

PECULIARITIES OF FOLKLORE IN KAZAKH DRAMATURGY

Zh.S. Sultanova*

Background/Objectives: The paper analyzes the similar features of the characters found in the Kazakh folklore and foreign classics. The author shows it through comparison of certain images from Kazakh epos and lyrical epos and the works of European playwrights. However, it is obvious that these similarities and conformity did not arise directly as a result of the influence of these works. The typology of images of Kazakh folklore was created on the basis of a large experience and traditions that have been accumulated by Kazakh nation over centuries. The prototypes of these characters had existed in real life before became artistic patterns as a result of the national imagination and opportunities in folklore development.

Methods: In the article the similarity of the heroes of Renaissance literary works and classical Kazakh literary works is analyzed in scientific approach on the basis of social contradictions, historical aspects and behavior of those times. By analyzing mental features of tragedy of W. Sheakespear's plays "The Taming of the Shrew", "Othello", "Romeo and Juliet" and M. Auesov's "Enlik-Kebek", "Karakoz", G. Musirepov's "Kyz Zhibek", "Kozy Korpesh-Bayan Sulu" the researcher describes the heroes in the structure of the same theoretical canons. Author determines national customs, ethnographic features in English-Kazakh dramas, which are similar to east and west, and shows the reasons for appearance of rapid development of the plot from feudal-social understanding.

The author compares the family contradiction of Montecchi and Capuletti dynasties in "Romeo and Juliet" tragedy with long lasted conflict between Naiman and Tobykty dynasties in the play "Enlik-Kebek". Tragedy situations of Romeo, Juliet, Kebek, Enlik because of family contradiction that formed as a custom from generation to generation are proven with facts.

In the paper twelve English and sixteen Kazakh heroes' similarities were analyzed.

Findings: The scientific novelty of the work lays on the fact that the connection between plots and personalities of the characters in the analyzed Kazakh-English writings have never been examined. In the given academic work the author comprehensively analyzes the resemblance of customs and traditions, the similarity of strong feudalistic views and some popular coincidence in English and Kazakh societies. Furthermore, the author considers modern people (Romeo, Juliet, Kebek, Enlik) becoming the victims of old time in the historical context. The author also distinguishes the stylistic peculiarities of promoting social issues as well as describing the image of folklore heroes adding certain national features. At the same time the scientist pays attention to the roles of W. Shakespeare, M. Auezov and G. Musirepov in world dramaturgy and highly evaluates the genres of their writings. The romance in tragedies and lyricism of heroes were considered on the basis of scientific categories. The novelty of the scientific work is based on the comparative analysis of social and family conflicts, love issues and mentality of Kazakh and English communities in the XIX and XVI centuries, respectively. Thus, this investigation is valuable considering that it can give theoretical arguments to the trends in the development of world art, culture and science.

Purpose: To analyze the similarity of characters in plays of English playwright W. Shakespeare and of Kazakh writers M. Auezov and G. Musirepov on the basis of historical and ethnographic,

scientific concepts. Analysis of the dramatic works includes the idea of human factors, to determine the closeness of the peoples of the English and Kazakh mental point of view and the introduction of scientific progress. To define dramatic works includes factors common to all mankind, to determine the mental closeness of the English and Kazakh people and to make scientific use of achieved results.

Keywords: foreign classics, Kazakh folklore, traditions, characters, analogy, drama.

INTRODUCTION

The word “folklore” translation from English means “folk wisdom” was coined by English scientist and archeologist William Thoms in 1846. Initially this term meant piece of art before written literature and developed with society. It is perceived as a set of wide range of spiritual and material culture of the people, also as different forms of customs, religious beliefs, traditions and art. Folklore formed culture long before the appearance of written literature. It is generally associated with the development of society. Folklore maintains its archaic archetypes throughout the historical development. Thus, isolating specific to each nation traditions and customs, folklore preserves information about the dispensation of life and ways of farming. Usually emergence of folklore ensures the formation of language as a means of communication. Folklore as well as any first works of literature and art is the source of the beginning of country’s culture. That is why connection of literature and folklore is one of them in legitimacy in the development of world culture. From this point, the role of folklore in the complex and multi-faceted development of Kazakh literature is essential. This genre which appeared in hundred years not only tells about certain phenomena but also changes depending on time and people’s wishes. It is known that the story line of dramatic works came from such folklore is full of heroic and love spirits. And this is clearly reflected in the development trends of world art and culture.

People learned this particular property of folklore at every stage of the development during the study of the genesis of the Kazakh literature.

