

Analysis of the Kazakh Dramaturgy During the Period of Collectivization

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Abstract: This article discusses the early period of the Kazakh dramaturgy development. The novelty of this work is revealed in the analysis, disclosure and perception of folklore in drama which has not yet been specially studied in the history of Kazakh literature. The article also deals with the disclosure of the Kazakh drama evolution. It reveals the nature of plays written on historical poems and legends. The aim of the study is to analyze the genre features of the distinguished works of art which are considered to be great dramatic achievements, to dwell upon the mastery of creating conflicts and characters in dramatic works and to show artistic solutions of modern Kazakh drama. This study contains the analysis and assessment of such works as "Night Melody", "Amankeldi", "Aigul-Abat" and "Shugah" written by such Kazakh writers as M.Auezov, G.Musirepov and B.Maylin. However, this article also pays much attention to the fact at what level the tradition of novelty and the folk trend are depicted in the works of these writers. As for the historical facts in the reflection of truth and the portraying of characters, they still remain within the folk ethics.

Key words: Kazakh dramaturgy • Drama • Literature

INTRODUCTION

The subject of uprising of 1916 was widely used in the literature of the peoples of Central Asia and Kazakhstan. The works of Kazakh, Uzbek, Kyrgyz, Karakalpak, Turkmen writers are tuned with each other as they describe similar reasons, evolution and factors of defeat of the revolt. The popular uprising of 1916 is described in Kazakh literature in such works as novel "Botakoz" by Sabit Mukanov, "Night Melody" by Mukhtar Auezov, "Disheveled" by Beymbet Maylin and "Great Steps" by B.Kerbabaev. It is also described in Uzbek literature, in the "Holy Blood" written by Aibek. The master of psychological analysis Aibek reproduces the true life of Uzbek people before the revolution. The writer convincingly depicts adhering of the slave Zholshy who served rich landowner Myrzakarimu to the side of civil strife.

MATERIALS AND METHODS

The recognition of the dramatic genre as an aesthetic category gives us the opportunity to use

comparative, systematic and comprehensive research methodology in the study of both work of art and the genre itself. This makes it possible to reveal the basis of the Kazakh drama, to learn its nature and to determine the original character of the drama genre.

The Main Part: The play of the Kazakh writer M. Auezov "Night Melody" has become the first work of Kazakh realistic drama. The play "Night Melody" is a valuable work of art that revealed the meaning of the national liberation movement, which took place in the Kazakh steppe in 1916 and depicted typical situations of the pre-revolutionary historical reality.

The play represents complete and memorable characters. Zhantas and Taneko are batyrs (heroes) sprung from the people. Zhantas is strong, brave, determined, smart guy. He has experienced a lot of troubles in his life. Such villains as Nurkan wanted to blemish him and rape his beloved Morjane. Since it did not work out, Zhuztaylak prejudiced Dilda trapped in shackles of stupidity against Zhantas' son. He did not follow Zhantas and remained as a slave in another

hearth. Due to all these events Zhantas suffers greatly. But he does not deflect from his purpose. He does not give up even after defeat.

The most successful negative character in the play is the character of Zhuztaylak. "The distinguishing feature of his style is the ability to juggle with the intelligent material so brilliantly that it becomes a spectacle" [1, 5]. Such characters didn't exist before in the Kazakh drama. All the evil which is only possible is represented in the character of Zhuztaylak. In order to implement his ideas, he doesn't reject any atrocities. While awaiting he spends his time in insignificant conversations that demonstrate clearly his wish to "find a loophole through which one could get away from the truth" [2.26]. For the sake of this he is ready to give up his soul, body and honor. For example, he bewitches Zhunis and uses her as a spy in order to continue his lewd acts. He infatuated credulous teacher Sapa and made her put all her trust in him.

The character of Sapa is one of the most multi-sided characters in the play. At first due to her credulity she was in love with Zhuztaylak, she suffered and couldn't distinguish a foe in a friend. But then she understood it and set her feet to the right path.

This play written by Mukhtar Auezov is considered to be the peak of Kazakh drama of that period in terms of its ideological content and artistic level [3, 235].

The play "Amankeldi" written by Beymbet Maylin and Gabit Musrepov is also dedicated to the theme of the national liberation movement of 1916. The play was written in 1934 and in 1935 it was published as a book. Later, the authors revised the play and in 1937 it was placed on the stage.

Convincing description of the conflict raised in this play is delivered to the reader by means of masterful creation of characters and their individualized actions. Individualization of several strong characters with dissimilar qualities unique to each of them is closely related to the demonstration of the main conflict in a plausible manner. "Such a thing can change the entire course of events!" [4, 105].

The main character of the play is Amankeldi. This character possesses unique individuality and is not alike any one else.

He is distrusting batyr from the past who believes in the dark forces and has a great mind. This is the man who cautiously does every step of the way, thinks over every word, highlights each successful business and each failed case, thinks deeply and makes decisions for the benefit of the people.

