

The problems of study of the genre of dramaturgy of Turkic nations of Central Asia and the Siberian region of Russia in its correlation with the European dramaturgy (from folklore to drama)

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Abstract: The present article is dedicated to the analysis of underexplored in the world cultural heritage and literary studies material about the genre of dramaturgy of Turkic nations of Central Asia and the Siberian region of Russia. The problems of national identity and mankurtism* are examined on the basis of specific literary facts; the genre and style variations of dramaturgic works of Turkic nations from folklore to drama in their correlation and comparison with the Western European analogues (legends, fairy tales, plays, etc.) were fundamentally examined and analyzed. For the first time, basing on the analysis of dramaturgic works the negative aspects in the real life of affined Turkic nations of Central Asia and the Siberian region of Russia during the rule of the Communist Party of the Soviet Union were purposefully and in integrated manner exposed to conceptualization and understanding.

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1. Introduction

The dramaturgy was a subject of study of such famous foreign researchers as G. Wellwarth - the specialist of problems of modern English literature and dramatic art [1]; A.Kesteren - the historian and a theorist of drama in European literature [2]; H.Block who described the appearance of symbolism in drama [3]; and M.de Ghelderode who retraced the interconnection of the French and the Polish literature. The history of theatre and dramaturgy in the UAE were examined in the works of S.Gadomski [5]. The genesis and the development of the Eastern European dramaturgy have found their fundamental reflection in the monograph by J.Popiel [6] in which the present problem is analyzed taking into consideration the science of modern world literary.

If the world dramaturgy [Greek, Roman, English, French, etc.] had passed its multi-century way of development [7], then the appearance and the formation of Turkic dramaturgy is counted by only one century [8]. At the beginning of the 20th century, having learned the lessons of the Eastern European literary school, the Turkic writers of dramaturgy genre have developed its traditions in a new way on the national basis.

For the Kazakh people the beginning of the 20th century was a period of a turn to education and science. In Muslim schools and Madrasah alongside with the religious subjects such disciplines as mathematics, geography, history, native and foreign languages have appeared. Lots of books in the Kazakh language were issued in the printing plants of

Kazan, Ufa, Tashkent, Saint-Petersburg, Troitsk, Orenburg, Omsk, Kyzylorda and Semipalatinsk.

The first hand-written plays were presented among people on tois, huge meetings and trade fairs. On the example of other nations, one can see that the seeds of theatrical art were already contained in traditions and customs, games and entertainments, songs and music, and poetic works. The fertile soil and favorable conditions for the birth of theatrical art were presented in the nature of the nation. The basis for art was put by people themselves. And the solid building of art with a beautiful dome on this basis was created by artists.

As a matter of fact, many Akyns in their time have created the peculiar theatre arriving to some toi or commemoration repast they have arranged the singing contests called aytises. Zhar-zhar is a singing style which was performed on the wedding ceremonies separately by males and females. The zhar-zhar and betashar genres do not need any modifications to be transferred to the modern stage. In the same manner any of various Kazakh aytises, Khakas khaidgis (narrators), and Karakalpak takhpakhchis (improvisators) can be turned into the theatrical play. Another advantage is the fact that each genre has its own specific tunes. That's why they are perfect not only for theatrical plays but also for opera. K.Bizhanov who has been actively studying the Turkic dramatic folklore during the recent years highlights some of peculiar features that bring the small aytisis closer to dramatic genre.

The "animation of spirit" is one of the artistic conventionalities used not only in the world

classic dramaturgy but also in the Kazakh one. It is well known that in the world dramaturgy can be seen in Shakespeare's tragedies, G. Ibsen's and B. Shaw's plays, etc. The peculiarity of the Khakas and the Kazakh national dramaturgy is the fact that the spirits can talk in human language. This peculiarity can be found in such works as "Red shaman" by P. Oyunski, "Karakoz" by M. Auyezov, "Golden ring" by K. Kemengerov, "Arkalyk batyr" by Zh. Shanin, "Eldest sister" by D. Isabekov, "Kos anar" by S. Zhunusov and others.

Methodology: systematic and structural, comparative and historical, comparative and constructive methods were used in the present researches.

2. The main part

The first and well-known dramaturges of the Turkic nation in the 20th century were I. Mendikhanov, B. Serkebaev, K. Toguov, M. Auyezov, Zh. Aymauyitov, B. Maylin (Kazakh), Berdah (Karakalpak), Kh. Niyazi (Uzbek), G. Iskhaki, G. Kamal (Tatars), M. Karim, I. Yumagulov, M. Sadykova (Bashkorts), V. Nikiforova, A. Safronov, P. Oyunskiy (Yakuts), A. Topanov, M. Kokov (Khakas) [9] and others, the works of whom have taken their well-deserved place on theatrical stages.