In addition, we can find works with similar social environment, patterns and attitudes, behavior, story lines. For example, W. Shakespeare’s and J. B. Moliere’s, M. Auezov’s and G. Musrepov’s heroes are very close to each other by their character properties. Enlik and Kebek’s romantic feelings in “Enlik – Kebek” by M. Auezov are similar to those of Romeo and Juliet’ of Shakespeare. Consequently, M. Auezov took Shakespeare’s heroes’ feelings as an example for his own heroes’ destiny. So it is obvious this process was set as a goal during several corrections of writer’s work. Despite the distinctions between social status, lifestyle, living environment of characters and time interval, an effort of Kazakh writers to create characters similar to those of foreign classic writers has made Kazakh drama achieve world level.

1. Concept headings

The paper focuses on the specific examples relating to how the foreign classics of dramatic works take place in the repertoire of the new emerging Kazakh theatre, its impetus to the initial development. In the given paper the characters described in the plays were taken from the earlier times, from myths and legends of England, France, as well as present Kazakhstan territory. All these literature works are world-known at present.

2. Result

This special type of folklore has become the objects of many research works which assisted the development of the Kazakh literature. Our researchers wrote lots of works about many prominent persons as Aldar Kose, Zhirenshe, Jeztyrnaq, Mystan Kempir, Kanbak Shal, Ertostik of Kazakh tales, as well as about heroes as Alpamys, Koblandy, Er Targyn of the poetic versions of fairy legends.

This academic paper investigates the similarities regarding character sketches of several characters in literary works of foreign and Kazakh playwrights. The paper gives the similarities between certain principal characters of Kazakh folklore and the characters of Shakespeare and Moliere. During investigation there was proved that M. Auezov tried to liken love feelings between his characters Enlik and Kebek to Romeo and Juliet of Shakespeare. As well as there was underlined he took this aim when he made several changes in writing the tragedy “Enlik-Kebek”. The work also considers the difference between household life, the society where characters lived and the time of two societies. Such differences are represented in the parallels between Ophelia and Karagoz, Harpagon and Karabay. The endeavour of Kazakh playwrights to liken Kazakh characters to English characters undoubtedly proves that they make characters more emotional and beautiful. The character of Karabay can be example for this. The academic paper evaluates that some characteristics of Karabay are found in the most avaricious character Harpagon. Here it shows innovatative working methods in drama.

Characters of Kazakh playwrights are very similar to the images of Shakespeare and Moliere’s works. For example, in tragedy “Enlik-Kebek” one can notice that M. Auezov was striving to show the love of his heroes of the same force as Shakespeare did in his “Romeo and Juliet”. The author of “Enlik-Kebek” convinced more than once that in the process of work he set this exact aim. But the differences in social position of the characters, time and tradition in some way discourage the author’s purpose. Such differences are clearly seen in the parallels between Ophelia and Karagoz, Harpagon and Karabay. Aspiration of Kazakh writers to depict the similarity of the personages with the characters presented by foreign authors had its positive results in enriching the created images. In fact, the character of Karabay was written richer and brighter than that of Harpagon. This is the originality of the drama.

Kazakh writers' search for better ways of characters' description is one of the correct steps to improve national drama. This affected on the character description in such genres as comedy and tragedy. Such characters became the spectators' asset.

Our researchers produced many works about the well-known characters of Kazakh fairy tales such as Aldar Kose, Zhirenshe, Zheztyrnak, Mystan kempir, Kanbak shal, Ertostik, as well as the epos heroes Alpamys, Kobylandy, Er Targyn. R. Berdibaev wrote: "Folklore and literature play an essential role in the mankind development. To know their basic similarities and differences is necessary for understanding the essence of phenomena. It is very important to differentiate between the general principles and conditions of folklore and literature; only thus it is possible to preserve folklore as an obligatory constituent of the nation's self. If you began to read Shakespeare as a child, then it might very well happen that "Othello" for you and "The Tempest" are just what happens in the play, plus piles of trash all the old plays, which you have seen (Wardle, 2015).

If drama genres of most European countries took ancient Greek and Roman mythology, chivalresque epos, medieval chronicles as main inspirational topics, Kazakh playwrights from the very beginning of their path relied on the plot of legends and fairy tales, epos and lyrical epos works, the heritage of their ancestors. "Different countries have different cultural history. If in ancient times people erected constructions with domes at a certain height, then it was that height of the dome which helped take a very distinguished place that we are possessing today. This is the universal conformity to the laws of history of every people development; the cultural history evolves within the similar framework. The successors of these nations today can contemplate the past and can foresee the future" (Karpushkin, 2015). M. Auezov's tragedy "Enlik – Kebek" written in 1917 falls into the number of the first works of this group. The talented young writer could interpret a play based on the plot about Enlik and Kebek, a word-of-mouth legend that was passed from mouth to mouth among nation. Having been three times revised and developed in the genre of tragedy, according to researchers of M. Auezov's creative work, this tragedy is considered equal to the tragedy of the greatest English play wright William Shakespeare "Romeo and Juliet".