When three hundred workers joined Karsakbay, he kissed the flag and gave the oath. He poured out his soul: "My working people, your banner will always be in my right hand! Swear in the name of the people that I will take upon me all the sufferings in the struggle for the freedom, for the dreams and the desires of people, all hard life for the shed blood and for the shed tears and will not leave the pure intentions and blessings until the last drop of blood!" [5, 59].

Amankeldi is portrayed as a man who understands the laws of life and properly evaluates historical events. Let's take, for example, this dialogue with Peter:

"Amankeldi: If one world is updated, the other world is aging, isn't it? Here we have come up to a time when the world is rapidly updated and rapidly aging, Peter! We understand the new - when we see the old, the old - when we see the new, as it turns out.

Peter: Why do you say that, Commissioner.

Amankeldi: I feel like I have recognized a warrior - while looking at the soldier I have recognized Munaitpasov - while looking at Kete. As soon as there was a whiff of the new time, were there any obsolete things left from the past? The warrior has renewed into the soldier, thousands have outdated. Can it be true that batyr Kete has also outdated.

Peter: Kopzhasarov took his place.

Amankeldi: No, he did not take his place, he went to a new level [5, 87].

Life is constantly evolving and the author lets his apprentice develop together with it, keeping pace with the development of life and being in the process of continuous development, lets him see the obsolete things and feel and recognize the new ones. This is what the phrase - there is a conflict with social and public significance in this play - directly means.

The great Russian writer Maxim Gorky wrote about exaggerating and typification the following: "When the art exaggerates something good, it makes you think that there may be something even better. When it exaggerates something bad, harmful to humans, it leads people to the fact that they should stay far away from it and have aversion to it. Basically the art either supports something, or fights against it. There is no indifferent art and there can't be such an art. Man is not a camera, he does not write the truth of life in a certain perspective, he either supports or alters or destroys it" [6.62].

So G.Musrepov deepens the character of Amankeldi by means of exaggerating his individual characteristics. This is conformed by the writer's skill. As Maxim Gorky used to say, "... The value of all of the masterpieces of literature with a high artistic level is revealed in their ability to show the life with exaggerations and to typify the phenomena of life in their broadest sense "[6.48].

Kyrgyz literature also has works of art about 1916 year. These include drama "Scarlet and Mary" by Kasymali Zhantoshev and "Instead of death" by Zhusip Turysbekov.

The events of 1916 are also present in the works of Karakalpak writers. For example, Zh. Aymurzaev dedicated his play "Aigul and Abat" wholly to this subject. Abat, the son of Aymurat who died from the hands of township people and Aigul, the daughter of Tleumurat, fell in love with each other. But the actions of such negative characters as bai (rich landowner) Palymbetov, his younger brother Sarman, women Uzildik and chief of the county Annenkov dramatize the events and generate discord among the people. Palymbetov who killed the father of Aigul, actually wants to marry an orphan despite the fact that he had a wife. Musical drama attracts the attention as it is written in verse.

There is a scene in the prologue where we see Aymurat and Tleumurat who were hanged because of violent and brutal actions of Palymbetov and Annenkov.

The first act begins with the sad music. At some time Aigul and Abat who were collecting firewood near the place where their fathers were hanged fall asleep. Sarman and Uzildik appear on the stage.

Sarman: My brother Palymbetov has agreed with the chief of the county to make me the head of the village.

The white yurt and all the property will be ours,
Don't worry about the wind that blows against us,
I will not leave you in the hands of the enemy.

Uzildik: I accept your words, with high value.

Sarman: We should have come together long ago...

Uzildik: What could I do, nothing depended on me,
Dosmurat was made dikhan (landowner) by Palymbetov,
And I was given to him when I was very young.

Sarman: It doesn't matter, our life will improve now.
I will destroy Dosmurat,
And for you, Uzildik, there is a lot of work.

Uzildik: I'll do what I can.

Sarman: It is necessary to drive Aigul and Abat apart,
And give her to Palymbet.
Do a number on Aigul
And I'll be back soon [7, 26].

All characters of the play act with each other, the conflict develops. The playwright clarifies the relationships between characters and reveals the most important qualities of each of them. It's not simple to demonstrate the characters' conflict in drama, when talking about the conflict in this play, it should be stated that the problem has systemic development.

The playwright describes the collisions between his characters, the psychological status of each of them. The actions of the characters are shown in details by the playwright.

The theme of such love is also revealed by Beymbet Maylin in the Kazakh literature. In 1934 he published his play "Shugah." It was written on the basis of previously published novel "The sign of Shugah" (1915). Some changes were made in the play. The story shows the events as a monologue of one character and the play shows them in the form of dialogue between characters.

The principal character of the play "Shugah" is Shugah. She is a Kazakh girl who dreams of freedom and equality of women. She dies of grief, because she can't be with her beloved Abish. This play can be called a tragedy. But this is not enough to call this play a tragedy, because the grief is associated only with the state of one character.

The main idea of the play is to show the pitiful state of youth dreaming of free love. Abish, literate rural teacher, falls in love with the only daughter of bai (rich landowner) Esimbek. The girl also loves Abish. Young people want to be together. However, as the saying goes, "sai saya, buy baya yady", which means "everyone should know his mate" and Esimbek wants his daughter to marry Karasay, the son of rich Erejep.

