

## Epic Stories in Dramatic Works

Koblanov Zholaman Taubayevich<sup>1</sup>, Baltogaeva Zhaili Elepovna<sup>2</sup>, Zhetkizgenova Aliya Tugelbayevna<sup>3</sup>, Karymsakova Baktygul Abdimukhanovna<sup>4</sup>, Daribaev Samalbay Daribaevich<sup>5</sup>, Dalmukhanova Feruza Kozibayevna<sup>6</sup>

### Abstract

*Karakalpak drama on the way of its historical development absorbed the most advanced and exemplary traditions of the great wealth of this people and uses them to this day. The article discusses the features of some Karakalpak dramatic works. At the same time, the article pays great attention to the influence of the literature of the Kazakh people with a close historical fate on the Karakalpak dramaturgy. For example, the dramatic works of Beyimbet Mailin, Zhumat Shanin, Mukhtar Auezov, the search for the disclosure of the secrets of man and time in them, artistic techniques that had a positive impact on Karakalpak playwrights, are narrated on the basis of specific analyses. The methodological basis of the work is the principle of historicism, which contributes to the objective study and evaluation of literary phenomena in the process of evolutionary development. The scientific article uses a traditional set of analysis methods: typological, systemic, comparative.*

**Keywords:** *Folklore, Poem, Play, Image, Character.*

### Introduction

The literatures of small European nations depend on their larger and more prominent neighbors to facilitate their introduction and acceptance in the international literary context, as will be repeatedly shown in this volume. Thus, they are largely subordinated to their more significant others. Dominant nations offer two types of role models to others: first, they exert influence by exporting new stylistic traits, which are then accepted abroad and imitated as signs of poetic novelty and experiment; secondly, their literary histories offer a system of periodization and classification terms that smaller nations are forced to adopt in order to realize themselves within the framework of recognized historical models. A unidirectional exchange system offers a vital channel of communication for secondary literature, granting a certain degree of recognition to a particular author or set of cultural products, and granting a certain degree of cultural legitimacy. Karakalpak drama on the path of its historical development has absorbed the most advanced and exemplary traditions of the great wealth of this people and uses them to this day.

There is no doubt that folk genres and epic works belong to special types of folklore. But it is difficult to use them in the dramatic genre. The difficulty lies in the fact that the genre of oral folk art is intended only for listening. Literary attempts to translate epic material into the genre of drama in Karakalpak literature began in 1938. The founders of this good cause were N. Daukaraev, M. Daribayev, A. Shamuratov, A. Begimov and others.

---

<sup>1</sup> PhD of philological sciences, Professor of the department "Kazakh philology" of the Caspian University of Technology and Engineering named at Shakhmardan Yessenov, Aktau city, Republic of Kazakhstan., Email: zholaman.koblanov@yu.edu.kz, <https://orcid.org/0000-0001-9191-0656>.

<sup>2</sup> PhD of philological sciences, Senior Lecturer at the Department of World Languages of the Atyrau University named at Khalel Dosmukhamedov, Atyrau city, Republic of Kazakhstan, Email: zhaili\_1965@mail.ru, <https://orcid.org/0009-0007-7498-294X>.

<sup>3</sup> PhD of philological sciences, Associate Professor of the department "Kazakh philology" of the Caspian University of Technology and Engineering named at Shakhmardan Yessenov, Aktau city, Republic of Kazakhstan, Email: aliya.zhetkizgenova@yu.edu.kz, <https://orcid.org/0000-0002-9641-0199>

<sup>4</sup> PhD of philological sciences, Associate Professor of the Department "Kazakh philology" of the Caspian University of Technology and Engineering named at Shakhmardan Yessenov, Aktau city, Republic of Kazakhstan, Email: baktygul.karymsakova@yu.edu.kz

<sup>5</sup> PhD of philological sciences, Senior Lecturer at the Department of Kazakh Literature and Literature Theory of the Kazakh National University named at al-Farabi, Almaty city, Republic of Kazakhstan, Email: samal.daribaev@gmail.com, <https://orcid.org/0000-0002-3551-770X>.

