

### Folklore Lines in National Drama

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**Abstract:** This article is devoted to the drama literary work ‘Alpamys’ of Kara-Kalpak playwright Nazhim Daukaraev: this piece of art is analyzed from scientific point of view. The author of the article gives characteristic to writer’s quest for folklore traditions. He gives specific examples which prove the important role of heroic eposes in development of national drama. Nazhim Daukaraev is a Kara-Kalpak writer which for the first time put national epos on the stage. What is more, this play was a success. On seeing that other Kara-Kalpak writers also decided to address epos in their works: Myrzagali Daribaev wrote a play based on epos of ‘Edige’, Asan Begimov was inspired by epos ‘Kobylandy’, Akhmet Shamuratov transformed the poem “Forty girls” into a play.

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#### 1. Introduction

Nazhim Daukaraev is the author of folk drama ‘Bozatau’, musical and lyrical play ‘Who does not know Aishu?’, plays ‘Raushan’, ‘Worker’s heart’. Why N. Daukaraev changed for several times the play ‘Alpamys batyr’? In our opinion the reason for that was not to distant the events depicted in the play from national epos, but, on the contrary, to reinforce them and ignite in people patriotic feelings, make them quit dividing into small fierce groups, summon the whole nation to stand up for nation’s honour.

“For the first time the play ‘Alpamys’ was staged in Kara-Kalpak theatre named after Stanislavsky in 1942. Then in 1944, 1948, 1958 other edited variants of this play started to lead their life onstage. The Presidium of Supreme Court of Kara-Kalpak ASSR rewarded honor degrees to the actors who played main characters in this play.” [1].

It is known that the play ‘Alpamys’ was seen not only by theatre audience. For example, in 1940 this play was published in the collection works’ book ‘Revived Nation’ in Russian language. “It also was published in Kara-Kalpak language in the author’s collected edition in 1958, 1970” [2].

“It is possible that Decade of literature and art of the nations of Central Asia and Kazakhstan, which was organized in Moscow before Great Patriotic War influenced greatly the success of the play because the plays based on national eposes were in great demand at the Decade – such as ‘Kyz Zhibek’, ‘Leila and Mazhnun’, ‘Farkhad and Shyrin’, ‘Aishorek’ [3].

Now we shall make analysis of the play ‘Alpamys’. As it was said above the writer did not take the events of the poem which were based on

some folklore motives or were connected with religious notions of the poem. For example he leaves without attention the mythic line about transformation of Taiburyl with God’s help into a fast horse in one incomplete year’s time. We know from history that “the Dzhungar and Kalmyk many times tried to conquer the people of Central Asia and killed many people. The people of Central Asia and Kazakhstan have never forgotten this suffering” [4]. Though poem ‘Alpamys’ has several variants with different nationalities (ethnic groups) but all of them have the same theme – fighting against Kalmyk invasion. It seems that the base of this poem was spread among Kazakh people. And the poem ‘Alpamys’ existing in Uzbek and Kara-Kalpak people’s epos is probably a modified variant of Kara-Kalpak poem. Regardless of the origin of the poem it is understood that main idea of it is the struggle against the Kalmyk.

N. Daukaraev changes the plot in his play. In the result of internal and tribal wars Baisary-bai takes an offence for trifling reasons in regard to his relative (father of daughter-in-law) Baibory and leaves his aul (mountain village) consisting of dozen thousand of houses and his land and moves to the aul of Kalmyk khan Taishakhan. The main purpose of his deed – not to let his daughter Gulbarshin marry Alpamys, and settle down with other nation, find the father of his son in law corresponding to the social status of Baisary, to marry off his daughter to the person whom he likes.

All people are against the Baisary’s leaving his native aul on such a trifling grounds and going to nowhere. They talk to each other angrily: We shall not move! But Baisary does not want to listen to

them. In the end everything happens as the bai (the master) wants it to happen – many thousands of people get ready to leave for nowhere, all of them must obey their Master.

This drama is a music play. That is why the only daughter of Baisary, Gulbarshin sings a song full of sadness and pain before departure from her native land and people.

#### **Materials and methods of research:**

Recognition of drama genre as esthetic category allows us to be guided by comparative, complex methodology in our analysis of both literary work itself and the creative process and the genre itself. This gives an opportunity to reveal folklore bases of drama, to master it nature, define original character of drama genre.

#### **Main part.**

The significance of drama ‘Alpamys’ – appeal to people to remain single whole entity. The author depicts Baisary not as a good man who instead of keeping his people united and friendly initiates inter-tribal discord. Having brought his exhausted and tired people to Taishakhan and given him a lot of presents Baisary is begging from him a plot of land where they can settle down.

And Taishakhan is depicted realistically. He is not a representative of ordinary grass-root people, he as a conqueror and thinks only about his own benefit, about how to reach his aim, in other words he is representative of the suppressors of people. He has no pity for Baisary who has come to him with gifts and is begging to give him a shelter. On the contrary he wants to marry his only daughter Gulbarshin. This is the true portrait of the khan.