Over the past century various trends of world culture significantly altered the artistic process itself. But the paradox of modern culture is in conjunction of ultra-modern conceptual art with the revival of classical traditions, among which a special place was taken by Shakespearean tradition (Lukov, 2011).

Particular interest is arisen by the analysis of the totality of the qualities that make the works of William Shakespeare; and his personality is so popular and important at the present stage of development of world culture. It is known that the English playwright learned from his predecessors the overwhelming majority of subjects for his plays (Zakharov, 2011).

Shakespeare's first plays were written in the conventional style of the day. He wrote them in a stylized language that does not always spring naturally from the needs of the characters or the drama (Greenblatt, 2010, Shapiro, 2005). No single play marks a change from the traditional to the freer style. Shakespeare combined the two throughout his career, with *Romeo and Juliet* perhaps the best example of the mixing of the styles (Partridge, 1964; Taylor, 1993).

Shakespeare's work has made a lasting impression on later theatre and literature. In particular, he expanded the dramatic potential of characterization, plot, language, and genre (Zakharov, 2012).

The writer and playwright A. Tazhibaev was first who noticed the identity of these dramas, and he set a goal to eliminate "the inequality and injustice of the next epoch to drama". First and foremost, the writer worked at the image of "the fiery fighters for their love", at the plot and content of the plays intertwining his considerations into the integrated semantic context. He pointed out: "Paying attention to the similarity of the plays, one can come to an explicable opinion that M. Auezov wrote "Enlik-Kebek" based solely on imitation of Shakespeare's work" (Zakharov, 1993). These two plays demonstrate a lot of similarities. For example, in Shakespeare's work an inveterate feud and hard feelings between the rivalry families, the Montagues and Capulets, are an obstacle for the lovers, in Auezov's tragedy a feud between two tribes, tobykty and naiman, is evidently shown. But these are particular events of similarity. Because the feeling between Enlik and Kebek really existed, the two sides were against their feeling, and after all their forced escape and their tragic death on the order of the leaders of the tribe – all this is a real story from the Kazakh people's history.

This legend became a sort of canon, prehistory, it had passed from mouth to mouth and reached our times. It was not by chance that the playwright had chosen this sad story as a basis for his first tragedy. However, as A. Tazhibaev pointed out: "It is also true that Mukhtar Auezov tried to make Enlik and Kebek's love analogous with the love of Shakespeare's *Romeo and Juliet*" (Zakharov, 1993). He highlights M. Auezov's own words that he intended to make that analogy when he edited "Enlik – Kebek" several times. The love of *Romeo and Juliet* who met each other at a ball by chance and fell in love with each other at the first sight is made up of a strong endless passion, a powerful favor and the worship of their features that made them a couple. The passionate love is revealed by means of words, movements, gestures, mimics, hugs, affection, kisses, and all of them are not able to embrace an enormous feeling of love which is God-given. It is conveyed by the wide space spreading between the earth and heaven, by the trunk of life pullulating and turning green with the mighty power of nature. Their sweet love is an eternal precious feeling that would last from the time they met till their last breath, it is a quenchless flame that had never ever burst before since the creation of the world. M. Auezov who understood and perceived it in the right manner appropriately strived

to raise the pure love between Enlik and Kebek to the level higher than its folklore version.

The playwright hit the right path when he intensified the loveline of the work while editing and using mystic elements that prevailed in the legend. The work got more similar than ever to Shakespeare's drama. During editing the writer shortens the orators' eloquence in the tribe battles and systematizes them. Due to this, some previous figures were preformed and became more outstanding in the late version. This, in fine, gives way to complication of the characters.

Generally, "Enlik-Kebek", as "Romeo and Juliet" has two intertwining and commensuring narrative strands. If the first of them is developed between the lovers, the second one is performed with the participation of the elders. However, those strands play different roles in these two dramas. Particularly, if in "Enlik-Kebek" the relationship of lovers takes the second place and the main strand is given to the tribal confrontation and the aksakals participating in it, in "Romeo and Juliette", on the contrary, the flame of love is put at the front and center of the plot and the contestation between the elders is fallen by the wayside. It is a rightful factor in the Kazakh society governed by biys and aksakals since every event, important or less important, among the Kazakh folk is not resolved without their participation. It is the elders who drew forth the tragic end of Enlik and Kebek's romantic relationship. Similarly, it was the fathers to blame for the sorrowful end of a deep feeling that burst between Romeo and Juliet. It turns out that the degree of passion of both couples is the same. Both couples cannot give up the earnest and sincere feeling even though they know that their union would not bring happiness to them. Thus, the characters of the English playwright do not restrain from their eagerness even after they know that they are the enemies' children. On the contrary, their love grows even more powerful after this.

