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FOLKLORE ELEMENTS IN THE WORKS OF K. SATYBALDIN

Annotation. In the article the author studies folklore elements that are present in modern Kazakh literature, namely, fairy-tale motifs in the plays of the Kazakh playwright K. Satybaldin. The article analyses several plays by the playwright and provides an example of analysis of works by other writers. The aim of this study is to identify the particularities of the use of folklore elements. The materials of the study are the famous play by K. Satybaldin “The Beauty Ayagoz”.

The scientific novelty of the study lies in the fact that the author reveals the peculiar and complex patterns of the author’s appeal to folklore, the author also defines the motif of fairy-tale narrative, where K. Satybaldin uses the plot, motifs and style of epic poems, creatively recycles them and creates fascinating optimistic plays. The author chose comparative and comparative and descriptive methods as the main methods of research. In this paper, the author found that the peculiarity of the author’s writing lies in his stylistic skill. K. Satybaldin has a unique style of writing that includes the principles of phrasing, ways of conveying emotions and expressiveness. K. Satybaldin’s heroes always use a romantic dialogue full of feathered phrases. This is what distinguishes him from other writers. The findings during the study make it possible to establish that the playwright turns to folklore heritage with a desire to show his idea. By seeing familiar characters or recognizing plots, the reader crosses the first threshold of familiarity, which guarantees loyalty to the text later on. Thanks to folkloric elements, the reader is more easily exposed to a new text and familiarity with a new artistic world.

Key words: folklore elements, play, fairy-tale motifs, play writer, plot, Beauty Ayagoz.

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Қ. Сатыбалдин шығармаларындағы фольклорлық элементтер

Аңдатпа. Мақалада қазіргі қазақ әдебиетіндегі, атап айтқанда, драматург Қ. Сатыбалдин пьесаларындағы ертегі мотивтері зерттеледі. Зерттеуде драматургтің бірнеше пьесалары талданып, басқа жазушылар шығармаларын талдау үлгілері келтіріледі. Бұл зерттеудің мақсаты – фольклорлық элементтерді қолдану ерекшелігін анықтау. Зерттеу материалы ретінде Қ. Сатыбалдиннің «Аягөз Ару» танымал пьесы алынған. Зерттеудің ғылыми жаңалығы мынада: зерттеуші автордың фольклорға жүгінуінің ерекше және күрделі заңдылықтарын ашады, сонымен қатар автор Қ. Сатыбалдиннің эпикалық поэмаларының сюжетін, мотивтерін, стилін қолдана отырып, оларды шығармашылықпен

өңдеудегі және қызықты оптимистік пьесалар жасаудағы ертегілік әңгімелеу мотивін анықтайды. Қапан Сатыбалдин осы пьесаны жазуда ертегі сюжетін арқау еткен әлемдік әдебиеттің тәжірибесін де есте ұстап, сәтті меңгерген. Айқын көріністі баяндаулар сахналық қойылымға сұранып тұрады. Зерттеудің негізгі әдістері ретінде автор салыстырмалы және сипаттамалық әдістерді алған. Бұл жұмыста зерттеуші автордың жазушылық ерекшелігі оның стилистикалық шеберлігінде екенін анықтаған. Қ. Сатыбалдиннің сөз тіркестерін құру принциптері, эмоциялар мен экспрессивтілікті беру тәсілдері өзіне тән сипатқа ие. Қ. Сатыбалдин әрдайым өз кейіпкерлерінің аузына қанатты сөз тіркестеріне толы романтикалық диалог салады. Бұл оны басқа жазушылардан ерекшелеп тұрады. Зерттеу барысында алынған тұжырымдар драматургтің өз идеясын көрсету ниетімен фольклорлық мұраға жүгінетінін анықтауға мүмкіндік береді. Таныс кейіпкерлерді көру, сюжеттерді тану және фольклорлық элементтер оқырманға жаңа мәтінді оңай қабылдауға септігін тигізеді және оқырман жаңа өнер әлемімен танысады.

Кілт сөздер: фольклорлық элементтер, пьеса, ертегі мотивтері, драматург, сюжет, Аягөз Ару.

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Фольклорные элементы в произведениях К. Сатыбалдина

Аннотация. В статье автор изучает фольклорные элементы, которые присутствуют в современной казахской литературе, а именно, сказочные мотивы в пьесе казахского драматурга К. Сатыбалдина «Красавица Аягөз». В статье проводится анализ нескольких пьес драматурга, а также приведён пример анализа произведений других писателей. Цель настоящего исследования состоит в выявлении особенностей использования фольклорных элементов. Материалами исследования выступили знаменитая пьеса К. Сатыбалдина «Красавица Аягөз». Научная новизна исследования состоит в том, что автор раскрывает своеобразные и сложные закономерности обращения автора к фольклору, также автор определяет мотив сказочного повествования, где К. Сатыбалдин используя сюжет, мотивы, стиль эпических поэм, творчески перерабатывает их и создает увлекательные оптимистические пьесы. Основными методами исследования автор выбрал сравнительно-сопоставительный и описательный методы. В данной работе автором было установлено, что особенность письма автора заключается в его стилистическом мастерстве. К. Сатыбалдину свойственна неповторимая манера письма, которая включает принципы построения фраз, способы передачи эмоций и выразительности. К. Сатыбалдин всегда вкладывает в уста своих героев романтический диалог, полный крылатых фраз. Это то, что отличает его от других писателей. Выводы, полученные во время исследования, дают возможность установить, что драматург обращается к фольклорному наследию с желанием показать свою идею. Видя знакомых персонажей или узнавая сюжеты, читатель преодолевает первый порог знакомства, который гарантирует лояльность к тексту в дальнейшем. Благодаря фольклорным элементам, читатель проще воспринимает новый текст и знакомство с новым художественным миром.