The play-writer deeply reveals Taishakhan’s character depicting his bad deeds. His attitude towards his only daughter Aiyim is very bad: he does not want to understand her feelings. Aiyim is in love with the batyr Kharazhan. She openly confesses about that to her father.

Another batyr of Taishakhan, Kokaman, informed the khan: “Baisary is leaving his land and moving to us. He is going to give you many presents”. He also mentioned that Baisary had a beautiful daughter. The khan was interested and started to make enquiries about her. Then Kokaman said as follows:

Master, snow is falling down on the black earth,  
Look at this snow and you will see her skin.  
The blood will drip onto the snow,  
Look at this blood and you will see her face,  
Here is a button made from gold,  
Look at this button and you will see her pretty head.  
There is four-facet sharp edge of uik,

Look at it and you will see her eye-brows.  
If you marry this girl, Master,  
All people will talk about her beauty [5].

We can come across with this extract (words said by Kokaman) not in Kazakh epos of ‘Alpamys’ but in the epos ‘Er Targyn’. We observe this description in epos of Kara-Kalpak people ‘Alpamys Batyr’ – it is produced by Kokaman’s mouth. Of course this is distinct exchange of plots defined in the folklore science. It is possible that these words in ‘Alpamys’ poem were taken from the poem ‘Er Targyn’.

In the poem Taishakhan is an enemy. He is a real beast which robs defenceless rural people and takes cattle from them. To take revenge for people’s honour and get back numerous cattle, Alpamys starts to fight. His army fights Kalmyk batyr Karazhan and defeats him. We observe another solution of this problem in the play of N. Daukaraev ‘Alpamys’. Main conflict here is between Baisary and Baibory, which have quarreled and this quarrel turned into big discord which results in Baisary’s moving to foreign land. Here big attention is paid not to the difference between two ethnic groups of people but to their traditions, customs and relationship.

Here Taishakhan is not so cruel. He is an ordinary khan. It is very characteristic of this group of people to live at the expense of ordinary people, suppress them. He has power, army. That is the reason by which his people can not fight him. Whatever orders he makes every of them is appropriate and fair because he is a khan. Baisary left native land and became his subordinate, but what has he found? His only daughter has become the thing to be sold. Idea expressed by the author – there is nothing dearer than native land, it is quite silly to leave motherland because of trifling quarrel and pretend that you defend your tribe’s honour: it is much better to protect native land from outside enemy, having united with other native groups, people must forget inter-tribal discord and become one single nation. Then you will never be defeated. “Love motherland, appreciate the unity, concord, close relationship, raise the banner of motherland higher in the sky!”[6] That is what the author wanted to show. Alpamys is depicted in the play as folklore batyr, who fights for peaceful life.

The same are direction and aim of life which batyr Alpamys strives to achieve. To preserve unity of people. Put an end to intertribal discord. To make such men as Baisary who makes something not taking into account the consequences for his people obey the rules and norms.

If in the poem Alpamys starts to fight for the sake of her beloved Gulbarshin, in the play it is not so. In the play Alpamys is fighting for independence

and freedom of his people, his motherland. He is depicted as beloved batyr of his native people. If in the poem Kalmyk batyr Karazhan is an enemy for Alpamys and they fight a duel with each other in the play they become friends in the end.

The author depicts Karazhan not as a representative of opposite side, on the contrary, he is shown as positive character. He proves that by his true deeds. For example, though Karazhan is a representative of other nationality and came from ordinary people thanks to his efforts he elevated socially from Taishakhan's slaves to his batyrs. Though he is fulfilling his duties honestly Taishakhan calls him a slave, humiliates him. Karazhan falls in love with Taishakhan's daughter Aiym and this love is mutual. But Taishakhan does not want to marry off his daughter to him, on the contrary, he calls him a slave.

The author does not want to say that one nation is friendly, the other one – hostile. "The idea that there is no enemy-like nations, within every nation there are beasts and peaceful people – this is focus of the literary work" [7]. The play has serious advantages because of that.

Summarizing, it is obvious that the playwright N. Daukaraev wrote a valuable piece of art of high level based on the epos 'Alpamys' with distinct ideological and thematic task. "Though the base of the play is epos, the author gives dramatic description of characters not departing far from the original"[8]. He uses epos' people language in big amounts and very effectively. The play 'Alpamys' is a great success of Kara-Kalpak drama. It influenced greatly development of Kara-Kalpak play-writing, the play is a benchmark literary work both of Nazhim Daukaraev and Kara-Kalpak literature.

**Inference:** We know that "folklore is of great significance in forming, development of world drama" [9]. It is not only richest inexhaustible

material but the source of the brand new in the drama genre. It is well-known that "use of folklore traditions will bring great success and fame to any classical play-writers" [10].

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