<sup>6</sup> Master of Philological sciences, Senior Lecturer at the Department of English Philology of the Caspian University of Technology and Engineering named at Shakhmardan Yessenov, Aktau city, Republic of Kazakhstan, Email: feruza.dalmukhanova@yu.edu.kz, <https://orcid.org/0000-0001-9060-1106>.

The process of using epic material in Karakalpak literature continues to this day. As an example, one can cite the plays by A. Shamuratov and I. Yusupov "Forty Girls", S. Khozhaniyazov "The Stupid Tsar". "Forty Girls" is a folk epic, and "The Stupid Tsar" is a poem by the folk poet Berdakh.

Although there are elements of drama in the composition of the epic, it is not a dramatic work. By its nature, the epic differs in special features from the drama. Firstly, the epic has a large volume; the epic has an unlimited number of characters in the coverage of time space and events. However, the transition from one event to another happens very quickly. Drama, being a stage genre, cannot use any of these methods. Because space and time are limited here. Another feature of the drama is that the author stays away and transfers all the actions to the characters. "Drama relies on actors (*dramatis personae*), thereby giving rise to aspects that are unique to this genre" (Klarer, 2005, p.53).

These features of drama require great responsibility from the playwrights in the selection of event materials and their analysis. In many poems, the folk character of the content is given through the actions of the heroes, and the people who create history remain on the sidelines. In this case, we feel the traces of a very ancient politics, the breath of aesthetic, social life. The old literary devices have now lost their meaning, their purity. This is of no interest to the modern reader. A writer needs a lot of experience, a lot of knowledge and a high artistic culture in order to stage this or that epic. Without one of these components, it is impossible to stage an epic. At the same time, creativity, individuality and novelty are also needed.

## Results and Discussion

Starting with the definition of indigenous peoples as the original or natural inhabitants of a country or region, it is possible to describe indigenous literature as literature produced by original or indigenous peoples and their descendants.

Literature can take many forms: poetry, drama, fiction, and fiction. Memoirs and autobiographical works are of particular importance as a form of non-fiction that can provide a cultural context for interpreting and understanding indigenous literature.

The genre of comedy in Kazakh drama appeared on the basis of oral folk art. Having studied the comedic art of Western and Russian classics, Kazakh writers who became deeply acquainted with them quickly understood and correctly noticed the need to resort to events in comedy again. The first director of the Kazakh people who wrote a work based on folk stories is Zhumat Shanin. In 1928, his funny comedies appeared under the name "Torsykbay", "Aidarbek".

Before Shanin, Beimbet Mailin was the founder of the comedy genre. In the early 1920s, he staged his small-act comedies on stage. In 1928, his funny comedies appeared under the name "Marriage", "Shanshar Mulla", "Secret Meeting". Zh. Shanin's comedies "Torsykbai" and "Aidarbek" were written 10 years before the writing of Zh. Aimurzaev's comedy "With his own stick by itself" (1939). Then we cannot deny the fact that Zh. Aimurzaev was probably familiar with the works of Zh. Shanin. Be that as it may, we notice that both comedies are imitations of Moliere's comedy "The tricks of Scapin".

The play "Torsykbay" was first published in 1925 in the magazine "Tan" ("Dawn"), and in 1928 it was published as a separate book in Kyzylorda. The events in the play, staged by the Kazakh youth in Moscow in the spring of 1925, are taken from real life. There are few characters in the play. Only four people: Torsykbay (30 years old), Kaiyr (33 years old), Karykbol (50 years old) and mulla Ybyray (45 years old).

The author begins the play with the words: "Mountain steppe, not far from the new grave, there are two or three other graves. "Here Torsykbai and Kaiyr are waiting for Bai Karykbol, who recently buried his son, and mulla Ybyray. Karykbol, having given a seven-day commemoration of his son, called mulla Ybyray here to read a prayer. Karykbol, having given a seven-day commemoration of his son, called Mulla Ybyray here to read a prayer. Torsykbay's goal is to disgrace these two. Because they did a lot of harm to the poor. They are angry with the bai and the mullah, especially with Torsykbai. From the very beginning of the events in the play, one can observe how many times Torsykbai mocked them.