The genre of comedy is developed in few different ways. The indispensable condition of the comedy play existence is that every of its element (heroes' clothing, their movements, words, remarks, etc.) must cause the laughter. In the times of the USSR the development of comedy in literature was limited. The repressed Kazakh scientist Ahmet Baytursynov was the first one who described the Kazakh drama in scientifically theoretical way. The Tatar professor M. Gaynullin, the Uzbek professor A.-S. Imamov, the Yakut professor A. Bilyukina, the Bashkir professor R. Akhmadiev, the Khakas scientist N. Mainagasheva and Professor B. Zingerman [10] have specially highlighted the genre of Turkic dramatic plays with consideration of national peculiarities and problems of national self-comprehension in their monographic researches.

The famous Kazakh comedy writers, whose works correspond all the conditions of comedy genre, are: B. Maylin, Sh. Kusainov, M. Auyezov, Zh. Shanin. Their comedies are based on the tales that have turned into the folk jokes, bywords and sayings. They have transformed these narrations, turning them into a wonderful stage play. Staying among people, finding heroes among them and staging their plays, they prepared the performances and introduced the theatric art to the residents of Kazakh auls. And we have the right to say that the art lovers of those times have created the real professional theatre.

At the beginning of the 20th century the dramaturge Beymbet Maylin has managed to create the stage plays like "Mulla Shanshar" and "Rural School" from the funny episodes and actions from the life of jealous and stupid rural men with a strong national mentality who during the "illiteracy elimination" at the beginning of the 20th century didn't want to send their wives to schools where the male teachers taught, as well as about the relationships between the men and the women. It should be noticed that before B. Maylin the history of Kazakh dramaturgy had never had any professional stage art, which could become a sample - the author left a rich dramaturgy heritage.

The prominent scientists and researchers of dramatic and theatrical genesis (Aristotle, A. Schopenhauer, O. Freidenberg, F. Shelling, F. Nietzsche, A. Anikst and the researchers of Turkic dramaturgy A. Tadzhibaeva, R. Rustembekova, N. Gabdulina, R. Nurgali, T. Yesembekova, Zh. Abilova, S. Dautovoy, A. Shapauova /Kazakhstan/, B. Imamov, S. Kamaliddinov /Uzbekistan/, M. Seidov /Azerbaijan/, V. Terzibayan /Armenia/, A. G. Akhmadulin /Tatarstan/, R. Akhmadiev /Bashkortostan/, A. Bilukinoy /Yakutia/, V. Naydakov /Buryatia/, P. Metina /Chuvashia/, N. Khanzafarova /Tatarstan/, A. Kalzan /Tuva/, N. Mainagasheva /Khakassiya/) have connected the dramaturgy with the ritual and fable-epic national traditions [11].

The history and literature of different nations of the world were not developing separately. The proof for this is the spiritual and cultural connections that we can also trace in the literary works of the European and Turkic nations. For example, such famous representatives of the Turkic poetry of the 10th-13th centuries as Al-Farabi, Ahmet Yassau, Yusuf Balasaguni, Ahmet Igunki, Firdausi, Hafiz and Sagadi [12] have reached the high level on the world stage, introducing their rich traditions to other nations, creating and forming it at the same time.

In the 10th-13th centuries the particular literary genres have appeared in Europe. The major achievement of the Western literature is a formation of separate genres. Such genres as knights' poetry, novel and drama, religious cleric literature, fabliau, schwank were at especially high level. In France, Germany, Poland and other countries the medieval urban literature was formed. It developed according to its artistic and aesthetic requirements in other direction than the chivalresque literature.

For example, we can notice the similarity and connection between the medieval German heroic epic poem "Nibelung" and the common for all Turkic nations medieval dastans "Kobylandy Batyr", "Alpamys", "Altyn Atyr", "Ay Huuchyn" [13]. First

of all, the characters are similar in many ways. Secondly, the main heroes are described as invincible and pass the ordeal of love. Of course, there are certain national values and mentality inherent to one or another nation in its living and acting conditions.

The medieval knights traditions are reflected in the comedies of Kazakh /Turkic/ drama writers of 60s'-90s' of the 20th century like "Wolf Cub under the Hat" by Kaltay Muhamedzhanov and "Daughter, I'm Telling You..." by Saken Zhunusov. The enumerated plays were staged in Kazakhstan, Russia, Kyrgyzstan, Tatarstan, Lithuania, and China. They were staged in many theatres of the world. The comedy "Wolf-Cub under the Hat" describes the life of young students who presented themselves as married men. The comedy "Daughter, I'm Telling You..." shows the mentality of rural and urban citizens, unlimited use of power for personal purposes by the main specialists of the communistic party, the conjugal infidelity and the bitter sorrow of "knights" who prefer the careless life in the end.

All the situations enumerated here irrespective of the epoch and the time they took place in are the typical situations of the everyday life. At the end of the play, they experience sufferings of the 20th century "knights". In the medieval times the nature of the knighthood corresponded to the traditions of those times, but the suffering and problems of the 20th century "knights" were skillfully described by the authors of the comedies with the correspondence to time, deeply and philosophically exposing the look of mankurts lacking their national values. The most popular genre of the medieval literature was a fabliau which exposed slyness of urban riches, deceitfulness of pious people and ignorance of the knights.

