

Analysis of Gabit Musirepov's Tragedy *Kozy Korpesh-Bayan Sulu*

Zholaman Taubayevich Koblanov and Adilet Dibisovich Kabilov

Caspian State University of Technologies and
Engineering named Sh. Esenov, the City of Aktau, Kazakhstan

Abstract: In this paper we have analyzed and evaluated the work of Kazakh writer Gabit Musirepov "Kozy Korpesh - Bayan Sulu". However, in our paper great importance is attached to the level of showing traditions of novelty and folk traits in the literature work of this writer. As for the historical facts in depicting truth and in portraying the characters, they are still represented in the folklore ethics. Many poems express nationality in their content through the actions of batyrs (warriors) and the people creating history remain on the sidelines. In this case, we feel the traces of very ancient policy and the breath of aesthetic, social life. Old literary methods today have lost their importance and purity. The modern reader is not interested in it. A writer needs a great experience, a lot of knowledge and a high artistic culture to dramatize a particular epic. Without one of these components is not possible to stage epic. However, creativity, individuality and originality are also necessary. A great contribution to the development of the performing arts in the Kazakh drama was made by the writer Gabit Musirepov.

Key words: Gabit Musirepov • Kazakh drama • *Kozy Korpesh - Bayan Sulu*

INTRODUCTION

"The dramatic effect is a property inherent to all kinds and all genres of certain art" [1]. But the drama in theater literature is the main problem and this is its deeper meaning. Therefore, no matter what play we would analyze, to determine its artistic value we must pay great attention to which extent it depicts true life. Plausible or unnatural conflict in the play, its social role and typing relate to the ideological and artistic analysis of dramatic work.

MATERIALS AND METHODS

Special attention in recent years is focused by the majority of world literary critics on the basics of folk drama, which is said to be one of the most important issues. Identification of folklore foundations, their assessment and analysis is an actual problem in the Kazakh literary science. In the Kazakh literature the folklore character in the genre of drama is studied within the comparative research methodology.

This enables revealing the basis of the Kazakh drama, learning its nature and determining the original character of the genre of drama.

Key Part: We know that at any time, "folklore is greatly important for formation and development of the world literature" [2]. It is not merely a rich and inexhaustible material, but also a source of innovation in the genre of drama. It is known that the folk traditions serve a basis for achieving a summit of fame by the classical playwrights.

The tragedy by Gabit Musirepov "Kozy Korpesh-Bayan Sulu" is one of the best works of Kazakh drama. This tragedy is a valuable piece, written on the model of realistic classical works. The playwright does not stay within a certain genre of Kazakh folklore and finds his own literary way and method. As a result of raising the conflict between humanity and villainy to a new level the idea of drama becomes deeper.

"Kozy Korpesh - Bayan Sulu" is a tragic epic of pure love. Depicting love between young people the writer skillfully shows how two youngsters become victims of violence and cruelty of their time. The author depicts

pain and suffering of young people aspiring to freedom of love and escaping from injustice of the society as a tragedy of conservative time.

To turn the epic "Kozy Korpesh - Bayan Sulu" into drama, Gabit Musrepov has introduced a lot of changes and has found a new solution. All characters in the tragedy are much deeper and clearer than the ones of the epic. The main characters of the play are not just Kozy and Bayan. Among those, revealing the basic idea of the tragedy, are also such characters as Makpal, Kunekey, Karabai, Kodar and Zhantyk. All of them have their inherent portraits and thoughts. All this is revealed in the process of dramatic conflict.

In the tragedy of "Kozy Korpesh - Bayan Sulu" we see the creative freedom of the playwright. "The dramatic quality of all characters in the drama are truly revealed in the conflict" [3]. Bayan in the play is much higher than Bayan in the epic. Bayan in the tragedy, along with tenderness and beauty has such qualities as courage and heroism. When Kodar stole the cattle of Karabai, Bayan, unable to bear this disgrace, jumped on his horse. Along the way she meets Kozy and they take away Karabai's cattle from Kodar. This event was introduced into the play to develop the dramatic conflict of the tragedy.

Thus, Bayan's character in the tragedy rose to the level of a typical image, which has absorbed all the best qualities of the time.