The beauty of the play has always been character. Where the beauty of the words of the characters disappears, an empty recitation, a cheap ostentatious mind, finds its place, the work loses its beauty, more precisely, without clear characters, the life of a stage work is complicated. The fact that both of these short one-act plays were written taking into account stage conventions and in accordance with the performance of the actors shows us that the playwright Zh. Shanin is well aware of the internal laws of the genre.

In the 1930s, Karakalpak playwrights such as A. Begimov, S. Mazhitov, R. Mazhitov, M. Daribaev contributed to the development of the comedy genre. We want to tell you more about Zholmyrse Aimurzaev. It must be said that he is not like the others, he came to dramaturgy with great preparation, having mastered the secrets of the stage. In 1927-1928, he played on the stage of the theater "Tan nuri" ("Dawn"), wrote dramatizations for the theater based on many poems. His work "Don Juan in a colorful hat", written in verse, had a fairly good success on stage. After that, Zh. Aymurzaev first tried himself in the field of dramaturgy in 1932, having tried to write a one-act play "Bureaucrats". This work of his was a satirical comedy.

The events of the performance are aimed at revealing the unpleasant actions of the director of the procurement office Tauzhan. Hiding his ancestry, Tauzhan commits misdeeds that are not suitable for the head of such an institution. He doesn't listen to people. He is a real tradesman, an insatiable bribe taker, rude to his subordinates, the laziest person.

Despite the fact that the author calls the play a comedy, the connection between the characters is not shown in the same way at the proper level. The actions of some characters really make the audience laugh, but since the logical solution is not winning, the stage life of the play was therefore short.

The well-known literary critic Kally Ayimbetov was not satisfied with the artistic level of this play and wrote an article on this subject entitled "A game or a toy?". He explains the failure of the play by the low level of its aesthetic and educational role. The article also says that the plot of the play is also not new. Events end with Tauzhan being imprisoned.

Since his first play in the Karakalpak dramaturgy failed, Zh. Aimurzaev went to study in Moscow at the A.V. Lunacharsky Theater Institute, where he met with A.M. Gorky. He gets acquainted with the dramatic works of V. Mayakovsky, A. Tolstoy, V. Ivanov, K. Trenov, V. Vishnevsky, N. Pogodin and A. Korneichuk. He watches and explores their stage productions. With the same interest, he watches the play of artists.

All these events leave their imprint in his works. Returning to his homeland with such a great preparation, in 1939 he wrote his second comedy "With his own stick on his own." It depicts the life of the Karakalpak people before the October Revolution. A girl named Anargul falls in love with a guy named Kaharman. But the girl's stepfather intends to marry her off to the foolish son of bai Imanbai. In addition, he ate all the dowry received for the girl. Having learned about the relationship of his slave Kaharman with Anargul, he beats the guy half to death, and assigns an old woman named Gulshat to them to watch them. But the nimble village boy Paluan stands up for the love of young people and helps them. In the end, Anargul and Kaharman escape from the bai and achieve their goal.

The play by Beimbet Mailin in the Kazakh drama called "Marriage" also criticizes the rural pseudo-mullah, who feeds and profits by deceiving simple illiterate people. After exposing the unpleasant actions of the vile mullah's attempts to unite people who do not love each other through Muslim marriage, he was disgraced before the people. At the same time, the play also exposes the actions of a group of swindlers and mercenary people who tried to connect the young Zaur with the unflattering, stupid Zhalen. The dialogues here are full of laughter.

The power of comedy is in laughter, the power of laughter is in honesty and naturalness.

Only when sincere and natural laughter is born out of deep conflict, skillfully concentrated

on full-blooded humorous or satirical images, skillfully subordinated to a reasonable,

sublime idea, can comedy break out of colorful vaudeville, light farce, cheap melodrama

and become a real work of the genre. The requirement for the author of a comedy should

be presented precisely from this point of view (Kabdolov, 1976, p. 347).

