

## The history of development and investigation of Kazakh national drama

Alibi Shapauov

Kokshetau State University named after Sh. Ualikhanov, Abay str. 76, Kokshetau, 020000, Kazakhstan

**Abstract.** 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.

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### Introduction

Cultural and spiritual heritage of people, oral folk art, internal genre features of written literature became the basis for origin and formation of Kazakh drama. Having got the lessons of sound, world literature school, the word-painters developed rich ethnic traditions in a new way. The dramatic character of this genre consists in the reflection of contradictions, connected with problematic issues of existence. The life itself consists from the contradictions: it is a law of nature and society.

Drama was the object of study of such famous researchers, as G.Wellwarth – a specialist in problems of modern English drama [1]; A.Kesteren – a historian and theorist of drama in European literature [2]; H.Block, who described the emergence of symbolism in drama [3]. The history of drama and theater theory in Arab Emirates was studied in the works of S.Gadomski [4]. The genesis and development of Eastern-European drama was fundamentally reflected in the monograph of J.Popiel [5], where this topic is analyzed taking into consideration the achievements of modern world literary science.

"If classical European drama came through the centuries-old way of development [6], then the origin and development of classical Kazakh national drama comes to only one century, and the elements of drama are met in everyday folklore genre", – writes the author of this article, professor A. Shapauov [7]. In the beginning of the XX century, adopted the sound lessons of Eastern-European literary school, the Kazakh writers-playwrights developed its rich ethnic traditions in new way.

For the Kazakh nation, the beginning of the XX century was the period of turn to education and science. The first manuscript plays were performed among people at cultural parties, large meetings and trade fairs. The example of other nations shows that the seeds of theatrical art were already present in traditions and customs, plays and amusements, songs and music, poetic pieces. The nation's nature itself had the rich land and favorable environment for the birth of theatrical art. The nation gives the grounding for the art. Men of art, supported by people, create its firm building and its splendid dome.

### Procedure

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

### Main part

The quality of artistic and ideologic content of the dramatic piece is connected with the depth of contradictions, and lies in the sincerity of characters. These two halves of one whole, passing side by side, are the important parts of the drama. It is as clear, as day that the true character appears in conflict, built on the strong action. Being formed on good national folklore soil, taking into consideration new imperatives of our era, it should not stay out of the researchers' sight. Today the Kazakh drama presents a special genre, which is developing extensively. As a result of special studies of works of prominent playwrights, several valuable works were written.

The outstanding scientists, researchers of theatre and drama genesis, A. Schopenhauer, O. Freidenberg, F. Shelling, F. Nietzsche connected the

drama with ritual and mythopoetic traditions of the nation. The issues of history, theoretical and genre problems of drama of the Soviet period were deeply studied in the works of such scientists, as A. Anikst, N. Abalkin, A. Boguslavsky, V. Volkenshtein, V. Khalizev, A. Yuzovsky, V. Frolov, E. Gorbunova, N. Kiselev and other famous researchers [8]. Great contribution to development of the Kazakh national science and cultural heritage was made by A. Baitursynov, A. Bokeikhanov, A. Aueзов, S. Sadukasov, Zh. Aimaуytov, S. Seifullin, Kh. Dosmukhameduly, S. Mukanov, E. Ismailov, Kh. Zhumaliev, M. Karataev, B. Kenzhebaev, A. Konyrtbaev and others [9].

The number of monographic investigations of S. Ordaliev, E. Zhakypov, R. Rustembekova, A. Tazhibaeв, N. Gabdulin, M. Duisenov, R. Nurgali, T. Esembekov, Zh. Abilov, S. Dautova and A. Shapauov, are specially devoted to the history and genre sides of the Kazakh drama. Recently, there appeared the works, where the problems of modern drama, the poetics of scenic literature are revealed; the creative work of the playwrights is revealed in the studies of V. Hausman (Latvia), S. Goncharova-Grabovskaya, M. Gromovoy (Russia), B. Imamov, S. Kamaliddinov (Uzbekistan), M. Seidov, N. Kuliev (Azerbaijan), V. Terzibayan (Armenia), Kh. Minnegulov, A. Akhmadulin, N. Khanzafarova (Tatarstan), M. Gaynullin, T. Kilmukhametov, R. Akhmadiev (Bashkortostan), S. Kulbarakov, A. Akhtanova, N. Nasieva (Kazakhstan), A. Bilukina, G. Basharina (Yakutia), V. Naydakov, S. Imikhelova (Buryatia), P. Metina (Chuvashia), A. Kalzan (Tuva), N. Maynagasheva (Khakassia) [10] and others.