There was a lengthy struggle between the two steppe families, and it had to happen so that the members of these tribes – batyr Kebek from the tobykty tribe and the beautiful maiden Enlik – fell in love with each other. But they did not know each other closely, and they began to feel mutual attraction; and there was Zhapal who helped them meet each other, doing an inestimable service in developing their feelings. And finally Enlik and Kebek met each other and were flooded with sudden feelings of love. If in the initial version of the play they first met at the house of Enlik's parents Akan and Kalampyr, then in the version modified in 1943 the place was changed to the top of the mountain. That move was logically conditioned, as Kebek it befits Enlik who wore clothes in a boyish manner and tended cattle in the mountains. Why are we writing about it? If you remember, Romeo and Juliet first met in the Capulets' house. In both stories young people who met each other for the first time fell in love with each other at the first sight.

One more similarity of "Enlik-Kebek" which appeared in the 20th century and "Romeo and Juliet" written in the 16th century is that they were both written in

blank verse. Typically, the epic lines of the drama are well remembered among the folk. It seems to be the reason why the plays of Shakespeare who was known as a poet at first incessantly passed from century to century. From this perspective, the poetic power of "Enlik-Kebek" issued from M. Auezov's pen is no less than that of "Romeo and Juliet". It is observed particularly in the first two scenes of the tragedy. We can see it in the arguments between Esen and Kebek, in the motivating dialogues between Enlik and Kebek, and finally, in the scene of meeting of Kebek and Abyz. Beautiful speeches, mindful reasonings, the virtue full of rageful feelings are abundant in both works. For example, the pearl of poetry coming from Enlik's lips when she was with Kebek pleases the ear as a blank verse: "My hero! The sorrow of my soul was like a grief that neither the dawn nor the sunset disperses... The silent stone was my only listener... A single bright star in heaven announcing the birth of my luck... Be the witness, bright star!.. I had only few wishes in my short life. Be my joy and be my lord, my lone star, my light". Kebek's reply: "Be the star of luck, the splendid beauty of the twilight! Now, come home, Enlik" is like the heaping ravines of the poem lines.

There is a character in Auezov's work that is similar to Shakespeare's character in his deeds. It is shepherder Zhapal who tends the cattle of Enlik's father Akan. B. Kundakbayev said: "If the main message of the play is the love between Enlik and Kebek, their fight for freedom, then the torch-bearer of their dream, the supporter of their future, a sympathizing and bosom friend of their love is Zhapal (Fisher-Lichte, 2015). We see that Zhapal is treating the lovers as a couple and putting all his efforts to support them with all his deeds and thoughts like a Franciscan minor Laurence in "Romeo and Juliet". Romeo and Juliet striving to fulfill their love and understanding that they cannot live without each other appeal to this devout minor to secretly make a match. And Laurence agrees to make a match in secret. He agrees to do so in the hope to reconcile the Montagues and the Capulets that are in such a longstanding feud that they themselves do not know why it started and to bring these families together by this union. Similarly, Zhapal who coddled Enlik as a child wanted her to be with her love, Kebek, and wanted to believe that their union would factor into reconciliation of the tribes that were in strained relationship.

We observe the similarity of these two tragedies in the final encounter of Paris and Romeo, and in the meeting between Esen and Kebek holding a grudge against each other, the rivals were both in love with Enlik. If in "Romeo and Juliet" this final scene takes place in the Capulets' house, during the turmoil of the preparation to Paris and Juliet's wedding, in "Enlik-Kebek" it takes place near the black cliff at the root of the mountain, the witness of the birth of their love. If for the former this is the final meeting before death, for the latter it is an indeterminate situation making them cherish hopes for their future. The rivals' beloved participate in both of the meetings. However, Juliet had swallowed a vial of poison and was already dead. As for Enlik, she could find in tricate words that settled eccentric Esen and

nimble Kebek, prevented a fight between them, and saved them from death. The last similarity is the tragedy of death of the beloved in the end. In Shakespeare's tragedy after Juliet's death Romeo kills Paris in a straight fight, swallows a drop of poison and gasps out life. As for Auezov's tragedy, the beloved who comprehended that the biys of tobykty and matay would not give them a permission to run away together from the bounds of their tribes "to the place of freedom"; after that Enlik and Kebek were caught and were killed by the decision of biys tied to the tail of horse and dragged on the earth. A story about Enlik and Kebek's love and life holding a firm place in the minds as a Kazakh version of Romeo and Juliet does not only criticize the traditions of that time, but also unveils a dark truth of irrecoverable sin to the majority.