In the early 1930s, A. Utepov wrote the satirical comedy "Painter Delegate". There, the writer reveals with the poisonous language of satire the fraud of the delegate Palymbet, his inappropriate character of a proud person who put his goals above the interests of society. Palymbet is the most cocky, unreliable representative of that time. He was elected chairman of the village council as a representative of the working class. After that, he immediately changed, behaving arrogantly with ordinary people and helpfully with higher authorities. He is a swindler and an inhabitant who skillfully presents reports. About his wife Gulsanem, one can say "two boots - a pair", she is the same as her husband, an unpleasant bourgeoisie. Both of these characters are depicted by the author with features that are unique to them. He does not spare the thick colors of sharp satire. The author with great skill was able to convey in the play the images of Palymbet and his wife Gulsan, but could not show the images of positive characters at the proper level. The secretary of the village council Sytym, like other characters, did not rise to the level of a typical hero.

However, this comedy of the author was warmly received by the majority of the audience. The comedy has been staged more than once on the stages of state and amateur theaters. Even in the literature of kindred peoples there are works with consonant themes. For example, the Kazakh writer Beimbet Mailin described exactly the same delegate. Of course, it is indisputable that Beimbet Mailin's satire "Taltanbay's Behavior" is similar only in theme, while the artistic skill of the classical work is much higher. This is evidenced by the opinions of researchers. For example, the literary critic and scholar Seydilda Ordaliev, who wrote the very first research work on Kazakh dramaturgy, says:

Through the image of Taltanbai, the author showed the extravagant tyrant delegates of that time, "activists" who abuse their powers and engage in fraud. Therefore, "The Behavior of Taltanbay" is a play that has not lost its artistic value to this day, and there are still problems of the present (Ordaliev, 1990, p. 104).

The scholar Razia Rustembekova, who also studied Mailin's dramaturgy, expresses her opinion in this way:

These features inherent in satirical comedy can be found in Taltanbai's Behavior. The most successful image in terms of its satirical content is Taltanbay. In order to enhance the image, the author used hyperbole. Thus he elevated comedy to the level of grotesque comedy. In a grotesque comedy, the main image is depicted using the hyperbole method, which means that the image of Taltanbay corresponds to it (Rustembekova, 1978, p. 109).

The main character in the play is Taltanbaev, a representative from the region. This is a boastful, fallen man who himself can do nothing. When he comes to the people, he forgets about the purpose of his visit and begins to be interested only in girls and young women. At the same time, he speaks nonsense with his broken Russian language and suffers disgrace before the people. In the play, satirical images similar to these images of the chairman of the collective farm Shapshanbay and the accountant Sundet also successfully came out. The accountant Sundet himself cannot find the account for the number "one thousand four hundred and thirty" until the end of the play. And despite this, he is the lover of Shapshanbai's wife.

Shapshanbai's wife Kunzhan is a character with peculiar features. It is known that in the Kazakh drama and earlier there were images of unfaithful wives. But the image of Kunzhan is not at all like them. She is not smart, but a beautiful, walking woman. Shapshanbai's husband himself pushes her to do this, he uses her for his own purposes, to please the officials who come from the district. Well, Kunzhan goes to these crazy actions not because he is worried about her husband, but because of his frivolity.

The positive characters of the play include such heroes as Zhanbol, Dauren, Beken, Aksuyrik, Kamza, Zhupar, Kainar.

There is time and the spirit of the people in Beimbet's comedy. Therefore, he was the first master and the first teacher in the field of comedy in Kazakh drama; he did not subordinate the realities of the era to the genre of comedy, but subordinated the genre to the service of time - to the country. The uniqueness of Beimbet's comedies lies in this as well (Tazhibayev, 1981, p. 648).

It is known that the doctor of philological sciences, professor Rymgali Nurgaliyev highly appreciated this play in his works.

In the 1920s, B. Mailin wrote comedy plays very successfully and staged them on stage. Among them are small plays "Caring Mullah", "Aisha", "Turban", "Glasses", which were most often seen on stage.