The special purposeful investigation of this sphere with involvement into scientific circulation started in 1950 of the XX century. From this time, there started the defense of relevant doctoral dissertations: A. Malovichko "The Historical Biographical Play in the Kazakh Soviet Drama" (1951), S. Ordaliev "Postwar Kazakh Soviet Drama" (1956), N. Gabdulin "The Drama of Gabit Musrepov" (1963), R. Rustembekova "The Drama of Beymbet Maylin" (1965), R. Nurgaliev "The Tragedy of Mukhtar Aueзов" (1967), Kh. Nurmakhanov "The Emotional and Expressive Vocabulary of Dramatic Plays of M.O. Aueзов" (1969), E. Zhakupov "The Heroic Epic Traditions in Kazakh Drama" (1975), S. Isabekova "M.O. Aueзов - the Translator of Russian Soviet Dramatic Classics" (1978), T. Esembekov "The Drama of A. Abishev" (1986), S. Dautova "The Problem of Depiction of Historical Personality in the Drama of M. Aueзов" (1990), A. Zekenova "Quantitative-Style Character of Linguistic Vocabulary of M.O. Aueзов Works" (1992), M. Iskakov "The Kazakh Drama in Literature Critics"

(1992), S. Kulbarakov "The Drama of Takhau Akhtanov" (1993), Zh. Kobylanov "Folklore Bases of Modern Karakalpak-Kazakh Drama" (1994), K. Bizhanov "The Kazakh Dramatic Folklore" (1994), Zh. Abilov "The Drama of Kaltay Mukhamedzhanov" (1995), A. Shapauov "The Drama of Saken Zhunusov" (2001), N. Nasieva "The Character and Conflict in Dramatic Plays of Sabit Mukanov" (2002), M. Akhetov "Oratorical Traditions in Dramatic Plays of Mukhtar Aueзов" (2003), A. Akhtanova "Modern Kazakh Childich Drama" (2003), M. Abilkhakuly "Conflict and Character in Dramatic Plays of Ilyas Dzhanugurov" (2003), L. Sergazy "The Tragedies of M. Aueзов" (2004), B. Sultanova "National Drama in 1920 of the XX Century" (2005), L. Aupbaeva "The First Kazakh Plays" (2006), Zh. Bektasova "Conflict and Character in Dramatic Plays of Sh. Khusainov" (2007); the following doctoral dissertations, which contributed much to the Kazakh literary science, were defended: A. Tazhibaeв "The Birth and Development of Kazakh Drama" (1970), R. Nurgaliev "The problems of Genres in Kazakh Soviet Drama" (1973 and 1983), Zh. Abilov "The Genesis and Genre Bases of Kazakh Comedy" (2001), S. Dautova "The Artistic Concept of Historical Personality in Kazakh Drama" (2006).

Spiritual-cultural development of the nation, who had the settle-nomadic way of life, promoted the constant updating of oral literature, and, obviously, it is regular in own way, that we frequently find separate elements of dramatic genre in these folklore samples. Especially much samples, meeting the requirements of "difficult genre", can be met in such types, as aytys, zhar-zhar etc.

The manuscript plays, written in different regions of our country, were created in the beginning of the XX century, in 1910 - 1915. Keeping up with the development of society, with national art, they ascended to a definite perfection degree. It is known, that these plays were distributed in handwritten form, and, at first, were performed by the talented youth at the parties and in circles more than once.