Kazakh folklore is full of ideas, images, and symbols, linked by epics, rituals, and games. Its means of expression include the word, music, movement, dance, plastic art, and improvisation – all that makes the theatre a modern phenomenon, with its specific staginess and originality. Comprehension of the theatrical nature through the play, folk music, and the plot is often linked with numerous signs and symbols. "The Kazakh music culture has traditions of such folk singers as 'sal' and 'seri', based upon contests of oral folklore genres and singing" (Nurgaliev, 1991).

There is a similarity of title structure and content between Shakespeare's tragedy and "Kozy Korpesh – Bayan Sulu" lyrical epos. According to A. Tazhibayev, "Gabit Musirepov drew special attention to folklore; he masterly used the favorite folk epos in his drama works" and he succeeded once again when he wrote this work called "Kyz Zhibek" (Zakharov 1993). After "Enlik-Kebek" we cannot leave "Kozy Korpesh – Bayan Sulu" unconsidered when we talk about historical development path of our dramaturgy, about its ascents. This play hugely contributed to the substantiation of poetry in drama that was first given a grounding by M. Auezov in his "Enlik-Kebek" and "Karakoz" versions. Thus, Shakespeare's poetic tradition was also seamlessly formed in Kazakh theatre.

"Kozy Korpesh – Bayan Sulu" also has the key note similar to "Romeo and Juliet". Primarily it is observed in the content of these works. This tragical story starts with the hunting scene where Sarybay and Karabay swore to marry their children who were not yet born. However, Sarybay died unexpectedly while hunting in the mountains before the birth of his son. Both Bayan and Kozy who were born after that, upon discovering that they were engaged by their fathers, were interested in each other even though they had never met. Time passed and greedy Karabay did not want his daughter to marry a destitute orphan and reneged on the sacred promise. Instead, he promised to bestow his daughter in marriage for local djigit Kodar who once had rescued Karabay's flocks. So the play depicts "social disparity between the main characters where Bayan is a daughter of a wealthy man and Kozy is a son of a widow what makes the main reason of the tragedy" (Mayemirov,

2015). The characters of this play with a complex plot constitute the two groups that are in strained relations and possess different intentions. If the first party consists of Karabay, Kodar, Zhantyk, the second party is held by Bayan, Kozy, Tansyk.

The character of Bayan in the play differs from her proto image in the legend; she has more positive features here. Bayan in the play is a hero toughened up by the struggle for her happiness, she is a person who dares to dream. Therefore, there is no such second Kazakh girl who would be able to overcome traditional notions of taboo behavior humility, shyness. Bravely she fights antagonist Kodar, even if it cost her her life. She turned out to be not one of the shy and passive Kazakh girls who knuckle to circumstances. This spirited young lady would not turn away from confronting and fighting against her enemy Kodar. Bayan is created for pure love, for true humanism. These qualities of perseverance finally push her to set forth to defend her honor from the enemies. When this conscionable girl caparisoned like a man gave chase after Kodar, she could not think of anything but revenge. In a fierce anger, Bayan enounced the words of wrath: "This your act will make my heart a rock and I will grind my knife on it. Don't keep back! Now fight with me!".

To be honest, the death of hero-protagonist Bayan is her protest against the public conscience of that time, against injustice in society, callousness and greed of her father; it is her damnation of those disclaiming her feelings and pure love, it is a flame of protest and powerlessness. From this perspective, Bayan is like Juliet we are comparing her to. They resonate with each other even in their death. The difference is that Juliet dies before Romeo, and Bayan dies forty days after Kozy was killed by Kodar. One more difference is that Juliet swallows a poison to do that, and Bayan stabbed herself with a knife.

In Shakespeare's tragedy, the Capulets stood against their enemies, the Montagues, and in Musirepov's play Karabay himself, on behalf of his family, acted against his daughter marrying the son of his deceased friend Sarybay with the help of Kodar and Zhantyk. In this battle, it becomes obvious that neither party is going to surrender, that they are going to fight to death. If Capulet holds to the firm intention to bestow his daughter Juliet under 14 in marriage to earl Paris, Karabay, in order to prevent Bayan's union with Kozy, attempts to marry her to Kodar by all means.

That is why A. Tazhibaev wrote: "In its intensity and zest Kozy and Bayan's love in Musirepov's tragedy is equal to Romeo and Juliet's love" (Zakharov, 1993). The playwright further notes that mountains are to be compared by their highness, the seas by their deepness and the tragedies are to be compared by the backbone of entire characters in the play. The poetical power and internal gust, the range of feelings and flow of thoughts expressed in "Kozy Korpesh – Bayan Sulu" are as good as Shakespeare's tragedy taken for comparison. From this perspective, the level of Kozy and Bayan's feeling of love without a happy ending is equivalent to the level of feelings assigned to Romeo and Juliet. One more factor which will

exalt the glory and strengthen the credibility of Kazakh writer is that—if “Romeo and Juliet” is devoid of national colors, traditional elements, “Kozy Korpesh – Bayan Sulu” preserves these elements as far as possible.