The stories of fabliau type can also be found in the literature of Turkic nations. The fables, as a main genre of the Kazakh folk literary creation, are notable for their truthful and realistic content. They describe the tyranny of kings, ignorance of mullas, injustice of riches, honesty, diligence and generosity of simple people. The theme of fabliau can be observed, for example, in Moliere's comedies of farce. Schwank appeared in German literature under the influence of fabliau. For example, in the series of mixed stories "Priest Amis" written by Stricker, a famous expert of a word, and different life events of cunning and ready-witted priest are shown.

"Novel about a Fox" widely spread among European people is a fairy tale about the pranks of a fox which represents one of the 12th-13th centuries urban literary genres. It is well known that many authors took part in writing of this novel, which lasted for almost a century. Showing of the true face of rulers-lords was the main idea of this novel. The

flowing heroes are: a king – lion Nobol, court councilor – donkey Boduen, king's messenger – rooster Chanteclar, big rich – bear Bren, a knight of medium rank – wolf Isengrim. All of them are representing the characters of ruling circles. The characters of simple people are also represented in the work by various animals like chicken, bunny, partridge, etc. The most complicated character is a central character named Renoir. The scene of animal arguments is skillful in its own way. Each animal appears as one type of character when he meets others and other type when he is alone. It precisely shows the human behavior in all times.

It is easy to note that the work of dramatic genre of Turkic nations mentioned above is very similar to the satiric comedy of the 80s of the 20th century "Crossword, or New Year's Masked Ball" by Saken Zhunusov. The innovation of S. Zhunusov lies in fact that for every "client" of sobering-up station the author puts a separate mask which correspond the character's nature: the head of the station, secretary of the communistic party Orynbasar Amirovich is a "lion", a jobless father of many children Bakay is a "bunny", chief doctor of the station Simulyanskiy is a "fox", shashlik-maker Ashot is a "badger", Buribay is a "wolf", Farid is a "donkey", a student Oleg Nikolayevich is a "cat", a teacher and a musician Marat is a "monkey". In the Kazakh play the essence of the main conflict is in difficult life and the disclosure of such vices as the stealing of common property, the desire to live in clover without any effort, the falsehood, the provocation, the scorn, etc. at the time of the C.P.S.U. This reflects the main object of dramaturge and the essence of the play's vitality.

The continuation of knighthood, European literary traditions and their peculiar pictures have appeared in the Turkic literature of 1960-90s', like, for example, in the Kazakh dramaturgy, in comedies "Wolf-Cub under the Hat" by Kaltay Mukhamrdzhanov and "Daughter, I'm Telling You..." by Saken Zhunusov. These plays were presented on the stages of domestic and foreign theatres for many times. In the comedy "Wolf-Cub under the Hat" the temporary dissolute life of a married student who presented himself as a bachelor is shown.

The main problem put in the play "Daughter, I'm Telling You..." is the problem of humanity. The structure of drama is special: the events are represented with digressions: once as "from the court", then as "stage scene", which constantly attracts readers and audience.

3. The conclusion

The scientific novelty lies in the complex comprehensive study of the process of reflection of

domestic problems in comedies of Turkic nations of Central Asia and the Siberian region of Russia.

The significance of the present researches is determined by the fact that the literary-cultural integration interrelations of the Kazakh and the European nations are represented by the universal categorical phenomenon that performs a primary role in aesthetic and cognitive, analytical and synthetic human activity.

The problems posed in dramas concern not only the life of a separate nation. They are common for all the nations of the former communist regime. A man in any situation should always remain human.

The dramaturgy of those years tried to show the spectators and readers the ill which the totalitarian Communist Party did to people as well as the hidden never-ending conflict between the innocent people and people who followed the despotic policy.

KEY TAKEAWAYS

– For the first time, basing on factual material of folklore, religious ceremonies and traditions of the Turkic nations of Central Asia and the Siberian region of Russia, it became possible to make a point of appearance and development of folk drama which gave a birth to professional dramaturgy.

– The interrelation of European chivalresque literature and the Medieval Turkic dastans (epos) was determined.

– For the first time the complex comparative study of folklore and dramaturgy of Turkic nations of Central Asia and the Siberian region of Russia was conducted.

– Dramaturgical process was examined in the socio-cultural context in a close connection with the process of awakening of the national consciousness of folks.

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Words meaning:

*Mankurt – is the obliteration of historical, successive relations; the loss of moral guide.

*Madrasah – is the Muslim High school.

*Toi (Toy) – is the wedding of newlyweds.

*Zhar-zhar – traditional song performed by the newlywed during the farewell party, on the farewell of a girl.

* Betashar (the opening of face) – is a tradition that symbolizes the entry of bride into a new family.

* Aitys, haydzhi (narrator of folk tales)* – is a song competition of Turkic Akyns; an improvised poetic dispute.

*Akyn – is a poet-improviser and a performer of his and folk works of epic and lyrical character in the Turkic-speaking nations.

* Tahpachchi, takpakshy – is a Turkic folk singer-narrator. The creator and performer of folk works.

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