Karakalpak satirists adopted a lot for themselves from Beimbet Mailin's comedy "Taltanbay's Behavior".

The last play by Abdraman Utepov is called Doubt. It talks about the relationship, love and distrust of the spouses of the same family.

In the play, Murat is very jealous of his wife Azhar. Since Azhar always comes home from work late. Marziy's servant further intensifies Murat's jealousy. Murat loves Azhar. And because of his love, he is jealous of his wife for everyone. The writer does not separate from each other the hot flow of life, its fiery state, he perceives it as a whole. That is why in the works of such writers we can meet the flame of love, and strong feelings, and joyful pleasures, and sorrowful torments at the same time.

Murat's feelings are very passionate. Unknown forces make his heart beat in different ways. What is it: love or just jealousy caused by a blind feeling? Even he himself does not know this. The author is looking for ways of deep and versatile disclosure of character. The conflict between Murat and Azhar is growing and thickening day by day. In addition, Marziy's servant adds fuel to the fire and further enhances Murat's sense of jealousy. The intensified conflict eventually ends with Azhar's death. And Murat and Marziya receive a "ticket" to prison.

There are no representatives of opposing warring groups as in other plays. Two people from the same family once fell in love with each other very much and united. The play reveals the spiritual world of these two people. Ultimately, due to the subordination of the mind to feelings, events end in tragedy. The psychological conflict within the person himself is individualized. The author is looking for a completely different way than propaganda motives, as in his other works. There is no revolutionary conflict, no evolutionary development. Feelings, struggling with various thoughts in a person, in the end push him to inhuman acts, far from the requirements of the muslim sharia.

Of course, these plays could not become the success of the playwright. But nevertheless, in these small small-act plays, the author connects the traditions of European classics with the Karakalpak traditions, the skillful use of folk aphorisms and customs in the plays has also become a considerable success for the author.

In fact, the theme of the work is still relevant today. Since there are a lot of people who, having reunited by mutual agreement, disperse after a while, saying "did not agree on the characters."

Conflict underlies a special — dramatic — composition, which involves such elements as exposition, plot, development of action, climax (the highest point of the conflict), decline in action, denouement, finale. In drama as a text, the main means is the speech of the characters, hence the special attention to the expressiveness of speech, its content, which reaches its peak in the dramaturgy of ancient authors (Lukov, 2007, p. 229).

M. Auezov's play "Aiman-Sholpan" in Kazakh dramaturgy was published as a separate book in 1934. M. Auezov wrote the first version of the play on the basis of the epic "Aiman-Sholpan" widely spread among the people. The play was the first production of the Kazakh Musical Theatre, which opened in the same year. It is well-known that "use of folklore traditions will bring great success and fame to any classical playwrights (Rusinko, 1992, p. 393).

The play describes such events as a big feast in the Shomekey clan, the conflict between Maman Bai and Kotibar, the matchmaking of Aiman and Sholpan, the destruction and devastation of the village of Maman, who decided to marry Aiman Kotibar in disgrace before the people. Of course, in order to intensify the conflict, the writer introduced events into the play that are not in the folk epic. For example, we can notice in the comedy Russian officials, merchants, dancers and singers, as well as the actions of caravaneers.

In 1956, M. Auezov again returned to this play, edited it, turned it into a comedy. In comedy, the conflict between Bai Maman and Kotibar leads to injustice, ignorance, and the infringement of women's rights. There are such non-recurring figures in comedy as Ayman, Sholpan, Basybar, Maman, Arystan, Alibek, Zharas, Tenge. Sisters Ayman and Sholpan are two completely different characters. If Ayman is characterized by such qualities as arrogance and at the same time resourcefulness, then Sholpan has the qualities of a spoiled Bai's daughter.

One of the masterfully created images in the play is the image of Zharas. He reveals the true face of Arystan and Alibek, Maman and Basybar, who are looking for wives and disgrace in front of all the people. Zharas is always on the side of the people.