N. Gabidullin in the chapter dedicated to the analysis of “Kozy Korpesh – Bayan Sulu” of his thesis “The Dramaturgy of Gabit Musirepov” compares the external structure of the play with German playwright Friedrich von Schiller’s tragedy called “Intrigue and Love”. However, A. Tazhibaev, arguing against this conclusion, says that the beloved in Shakespeare’s tragedy are closer to Kozy and Bayanin nature and story of love, in their individual traits. He emphasized: “I insist on it once again: this is not an external resemblance, it is the measurement of tragic power” (Zakharov, 1993). Further the writer and playwright expresses his content with N. Gabdullin’s endeavour to disclose Karabay’s image in his work. The scholar compared penny pinchers with the invariant images in world literature created by Moliere, Balzac and Gogol and proved that Kazakh literature also has the classical image of a greedy character. A. Tazhibaev commented further: “Indeed, it’s amazing: Karabay doesn’t stand down Gobseck and Harpagon in his greed. In the contest of greed we can certainly say that he would be the first” (Zakharov, 1993). He also points out that Gabit Musirepov, creating the image of Karabay, did not refer to Moliere’s image of a greedy man. However, according to L. Bogatenkova, G. Musirepov who poetically used the rich legacy of the world dramaturgy could demonstrate his knowledge of classicism of the 17th-18th centuries when writing the play. Therefore, his Karabay is a different character with specific traits. “In the portrait of this image we can see all the colors peculiar to Kazakh folk art” (Lukov, 2010). Thus, Musirepov’s Karabay is an aggregate of all the traits inherent in the conscience of Kazakh people.

It is noted that Karabay resembles Harpagon, the main character in great French playwright Jean-Baptiste Poquelin’s (Moliere) play called “The Miser”. He is used to tightening the purse strings, committed to the principle “When there’s enough for eight, there’s enough for ten”, obsessed with the wealth he has amassed and always ready to save expenses. Bourgeois rich widower and the father of two children, Harpagon buried a sum of ten thousand ecu gold in his garden and worries of being robbed. He considers that the money makes up his values and human happiness. The penny pincher Harpagon appears obsessed with the thought that everyone is trying to get the better of him, which becomes in his fantasy the idea that everyone is trying to rob him. In his frantic strive to amass even more he is ready to any kind of disgrace, even to sell out his own children. At the peak of his greed Harpagon would not consent to marry off his son Cheanteto to a girl without a dowry and his daughter Elise to a man without a bride price. His son Cléante is in love with Mariane, a poor neighbour’s adopted daughter, and his daughter Elise is in love with their servant Valere, but they cannot tell the truth straight to their father. When, finally, the brother and sister Cleante and Elise come to declare it to

their father, Harpagon cuts them off in the middle and admits that he wanted to marry Mariane himself without a dowry. We can conclude from this behavior that even being greedy, Harpagon is ready for everything for his own wellbeing.

Karabay's character is even more complicated. He loses his joy and sleep at the mere thought that Kozy will possess his stock after marrying his daughter. He wallows in his grief: "I never asked God to give me a girl child. Now I would prefer someone I will bestow her and whom my eyes will never see after that", and we do not doubt that these words are his sincere wish so far. As Sh.Kusainov described, when the curtains are lifted, after some scenes, there descends Karabay wearing a beard turning gray, with a face tint that resembles the gray sand of a desert, "and frowning. With a trace of fear in his features, as if he is aware of some pitfall that is awaiting him, gasping and uttering the words of despair. He asks Zhantyk to interpret his dream. Zhantyk imposes a negative meaning to the dream and frightens Karabay even more" (Kussaiynov 2005). For Karabay who lives by the principle: "My salvation is my stock" a foal's neigh sounds more attractive than the child's laughter.

There are word combinations and phrases that come out of Karabay revealing his greedy nature. For example, his words "Karabay will not bend until a black oak bends" reveals his view of life. His further thoughts overflow him: "I wish to return my stock! It will set my heart at rest... Would it be right not to bestow daughter and not to gain dawry!", "When it comes to Karabay, all his qualities are an object of envy for the folk! They are ready to tear them to pieces... I beg to say that their dreams are all about my cattle... And they call themselves "human"! Are they? Aren't they enemies surrounding me?". These words depict him as a greedy miser.

