967), Kh. Nurmakhanov "Emotionally expressive vocabulary of the dramatic works of M.O.Auezov" (1969), E. Zhakupov "Heroic epic traditions in Kazakh drama" (1975), S. Isabekov "M.O.Auezov is translator of the Russian Soviet drama classics" (1978), T. Esembekov "Dramaturgy of A. Abishev" (1986), S. Dautova "The problem of depicting a historical personality in the drama of M. Auezov" (1990), A. Zekenova "Quantitative-style character of the language vocabulary dramatic works of M.O.Auezov" (1992), M. Iskakov "Kazakh drama in literary criticism" (1992), S. Kulbarakov "Dramaturgy of Takhau Akhtanov" (1993), Zh.Kobylanov "Folklore foundations of modern Karakalpak Kazakh drama" (1994), K. Bizhanov "Kazakh dramatic folklore" (1994), Zh. Abilov "Drama of Kaltay Mukhamedzhanov" (1995), A. Shapauov "Drama of Saken Zhunusov" (2001), N. Nasiev "Character and conflict in the dramatic works by Sabit Mukanov" (2002), M. Akhetov "Oratory traditions in the dramatic works of Mukhtar Auezov" (2003), A. Akhtanov "Modern Kazakh children's drama" (2003), M. Abilkhakuly "Conflict and character in the dramatic works of Ilyas Dzhangugurov" (2003), L. Sergazy "The Tragedies of M. Auezov" (2004), B. Sultanov "National Drama in the 1920s" (2005), L. Aupbaeva "The first Kazakh plays" (2006), Zh. Bektasova "Conflict and character in the dramatic works of Sh. Khusainov" (2007) and the following doctoral dissertations were defended, which were a great contribution to the Kazakh literary science: A. Tazhibaev "The birth and formation of Kazakh dramaturgy" (1970), R. Nurgaliev "Problems of genres in the Kazakh Soviet drama" (1973-1983), Zh. Abilov "Genesis and genre foundations of Kazakh comedy" (2001), S. Dautova "Artistic the concept of a historical personality in Kazakh drama" (2006).

The spiritual and cultural development of the people, who led a sedentary nomadic way of life, contributed to the constant improvement of oral literature, and, apparently, in its own way it is natural that we often find individual elements of the dramatic genre in these folklore samples. Especially many examples can be found that meet the requirements of the "difficult genre" in such forms as aitys, zhar-zhar, etc.

Handwritten plays written in different regions of our country were created at the beginning of the twentieth century, in the years 1910-1915. And keeping pace with the development of society, with national art, they have risen to a certain level of perfection. It is known that these plays were distributed in handwritten form and at first were often staged by talented young people at entertainment parties and in circles.

Authors of the first Kazakh dramatic works (handwritten plays): I. Mendikhanov, B. Serkebaev, K. Togisov, A. Likhanov, M. Auezov, B. Mailin, K. Kemengerov, S. Baygozhauy, A. Nakimzhanov, M. Dauletbaev, M. Dulatov, S. Ablanov, O. Ospanov, E. Uteulin, A. Tokmagambetov, R. Malabaev.

For the Kazakh people, the twentieth century was a period of turning our nation towards education, towards sciences. In Muslim schools and madrassas, along with religious subjects, disciplines such as mathematics, geography, history, mother tongue, and foreign languages were taught. In the printing houses of the cities of Kazan, Orenburg, St. Petersburg, Ufa, Troitsk, Omsk, many books have been published in the Kazakh language.

If the first handwritten plays were staged among the people at toys, large gatherings, trade fairs, then it is known from history that on January 13, 1926, in the then capital of the republic - the city of Kyzylorda, for the first time on the stage of the state national theater, the play "The Golden Ring" was staged by Kemengerov's Cat.

The opinions expressed and the articles written by national figures Smagul Saduakasov, Zhusupbek Aimauytov, Sultanbek Kozhanov, Akhmet Baitursunov, Mukhtar Auezov, Dinshe Adilov and others on the genre of national drama on the Kazakh land of the early 20th century, theatrical abundance of elements of drama in the early 20th century, theatrical abundance of drama elements deserve serious attention. performances in the steppe.. M. Auezov said: "By the example of other peoples, it is clear that the seeds of theatrical art were already in the traditions and customs, games and entertainment, songs and music, poetry. Fertile soil, favorable conditions for the birth of theatrical art were in the very nature of the people. The foundation of art is laid by the people themselves. And they create a strong building, its beautiful dome, relying on the people, art workers And in fact, did

not many akyns in their time create a kind of theater, when, having come of their own free will to one or a commemoration, they organized song competitions, aitys? Isn't it a theater of the song genre heat-heat, performed at a wedding by male and female groups separately? The genres of heat and heat and betashar do not need any addition to transfer them to the modern stage. In the same way, any of the numerous aitys can be turned into a stage performance. Another advantage of these ancient genres is that they all had special melodies. Therefore, they are suitable not only for drama theater, but also for operas" [12].