The images of Maman and Basybar are also plausible. Maman, who boasts of her wealth, is a very arrogant and insatiable person. Basybar is a proud, arrogant, selfish person. He defends the false "honor" of the Shekti clan, his own blood relatives were his enemies. In his thoughts there are no such concepts as the people, the Motherland. At the end of the performance, young people represented by Ayman, Sholpan, Arystan, Alibek win, achieving their goals. In general, it can be assumed that the characters in the play have fully reached the level of clear, truthful characters.

Another complex work in the Karakalpak drama is Sapar Khodzhanizayov's comedy You Can't Be Forced. Sapar is also a graduate of the Lunacharsky Theater Institute in Moscow. After graduating from the institute, he first got a job as an artist in the Karakalpak theater, then headed the literary department of the same theater. Served as director and director. But he never left the thought of moving into dramaturgy. While still studying in Moscow, he begins to write his first play "Aisha". About ten plays belong to his pen. The main ones are "Our Love" (1944), "You will not be forced to be nice" (1945), "Ziyada" (1946), "Young Hearts" (1947), the historical drama "Happiness" (1957) and the comedy "Taluas" (1962).

Saparbay Khodzhanizayov also wrote works for the rural stage. For example, this is proved by the plays "Our Girls", "Young Man", "Daughter-in-law, revered by the master", "Aikulash" and others. Due to the high degree of its artistry, Saparbay Khodzhanizayov's comedy "You won't be forced to be nice" rose to the level of the best works of Karakalpak drama and became one of the favorite works of the audience. The theme reflected in the comedy was not a novelty in the Karakalpak dramaturgy. A similar theme was put forward in other dramatic works. Nevertheless, this play turned into a fruitful work of both theater and dramaturgy. The theme reflected in this comedy was also touched upon in such works as "The Girl Who Found Her Match", "The Pangs of Hunger", "Salvation from Torment", "Black Hearts", "Bagdagul",

“With Your Own Stick for Yourself”. Despite this, the play turned into a work with images of characters, individualized by their originality and occupying a special place in the Karakalpak drama, despite the fact that the artistic decision took on a realistic character. In all the above plays, Karakalpak girls in the pre-revolutionary period were married either to the elderly or to the stupid children of the rich because of the kalym and for other reasons, they were looking for a way out of the created situations in escaping with their lovers.

In the original versions of the comedy, different, even opposing opinions were printed in the republican press.

Sapar Khodjaniyazov drew the right conclusion from this criticism. In 1957 he returned to this play and wrote a second version of it. In this version, he made his characters closer to the people. This version of the play was presented to the audience at the Decade of Karakalpak Literature and Art in Tashkent in 1957. The Uzbek public warmly appreciated him. The theater researcher Professor A. Rybnik highly appreciated the performance.

The author, who listened to criticism and edited his play, was eventually awarded the Republican Berdakh Prize in 1967. The content of the latest version of the play is as follows: the poor peasant Koshkinbay, in the famine years, which were called "Ak qapshyk", borrowed several sacks of flour "at interest" from the rich Godalak. But that year there was a drought, the harvest did not work out, and he could not repay the debt.

Seeing this, the unscrupulous bai Godalak, allegedly entering into his position, doing him a favor, offered: “I will forgive you your debt, besides, I will give you 12 more cows, only you give me your daughter as a wife.” Koshkinbai agreed, but the girl and mother were against it. Having heard about this, the poor Auez and Oralbai decide to help the girl. They don't come out openly. They trick Godalak into doing something the old man is incapable of doing. The girl's father, who suspected something was wrong, marries her before the agreed date. Now Auez and Oralbay decide to resort to another trick. They turn Godalak's first wife Parshagul against her husband. With the help of Parshagul, Aysanem manages to escape from the bai's house. He suffers moral losses. The play uses the ways and methods of French vaudeville very appropriately. The actions of the characters themselves are already laughable. Old man Godalak does not want to grow old, he goes out of his way all the time to appear young, he praises himself.

The plot consists not only of a chain of events, their causal relationship and the expression

of the essence of the characters that are revealed through these same events, it also

consists of various forms of storytelling in terms of the leitmotif. The structure of the plot

also depends on the specific goal of the author, his writing skills and manner of narration

(Kabylov, 2014, p. 169).