Shugah who could not resist the will of her father and the old traditions becomes sick with grief. As the disease progresses and Esimbek loses hope, he calls Abish to his home and wants to fulfill his daughter's desire. But the girl died before the arrival of Abish. Thus, the dream of the two lovers did not come true.

Such an end of the play is very much alike with the end of the tragedy "Karakoz" by Mukhtar Auezov. There Narsha hopes that "Karakoz will recover when she sees her lover Syrym".

Karakoz went mad. The doctor was also called to Shugah as it was assumed that she had gone mad. Both plays have similarities of this kind but the beginning, the development and the resolution of the conflict are different. If Mukhtar Auezov in his tragedy "Karakoz" shows events which are not related to Kazakh tradition, the Beymbet Mailin in his play "Shugah" demonstrates the true life of the Kazakh people.

Despite the fact that Shugah is brave, bold, she can't resist the old folk traditions. She gets sick from desperation. On her deathbed Shugah, as well as Karakoz, goes mad: "My Abish!.. Abish, my soul!.. Look, over there... come, come to me, my light!.. Why have you tormented me so long?... Had you no pity on me? Do you see that I've lost so much weight?... What do you think? Wait, wait, Abish, who I'm talking to... Abish!.. Abish!.. "[8.77].

These words pronounced by Shugah before death resemble the fate of Karakoz. Shugah knew that her dreams wouldn't come true and gave up the fight. She says about her grief in such a way:

Miserable women – slaves of traditions
My thoughts were clean in front of you.

There's blood in the heart, mist in the head and the eyes are blurred,

There's left only a shadow of me.

The main problem of the play is closely connected to the fate of the main character Shugah. If the author of the play had shown only the fate of Shugah and the events related to her without social environment of that period, this work of art wouldn't have reached the level of the drama. Therefore, the writer shows Shugah's actions in close contact with the environment, with the typical events of that period.

Description the character's actions in close unity with the environment in which he grew up reveals, of course, the life's conflicts and dramatic confrontations. The life itself is a conflict, the struggle between the old and the new, between innovative thoughts and humane qualities and conservatism, ignorance. This play demonstrates such truly life conflicts.

The author created beautiful characters through the description of the social environment in which Shugah lived and through these characters we can see the truth of

life, the truth of that time. There are "some common qualities typical for tragic characters" [9.223], Abish, his daughter-in-law Makpal, Karim and Kaben exhibit their good personality by means of character and behavior and their enemies Karasaj, Aynabay, Shokparbay also catch the reader's attention with their inappropriate actions.

The goals and interests pursued by these two opposing groups are also opposed and contradictory. The personal qualities of Abish and Karasaj who are both in love with Shugah, significantly differ. Abish respects the pure, immaculate love, while Karasaj hopes for his wealth and power. He wants to crush the feelings of the girl.

Karasaj: It is said that "the price of a girl is equal to five mares"

So don't waste my words.

If I give for you forty-seven mares,

Then I will come to you tomorrow.

Abish: Shugah is the person and not the cattle that can be bought,

Shugah is the person who calls out to humanity.

This inclination of Shugah is a great lesson

For those who take the woman for cattle.

Dialogues in the play are pronounced to the most part in the form of verse. "A work of art must be rounded" [10, 127]. Therefore, as the great Abay used to say, the work of art should be "easy for the language, warm for the heart" and catch attention while reading. There are also some scenes built on humor that make you laugh involuntarily. In addition, there are some situations, when the words pronounced by the character don't suit him. For example, Abish seems too smart, he agitates Shugah to fight for her love.

When the police came, he told Karim: "Karim! I was caught by hands with blood on them. Both of you can't release me: I need the power of a large number of people. Organize this power! ". The words told by Abish don't really correspond to his nature. Judging by the actions of Abish in the play, he has not yet reached the degree of rebel. He is a quiet guy with a modest education.

Such drawbacks sometimes lead author to an error. For example, he describes a doctor in the play as a sensible person. This is not correct. The doctor left alone with Shugah does not call gins, doesn't cast spell and makes little effort to treat the girl. He shows humanity by asking Shugah: "Tell me about your dream." His behavior

is, of course, far from reality. There is no doubt that in spite of all these minor shortcomings, the play "Shugah" written by Beymbet Mailin was a valuable work of art that contributed to some extent to the development of the Kazakh drama.

It is clear that the coverage of the story and the character's actions can't be covered only by one research work. Therefore, in this article we have concentrated upon works of art of certain playwrights and discussed the topics common to all of them.

CONCLUSIONS

Internal creative improvement of the national drama happens to be in a very inconsistent state. It is obvious that this fact will result in adverse effects. For example, despite the fact that the history of the formation of the Kazakh drama has counted more than 80 years, it still can't come to the world stage. It can be characterized neither by search and novelty in solving important problems of everyday life nor by describing the conflict of the present time nor by proposing new problems. In these dramas we see the desire to cover a wide scope of topics, as in the folk epics, but also we see that the versatile individuality of human characters is not shown to the full extent.

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