He is ready to sell out his own motherland and his own children for his stock. The first time he was really happy was when his horses that had been stolen were returned. The miser who was delighted at first when he was told that "his stock was returned" frown again at the thought that they could come short of the appropriate number. Only when Zhantyk announces that the stock is "safe and sound" he cheers up and gives a toady man an old chapman as a gift. He is himself surprised with his act of generosity. He cannot do otherwise. He is only left with Zhantyk and Kodar and no other close people around him. He demonstrates this side of him when he understands that Kozy and Bayan's relationship is shaping badly for him. In this situation he takes sides with his enemy Kodar who got him into trouble. Since, according to Karabay, it is a different case with Kodar.

"Specificity is the concept more subtle than usually thought in the theatre. It is not only that the person is nearsighted, or lame, or stooping" (Knebel, 2014).

In the tragedy of "Kozy Korpesh – Bayan Sulu" there is one more figure who resonates with the characters from foreign classical works. It is Karabay's walker, jockey and companion Zhantyk. In Kazakh folklore it is a toady truckler, janus

faced character. The literary critics associate Zhantyk's character in G. Musirepov's play with Jago's character in Shakespeare's play "Othello". He is one of the main characters of the play framing the plot with such his traits as cunning, disingenuity, malignity, deceitfulness and envy. Zhantyk is like him. But he has a lot more adulation than malignity. It shows that Zhantyk is not such an irrational character. Indeed, he is as clever and smart as anyone. He is down-to-earth and takes what he needs. According to Zhantyk, human happiness and luck is to know the price of everything. Adhering to this principle, he is always trying to benefit. By keeping close to the penny pincher Karabay he was keeping his own score. Zhantyk is sure that he may not expect danger from Karabay, and that Karabay relies on him, that's why Zhantyk is deliberately pursuing his own intentions. He is such a cunning person that even Kodar batyr seems lamblike beside him. Indeed, Kodar is like a weapon in Zhantyk's hands. By picking up appropriate words he could even capture wealthy Karabay's attention. He is Karabay's main adviser. Karabay who never spoke in public consults on his speech with Zhantyk.

Zhantyk, being as quiet as a lamb, keeps his own accounts. Bayan's marriage with Kodar is more profitable for him. He intends to achieve his aim. He puts all his efforts to make Bayan marry Kodar. He attracts Kodar sharing his intentions with him. When he understands that the things are taking a bad shape for him, he incites a flash man Kodar towards Kozy with a dagger, and it is not Kodar and Bayan's happiness in his mind in this minute. In his mind, Bayan would have only Kodar left to marry if Kozy dies. And if Kodar marries Bayan he would get hold of all the stock of Karabay who would not last long. Obsessed with this idea, he would not deviate from this path. However, the things took a different turn for him. After Kozy was killed by Kodar, Bayan did not marry him. She sets to an implacable fight with Kodar. This makes Kodar and Zhantyk turn back and become persecuted. Consequently, like Jago, Zhantyk did not benefit from his malicious intentions; on the contrary, dishonored, he had to run away.

We observe one more similarity between Ophelia in Shakespeare's "Hamlet" and Karagoz in Auezov's "Karagoz". This is the second diamond of Kazakh folk literature after "Enlik – Kebek", as considered by the writer. It seems that this drama poetizing the life was written by the playwright to make up for the deficiencies of his previous tragedy. His attempt to revise the play once again after 30-35 years speaks for it. "Karagoz" is an epos about an unhappy love between the poet Syrym and beautiful Karagoz. However, as they are considered to be relatives, they cannot marry each other according to Kazakh traditions. In the village of Oser, there is no one as good a fighter as Narsha except Syrym to whom Karagoz is a kin in the sixth generation. Finally, Karagoz obeys her imperious mother and the folk and marries Narsha unwillingly. But she cannot forget her love Syrym. Syrym cannot forget her either.

According to A. Tazhibaev, "a poet will hymn the song of love to the last gasp unfamiliar with the rational sides of life", "as he sees the world with amorous

eyes” (Moltobarova, 2011) is not going to lose his beloved overnight. Finally he decides to kidnap the bride. The two meet at the appointed place. However, Karagoz cannot break the fathers’ traditions and follow him. “My dear, forgive my faint-heartedness”, — Karagoz cries out. In addition, she feels pity for her husband Narsha. She explains it: “It seems that he bound me with his humility”. In his review written to the regular performance of “Karagoz” K.Kuandykov notes that this leads to the scene of Karagoz going mad. Finally, Syrym and Karagoz are caught by Narsha’s people tracking them. After these unprecedented events Karagoz goes mad. K. Moltobarova described this: “She tried to dispose of this fate, but she goes out of her mind at last” (Maftai, 2013). That is why we compare her to Ophelia. Shakespeare’s character also goes crazy after Hamlet kills her father. However, according to R. Nurgaliev, “Karagoz’s madness is neither a scenic effect nor is it an emulation to Shakespeare’s Ophelia”. In short, Karagoz’s insanity is her protest against the institutions and traditions of that time.