The character of Kozy was also portrayed successfully in line with the idea of the play. It contains such qualities inherent to batyr as strength and innocence, love and recklessness of youth. At first Kozy falls in love with Bayan in her absence, then, at a meeting with her his love strengthens even more and on the way of this love he experiences a lot of difficulties. In the end, he dies without reaching his dreams. All this is expressed by the playwright in a very believable manner in the dramatic conflict. The spectators feel his love for Bayan immediately in the first scenes. In the first scene Kozy is sharing his innermost thoughts: "Do not hide, dear mother! Today there is only a word in the world!. This is Bayan! Wind is whistling, saying "Bayan", a lake shakes waves, saying "Bayan", the river flows, saying "Bayan", the mountains are inconsolable, saying, "Bayan", the sky sighs, saying "Bayan"!... Mother grieves saying "Bayan", the child becomes thoughtful, saying "Bayan".

One of the plausible characters in the play is Karabai, it is complemented by the character of Zhantyk. Karabay is a greedy philistine. Selling daughters marrying them

off to rich people is a long-standing habit of the wealthy people. But none of them could reach a typicality of Karabai. Despite that all his efforts are aimed at enriching, he still finds no satisfaction, which is revealed by the author with a sharp irony. All the scenes with Karabai unwittingly make the audience laugh. In the very first scene Karabai comes with the words, how not to lose livestock and in this condition he stays until the end of the play. The great merit of Zhantyk is in the implementation of vile, loathsome and cunning thoughts of Karabai. Karabay is afraid to marry his only daughter Bayan. He says, "If you marry off Bayan to some neighbor tomorrow you'll make a rod for your own back and won't become the owner of the owned stock!. All these people are wolves that prowl around! ... Oh, if I could take a girl and shoulder her on my back, then disappear under the seven layers of the earth, so that no one found me!... Oh, God, if you created me, fulfill my wish," said Karabai. He does not want to sell his daughter for the cattle, "I wish you'd given me a larger horse," said the father-villain. There have not been typical greedy characters similar to Karabai in Kazakh literature beforehand. Undoubtedly this is a great achievement of the playwright. When Bayan who went after the cattle that had been stolen by Kodar, returned alone, Karabay scared.

Karabay: Damn, you got back immediately! I told you that you did not come back without livestock. (Seeing Bayan) God, is it you, Bayan? Where's cattle? Have you personally passed it?

Bayan: They are driving the cattle back, the enemy was captured, they are approaching...

Karabay, "Oh, let them turn into a thousand horses, a thousand horses!.. Come, come to me... You could stay with the cattle... I hope it's all right?" [4.117].

The great success of the writer in the tragedy "Kozy Korpesh - Bayan Sulu" is the image of Karabai. We notice that disclosing the character of Karabai the writer used the samples of the world of classical literature, which he deeply mastered. For example, this character reminds us of the image of Shylock from the drama of William Shakespeare, "The Merchant of Venice."

In the comedy "The Merchant of Venice" (1596) there are people of two different worlds: on the one hand-the joy of life, friendship, beauty and on the other hand-the money and the struggle of the people living in the world of wealth

Venetian Antonio is a merchant, who had traveled to many places. He lends money to people without interest. His friend Bassanio, Portia, Gratiano, Nerissa, Lorenzo and

others also do not run after money. A "Giant" in the world of money Shylock does not think about anything other than money and wealth. This man attained great wealth, but as his avarice makes him to deprive himself. He does not even like when his daughter, like others, is laughing and having fun. He keeps his servant Lancelot in hunger. He is a total alien in terms of friendship, humanity and compassion. Shylock is an usurer. He is not merciful to opponents using violence to get his money back from the debtors. He hates Antonio, who takes no extra charge from the debtors and calls him a "Jew Shylock," he thinks about how he would take revenge.

"He has disgraced me, he prevented me in receipt of an income in the amount of half a million, he sneered at my losses, turned my people against me, he was an obstacle to the development of my work, he scared my friends away from me and turned my enemies even more against me. What is the cause of his actions? The reason is that I am a Jew. And don't Jews have eyes?... If they shoot us with a spear won't we bleed? If you tickle us won't we laugh? If they give us poison won't we die? If you offend us won't we revenge?... It is you who teach us brutality and hostility, I am only an executor. Do not worry, I will outdo my teachers one day"[5.264].

The spectators after Shylock's monologue begin to get rid of the view that he is not merciful, they feel sorry for him. Shylock becomes a defender of downtrodden people. However, the enriching Shylock is a representative of the bourgeoisie of the new type. However, he continues to appear as a heartless, not merciful, vengeful man. He is not just a disease or a malignant tumor on the body of Venice; he is a fruit and a sacrifice of the society at the same time. For this reason, Shylock strongly obeys the money laws of the Trade Republic of Venice and requires interest from the lent money. He badly hurts those who can not pay the debt. Therefore, the governor of the city and senators can not openly support Antonio. Shylock skillfully uses this situation.