If we dwell on the characters in the play separately, then Aysanem, Auez, Oralbay, Gulsanem can be attributed to positive characters. One of the main characters of the play is Aysanem. She is a smart, reasonable girl who is able to fight for her freedom, for her love.

Aysanem does not need cattle, wealth, or happiness; she, a simple Karakalpak girl, values her above all, her love. For the sake of love, she refuses wealth. However, Aysanem is a brave girl. For the sake of her love, she is ready to die. This we can see from her words, which she said without fear of the wrath of her angry father.

One of the successful characters in the play is Oralbay. He is very open, ready to sacrifice himself for a friend, does not tolerate injustice, a simple village guy. Throughout the play, we see him as a man who wholeheartedly cares about the happiness of the young. This image turned out to be very true.

Judging by the social point of view, the character of Koshkinbai is not the only one among the people. It is indisputable that the character of people like Koshkinbai at that time was a collective typical image. The playwright portrayed him effectively and masterfully. Say what you like, S.Khojaniyazov's drama "You won't be forced to be nice", if you do not take into account some of its shortcomings, can be considered one of the victories of the Karakalpak national dramaturgy. Therefore, this dramatic work has not left the repertoires of national drama theaters to this day.

Therefore, in the words of the great Kazakh poet Abai, "a work of art should be 'easy on the heart' and attract attention when read" (Salinger 1978). Another quote: "This is not only a rich and inexhaustible material, but also a source of innovation in the dramatic genre" (Joyce, 1983, p. 58).

At any time, the social environment, historical events cause numerous changes in psychology. Old feudal traditions, intricate relationships in the history of the Karakalpak people, wind up an already severe social conflict, which greatly affects the consciousness of a person. We observe one of the rays of this complex process in the comedy *You Can't Be Forced Nice*. The actions of the characters here are individualized through their words. Auez and Oralbay are characters who consciously excel others.

The consciousness of the people is awakening, it is striving for social struggle. When evaluating some phenomena of Karakalpak literature, this fact should be taken into account. Since the complex, difficult, confusing, psychological situation born on the basis of social conflict in many works of the first generation of Karakalpak writers attached more importance to truthful, open statement, journalistic sharpness of the idea than to artistic power. That is why the literary works that worried people of that time, considered relevant, may not be accepted by today's readers. The main reason for this lies in the law inherent in the nature of art: a bare idea without an image and without a picture cannot hold a work of art. There is no doubt that a work of art filled with vivid images, expressive paintings, has a huge aesthetic impact and is a reflection of life.

Considering S. Khodzhanliyazov's comedy "You won't be forced to be nice" from this point of view, we can say that, like the works of other Karakalpak playwrights, at one time it had a great educational impact on the audience.

## Conclusion

It is clear that the coverage of the plot, the actions of the characters cannot be covered by one research work. Therefore, in this article, we focused only on the works of individual playwrights, considering common themes for the studied works. The article carried out a research work in search of the characteristic features of dramaturgy in Karakalpak literature. "Creating a specific picture and rendering a phenomenon in a true manner in literature are great craftsmanship" (Valihora, 2010).

The work of the playwrights A. Utepov, S. Khodzhanliyazov had a great influence on the national dramaturgy and the stage, on the development of the universal dramatic art. The playwrights' innovation lies in the fact that they turned dramaturgy and theater to the actual problems of life. They wrote plays for all people. "Therefore, as the great Kazakh poet Abay said, a work of art should be "easy to the heart" and catchy attention while reading." (Koblanov, 2012, p.1548).

On the basis of the study, we come to the conclusion that the authors used dialogue as one of the artistic components, formed characteristic patterns in the structure of their literary works. In their dramatic works, we see the most plausible and natural ways of describing ordinary life.

## References

- Aimurzaev, Zolmurza. (1962). Works. Volume 2. Nukus: Karakalpakstan.  
Allanazarov, Toresh. (1987). Some questions of the history of the Karakalpak Soviet drama. Nukus: Karakalpakstan.