The game’s aesthetic and philosophical experience of the sharpened consciousness, astonishment, and amazement turned out to be in their aggregate as a single whole – spiritual search, in which the division into feelings, will, and thoughts is relative. As a philosophical text, these works of art are peculiar ‘machines’ of the intellect: their task, language, and internal “arrangement” are aimed to ‘suggest’ the idea to a human being, to knock him/her out of the saddle of the ordinary language, cognitive and otherstock-phrases, and to lead him/her into the awakening, gathered, sharpened, and attentive existence.

The paper compares the characters, plots and conflicts of the Kazakh drama with the most recognizable characters, plots and conflicts of the overseas dramas. Conclusions about the similarity of the characters, observations on their differences, the data in this article is not finite. Beyond the limits of this study, materials which show peculiarities of the Kazakh drama of the XX - XXI centuries never cease to experiment with new forms of artistic and scenic conventions and integrate folklore works.

CONCLUSION

Finally, staging of foreign classical works have made much contribution to the formation and development of Kazakh theatre. First of all, paying attention to the world’s best examples of the art scene in this direction have opened the way for them. Secondly, it was one of the ways to introduce works known worldwide to Kazakh audience. It all helped adhere to the correct direction of the beginning of the theatrical art in the Kazakh steppes.

In the end of the 1920s and in the beginning of the 1930s new foreign classical dramas gave impulse to the breakthrough in the development of the Kazakh theatrical art.

In conclusion we should say that Kazakh theatre has developed significantly by staging foreign classics since its foundation. They brought a lot of innovations and contributions in Kazakh theatre. It was not easy for our young theatre directors and actors to learn works of foreign playwrights. They encountered a lot of obstacles in this way. One of the main problems was the difficulty of correct translation of foreign plays into the Kazakh language. The second problem was that some authors lost the essence of traditions and customs of original country in order to express the meaning of pieces in the Kazakh language.

Our study has revealed that the analogies between the characters in the dramas written based on the plots of Kazakh folk literature and the characters of foreign classical literature are not intentionally created conditions, but they rather show that we have plenty of similar characters in our literature.

References

- Fisher-Lichte, E. (2015). *Aesthetics of performance*. Moscow: Canon –Plus.
- Greenblatt, S. (2010). *Shakespeare's Freedom*. Chicago: The University of Chicago Press.
- Karpushkin, M.A. (2015). *Postanovochny plan. Opit prepodavania rejessuri i masterstva aktera na IV i V kursah teatralnih vuzov. Struktura i stenicheskoe voploschenye*. Moscow: GITIS.
- Knebel, M. (2014). *O deistvennom analize i piesy i roli*. Moscow: GITIS.
- Kussainov, Sh. (2005). *A golden feather*. Almaty: Arys.
- Lukov V.A. (2011b). *Kul't Shekspira i shekspirizatsiia v evropeiskom predromantizme. Shekspirovskie chteniia*. Nauch. sovet RAN «Istoriia mirovoi kul'tury». Moscow: Nauka: 182–196.
- Lukov, V.A. (2010d). *Shekspir na ekrane: «neoshekspirizatsiia» i «neoshekspirizm»*. *Nauka teledeniia: nauchnyi al'manakh*. Moscow: GITR, 7: 318–328.
- Mayemirov, A., Khalykov, K., Nurpeis, B. (2015). *Ethnic and Cultural Aspects in the Development of Kazakh Theatres*. FEJF.
- Moltobárova, K. (2011). *The phenomenon of director Mambetov*. Almaty: Kazygurt.
- Nurgaliev, R. (1991). *Arkau, I*. Almaty: Zhazushy.
- Partridge, A.C. (1964). *Orthography in Shakespeare and Elizabethan Drama*.
- Shapiro, J. (2005). *A Year in the Life of William Shakespeare: 1599*. London: Faber & Faber.
- Maftai, S. S. (2013). *Philosophy as 'Artwork': Revisiting Nietzsche's Idea of a 'Philosophy' from the Point of View of the 'Artist'*. *Procedia: Social and Behavioral*.
- Taylor, A., Mosher, F.J. (1993). *The Bibliographical History of Anonyma and Pseudonyma*: 28-30
- Wardle, I. (2015). *Theatre Criticism*. Moscow: GITIS.
- Zakharov, A. (1993). *Esimdegiler, estelikter, esseler*. Almaty: Zhazushy.
- Zakharov, N.V., Lukov, V.A. (2011a) *Kul't Shekspira: Teoriia i vseimnye masshtaby*. *Izvestiia Samarskogo nauchnogo tsentra Rossiiskoi akademii nauk*, 13 (2): 148–154.
- Zakharov, N.V., Lukov, V.A. (2012). *A Genius for Centuries: Shakespeare in European Culture*. Moscow: GITR.