The authors of the first Kazakh drama pieces (manuscript plays): I. Mendikhanov, B. Serkebaev, K. Togisov, A. Likhanov, M. Aueзов, B. Maylin, K. Kemengerov, S. Baygozhauly, A. Nakimzhanov, M. Daulletbaev, M. Dulatov, S. Ablanov, O. Ospanov, E. Uteulin, A. Tokmagambetov, R. Malabaev.

For the Kazakh nation, the XX century was a period of turn of our nation to education and sciences. In Muslim schools and Madrasah, alongside with religious subjects, there were taught such disciplines, as mathematics, geography, history, native language and foreign languages. A lot of books in Kazakh language were published in printing offices of Kazan, Orenburg, Saint Petersburg, Ufa, Troitsk and Omsk.

If the first manuscript plays were performed in public at toys, large meetings and trade fairs, then, it is known from history that on January 13, 1926 in the capital of the republic of those times - Kyzylorda city - the play of Koshke Kemengerov "The Golden Ring" was put for the first time on the stage of State National Theatre.

The works of such national public figures, as Smagul Saduakasov, Zhusupbek Aymaulytov, Sultanbek Kozhanov, Akhmet Baytursunov, Mukhtar Auezov, Dinshe Adilov etc. deserve serious attention; they expressed opinions and wrote articles about the genre of national drama on the Kazakh land of the beginning of the XX century, abundance of drama elements in rich oral literature, theatrical performances in steppe. M. Auezov told: "The example of other nations shows that the seeds of theatrical art were already present in traditions and customs, plays and amusements, songs and music, poetic pieces. The nation's nature itself had the rich land and favorable environment for the birth of theatrical art. The nation gives the grounding for the art. Men of art, supported by people, create its firm building and its splendid dome.

Indeed, it is the akyns that created the peculiar theatre, when coming willfully to commemoration; they organized the competitions, aytys? If the song genre zhar-zhar, performed at the wedding by men and women groups separately, is not a theatre? The genres zhar-zhar and betashar need no addition, in order to bring them to modern stage. Any of the numerous aytys can be transformed into scenic performance in the same way. One more advantage of these ancient genres lies in special melodies. That is why they are suitable not only for the dramatic theater, but also for operas" [11].

Conflict and character are the key cores of the dramatic genre. The conflict in the dramatic piece is closely connected with inner world and its manifestation in heroes with opposite views. Dull presentation of conflict and character in any dramatic piece results in reduction of its artistic merit. Different artists have different devices to reveal the character's problems.

The situation in drama is the capacious nation. The atmosphere of the society, where the characters live and act, the environment, characters' actions - all this is developed in dependence of the situation. Modern Kazakh national drama is the extensively developing genre. The outstanding representatives of artists of the 1960-1990 involve such playwrights, as K. Mukhamedzhanov, S. Zhunusov, D. Isabekov, O. Bokey and others, who developed the dramatic genre in parallel with prose. They left their style, handwriting both in prosaic and dramatic genres of the Kazakh literature. These artists

are recognized in drama, rather than in tragedy and comedy, in the ability to raise the problems in drama, to build the events of the play on acute conflict, in creation of strong characters.

The drama is a new genre form, appeared in Kazakh literature in the beginning of the XX century, as a result of influence of social factors and as an expected result of historical development of national art. One of the main traditions, influencing of rapid development and fast updating of drama is the rich folklore of people, accumulated for centuries; it was subject to strict, thorough selection and treatment. In whole, there is a number of research works in foreign and Kazakh philological science about conflict and character in dramatic pieces.

### Conclusion

Scientific novelty consists in complex system study of development and investigation history in Kazakh national drama. The novelty of study is conditioned by the literary-cultural integration interrelations of Kazakh and Turkic nations.

### Summary

The comparative study of drama and history of development of Turkic nations, the study of Kazakh drama were carried out in complex.

Genre and style varieties of dramatic pieces were fundamentally studied in interrelation and correlation with Turkic masters of word and theatrical art.

### Corresponding Author:

Dr. Shapauov Alibi  
Kokshetau State University named after Sh. Ualikhanov  
Abay str. 76, Kokshetau, 020000, Kazakhstan  
E-mail: shapau@mail.ru

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