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

Noting the complexity of Shylock's character, A.S. Pushkin said, "Shylock is not only mean, cunning and vengeful moneylender, he, at the same time, is a good father, eloquent and intelligent man" [6.36]. In fact, Shylock is not alien to humane qualities. He loved his

deceased wife. Gold ring, taken by his daughter was not just a valuable piece of jewelry but a valuable memory of the late wife. He loves his daughter. He started hating her only after she had left the house and ran away with Lorenzo. Though Shylock is lonely, he confronts his enemies on his own. He is not afraid to tell the hard truth, saying that it is subject to the law.

It "was not terrified" with the court; he was well aware that his enemies who accused him had countless servants, whom they oppress. This gives strength to Shylock.

Based on the law, he said: "If you think you are fair to you suffering servants, then I consider myself fair as well" [7]. Despite the fact that Shylock loves money and he is mean and predatory by his nature, he has acute mind and wisdom.

In the same way, very skillfully the author created Karabai's character. Already in the first scene of the play, we understand his personality according to his words: "All the people will wonder when they finds out that it belongs to Karabai! All they want is to demand that... Even dreaming they only see my horses!... Is it the people? Enemies are all the same! Oh, curse it, curse these people!... Miserable mismanaged property that is about to be sold out".

The character close to Karabai in the play is Zhantyk. They have one goal, but their ways and means of achieving it are different. If Karabai feels greedy about cattle even for himself, Zhantyk is not like that. First he wants to kill the only heir of Karabai - Bayan, then finish with Karabai, leaving him alone in the storm and then seize the cattle, which will remain in abeyance. He knows that all the power and wealth is in cattle. He is ready for any brutality to achieve his goal.

The great writer Mukhtar Auezov gave the following assessment of the drama "Kozy Korpesh - Bayan Sulu"... Looking at the time of creation and its place in the Kazakh Soviet drama, we can say that during these fifteen years, the biggest success is the play "Kozy Korpesh-Bayan Sulu" written by our talented writer Gabit Musrepov [8,118].

CONCLUSION

Although there are elements of drama in the epic composition, it's not a drama. By its nature, "the epic has specific features that differ it from drama" [9]. First, epic is a large literary work; it includes an unlimited number of

characters in the coverage of temporary space and events. However, the transition from one event to another occurs very quickly. Drama is a scenic genre, that can not use any of these methods, since space and time here is limited. Another feature of the drama is that the author stays away and passes everything to the characters.

It is clear that all the works of the outstanding Kazakh writer Gabit Musirepov can not be covered by only one research work. Therefore, in this article we have analyzed only one tragedy of Kazakh playwright.

The Kazakh drama on the way of its historical development has absorbed the most advanced and exemplary traditions of great wealth of this nation and has been using them to this day.

Undoubtedly, "among specific types of folklore there are popular genres and epic works" [10]. But to use them in the genre of drama is very difficult. The difficulty is that the genre of oral tradition is only for hearing. Its translation into the scenic language requires a lot of experience. The attempts of literary translation of epic material in the genre of drama in the Kazakh literature began in the early XXth century. The founders of this were classics of Kazakh literature M. Auezov, G. Musirepov, B. Maylin and others.

REFERENCES

1. An Acmeist in the Theater, 1992. Gumilev's Tragedy. The Poisoned Tunic Russian Literature, 1 April 1992, 31(3): 393-414.
2. Folklore, 2001. International Encyclopedia of the Social and Behavioral Sciences, pp: 5711-5715.
3. Folklore, 2008. Encyclopedia of Violence, Peace and Conflict (Second Edition), pp: 827-836.
4. Ordaliev, S., 2006. Conflict and Character. Almaty.
5. Koblanov, Zh., 2012. History of Foreign Literature. Astana.
6. Pushkin – a Critic. Almaty, 1999.
7. Rhetorical Function of Proverbs Based on Literary Genre, 2012. Procedia - Social and Behavioral Sciences, 47: 1103-11.
8. Auezov, M., 1996. Collection of Works. Vol. 2. Almaty.
9. Nurgaliev, R., 2001. Poetics of Drama. Almaty.
10. Poetry, 2003. Drama and Fiction. Encyclopedia of International Media and Communications, pp: 483-493.