- Aristotle. (1957). *Poetics*. Moscow: State publishing house of fiction.
- Aristotle. (1991). *The Poetics*. Translated by Hamilton Fyfe and William Rhys Roberts, Cambridge: Harvard University Press.
- Atwood, Margaret. (1969). *The Edible Woman*. 1969. New York: Bantam Books.
- Auden, Wystan Hugh. (1975). *Collected Shorter Poems. 1927–1957*. New York: Random House.
- Auezov, Mukhtar. (1985). *Works in 20 volumes. Almati: Publishing "Pisatel". V. 1.*
- Austen, Jane. (1989). *Northanger Abbey*. London: Virago.
- Eco, Umberto. (1972). "Regretfully, We are Returning... Reader's Reports." *Misreadings*. Translated by William Weaver, San Diego, (1993). New York: Harcourt Brace & Company.
- Johnston Donald H. (2003). *Poetry, Drama, and Fiction. Encyclopedia of International Media and Communications*. Amsterdam.
- Joyce, James. (1983). *Portrait of the Artist as a Young Man*. Harmondsworth: Penguin.
- Kabdolov, Zeynolla. (1976). *Word art. Monograph*. Almaty: Mektep.
- Kabylov, Adilet. (2014). Irony on a plot level in the novel "Blue heat haze" by M. Magauin. *Life Science Journal*, 11(2s).
- DOI: <https://doi.org/10.7537/marslsj1102s14.27>
- Kierkegaard Soren. (1929). *About the concept of irony with constant regard of Socrates*. Munchen, Berlin.
- Klarer, Mario. (2005). *An Introduction to Literary Studies*. Taylor & Francis.
- Koblanov, Zholaman. (2012). Analysis of the Kazakh dramaturgy during the period of collectivization. *Middle-East Journal of Scientific Research* 12.11 (2012): 1548-52.
- DOI: 10.5829/idosi.mejsr.2012.12.11.288
- Kurambaev, Karymbay. (1989). *Hamsa and Karakalpak literary environment*. Nukus.
- Lukov, Vitaly. (2007). *World drama. "Knowledge. Understanding. Ability. - Interdisciplinary scientific journal of the Moscow State University for the Humanities*.
- №2.
- "Mittelenglische Lyrik". (1980). Edited by Werner Arens und Rainer Schöwerling, Stuttgart: Reclam.
- "MLA Handbook for Writers of Research Papers". (1999). 5th ed., New York: The Modern Language Association.
- Ordaliev, Seydylda. (1990). *The work of Beymbet Mailin*. Almaty: Zhazushy.
- Poe, Edgar. (1965). "The Fall of the House of Usher." *The Complete Works of Edgar Allan Poe*, edited by James Harrison, vol. 3, New York: AMS Press, pp. 273–277.
- Rusinko, Elaine. (1992). *An Acmeist in the Theater: Gumilev's Tragedy. The Poisoned Tunic. Russian Literature*, 31(3).
- "Russian Formalism: History – Doctrine". (1981). Quoted from Victor Erlich, New Haven, London: Yale University Press.
- Rustembekova, Razyia. (1978). *Kazakh Soviet comedy*. Almaty: Gylym.
- Sagitov, Ismayil. (1962). *Karakalpak heroic epic*. Tashkent: Fan.
- Shapauov, Alyby. (2014). The history of development and investigation of Kazakh national drama. *Life Science Journal*, 11 (6s).
- Salinger, Jerome. (1951). *The Catcher in the Rye*. (1978). Harmondsworth: Penguin.
- Tajibaev, Abdylida. (1981). *Scientific works. Volume 4*. Almaty: Zhazushy.
- "The Anglo-Saxon World". (1983). Translated and edited by Kevin Crossley-Holland, Totowa: Barnes & Nobel Books.
- Valihora, Karen. (2010). *Austen's oughts: judgment after Locke and Shaftesbury*. (Newark: Univ. of Delaware press).
- Woolf, Virginia. (1925). *Mrs Dalloway*. New York: Harcourt Brace Jovanovich.