Conflict and character are the key pillars of the dramatic genre. The conflict in a dramatic work is closely related to the inner world and its external manifestation in characters with opposite views. The pale portrayal of conflict and character in any dramatic work leads to a decrease in its artistic merit. Different artists have different techniques for revealing the problem of character.

The situation in the drama is a capacious concept. The atmosphere of the society in which the characters live and act, the environment, the actions of the heroes - all this develops depending on the situation. Contemporary Kazakh national drama is a comprehensively developing genre. Prominent representatives of the artists of 1960-1990 – writers-playwrights K. Mukhamedzhanov, S. Zhunusov, D. Isabekov, O. Bokey and other dramatic genre developed in parallel with prose. They left their style, their handwriting in both the prosaic and dramatic genres of Kazakh literature. These artists are recognized for their skill in the field of drama rather than tragedy and comedy, in the ability to raise problems in drama, to build the events of the play on acute conflict, to create strong characters.

Dramaturgy is a new genre form that appeared in Kazakh literature of the early twentieth century as a result of the influence of social and social factors and as a natural result of the historical development of national art. One of the main traditions that influenced the rapid development, the rapid improvement of drama - the amazingly rich folklore of the people accumulated over the centuries, subjected to strict, careful selection, purification. In general, there is a number of research works in foreign and Kazakh philological science about conflict, character in dramatic works.

## CONCLUSION

The scientific novelty lies in the complex systemic study of the history of the development and research of Kazakh national drama. The relevance of the study is due to the literary and cultural integration relations of the Kazakh and Turkic peoples.

Comparative studies of the drama of the Turkic peoples and the history of development, the study of Kazakh drama were carried out in a comprehensive manner.

Genre and stylistic varieties of Kazakh dramatic works in relation to and comparison with Turkic artists of the word and theatrical art were fundamentally investigated.

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Received: 01.03.2020

### **Қазақ ұлттық драматургиясының даму және зерттеу тарихы**

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*Мақала әлемдік әдебиеттануда аз зерттелген материалдарды қазақ ұлттық драматургиясының дамуы мен зерттелу тарихы туралы шолу талдауға арналған. Бұл мақала тек қазақ әдебиеті тарихында ғана емес, сонымен қатар әлемдік мәдени мұрада лайықты орын алатын қазақ драматургтерінің шығармашылығындағы ұлттық бірегейліктің даму ерекшеліктерін қарастыруға бағытталған.*

*Қазақ әдебиетінің ұзақ және драмалық тарихы бар екені белгілі. Оның қоғамдық пікірге, оқырмандардың рухани-эстетикалық дамуына үлкен әсер еткен әр түрлі бағыттары мен бағыттары да ерекше дамыды. Драмалық шығармалардың жанрлық және стильдік түрлері түркі сөз және театр өнерінің суретшілерімен салыстыра отырып түбегейлі зерттеледі.*

*Драмалық шығармаларды талдау негізінде қолмен жазылған пьесалардың мәселелері жан-жақты қарастырылып, фольклордан бастап театрландырылған қойылымдарға дейінгі жанрлық және стильдік түрлер, байланыстар эволюциясы және түркі халықтарының сахналық шығармаларымен салыстыру зерттелген.*

Материал 01.03.2020 баспаға түсті

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*Статья посвящена обзорному анализу малоисследованного в мировом литературоведении материала об истории развития и исследовании казахской национальной драматургии. Данная статья ставит своей целью рассмотрение особенностей развития национального самосознания в творчестве казахских драматургов, которое, несомненно, занимает достойное место не только в казахской истории литературы, но и в мировом культурном наследии.*

*Казахская литература, как известно, имеет долгую и драматическую историю. По особому развивались и ее многообразные течения и направления, имевшие большое влияние на общественное мнение, духовное и эстетическое развитие читателей. Фундаментально исследуются жанровые и стилевые разновидности драматургических произведений во взаимосвязи и сопоставлении с тюркскими художниками слова и сценического искусства.*

*На основе анализа драматургических произведений комплексно рассматриваются проблемы рукописных пьес, исследуются жанровые и стилевые разновидности от фольклора до театральных постановок, эволюция связей и сопоставление с сценическими произведениями тюркских народов.*

Материал поступил в редакцию журнала 01.03.2020