Ключевые слова: фольклорные элементы, пьеса, сказочные мотивы, драматург, сюжет, Красавица Аягөз.

1 Introduction (Shakirova K.M., Tuimebekova A.A., Bekmasheva A.N.)

An important topic for contemporary literary studies in the context of the evolution of global culture is the interaction between literature and folklore. Uncovering the intricate, odd, historically conditioned regularities of literature references to folklore in various eras,

figuring out the dynamics of these links, and studying folklore by authors of each phase of Kazakh literature development are essential tasks for modern science.

The peculiarity of Kazakh folklore is that it is closely connected to real life and experiences positive characteristics of various processes, phenomena, objects and actions in an undifferentiated and comprehensive way. Folklore texts based on the tradition of the people have become basic components in people's perceptions and worldview, artistically recreating man's idea of the world in which the categories of the beautiful, heroic, sublime, comic and tragic are intertwined and interdependent.

The issue of folklore in works of fiction is topical in contemporary Kazakh literary studies. An important aspect of the study is the incorporation of oral poetry traditions into the artistic basis of the narrative, as well as the peculiarities of the plot and composition of the writer's style.

Folklore is the foundation of literature. Without it, no country's literature would be perfect. Today, the relevance of the question of folklore is increasing day by day and the general interest in it is growing. None of the humanities, be it ethnography, history, linguistics, or even literary history, can exist without folklore. "Folklore and literature occupy an enormous place in the artistic development of humanity. It is very important to know the meaning and differences of these phenomena, which have complex similarities with each other, in order to understand spiritual paths. Highlighting common patterns and conventions of folklore and literature is very necessary for peoples with a strong oral literary fund and tradition" (Berdybayev, 1997) – says the Kazakh folklore researcher R. Berdybayev.

Nowadays, the Kazakh science of literature studies in a new, new direction and gives a huge spiritual impetus. In the same direction was published scientific work of Professor A. Moldakhanov, who studied folklore traditions in the fiction of M. Auezov. Folklore traditions in the works of S. Mukanov were specifically investigated by K. Baitanasova. B. Kanarbaeva explored the folklore aspects of Magzhan's work and defended her thesis. About methods of using folk oral literature I. Zhansugurov was researched by E. Yestaev. Ж. Akhmetova investigated folklore traditions of Kazakh literature of the early twentieth century based on works of Shakarim and Sultanmakhmut. This list could go on and on. So the conclusion is that identification of folk traditions in works of our poets-writers from classics, which laid the foundation of Kazakh literature, to nowadays, introduction in science is the urgent issue in science.

Folk tales are general term for different varieties of traditional narrative. The telling of stories appears to be a cultural universal, common to basic and complex societies alike. Edgar R. Eslit considers that "even the forms folktales take are certainly similar from culture to culture, and comparative studies of themes and narrative ways have been successful in showing these relationships. Also it is considered to be an oral tale to be told for everybody" (Eslit, 2017:10–23).

The purpose of this study was to identify folklore elements in the plays of Kazakh dramatist K. Satybaldin, to identify the type of functioning, to determine the specificity of folklore forms in the works of modern Kazakh writers.

The material for the study was the famous plays by the Kazakh playwright K. Satybaldin "The Beauty Ayagoz", "A Long Way", "The Wicked Dog" and "The Troubles of Love".

2 Materials and Methods

2.1 Research methods (Shakirova K.M.)

Using comparative and descriptive methods the author has identified that the writer takes the plot, characters and motifs from the folklore text. The comparative method makes it possible to identify the universals and the author's style, while the descriptive method reveals the nominative and communicative units of the author's language.

Comparative analysis is an empirical method of research, which allows you to learn the features of the use of folklore elements in the play of K. Satybaldin. With the help of descriptive method the authors identified the universals of the author's style, peculiarities of the genre and images of the characters.

The Russian colleagues Ekaterina Zueva, Tatiana Vasilieva Shalneva, Oleg Osovskiy approve the the genre of the fairy tale is promising in the modern literature, because, on the one hand, the block of fairy-tale texts potentially applicable to game strategies is extremely wide (Zueva et al, 2017: 441).

2.2 Material description (Shakirova K.M.)

It is often mentioned in the history of drama that plays based on folk oral literature played a significant role in the establishment and development of Kazakh drama. In the same direction, one can pay attention to the works of K. Satybaldin. Of particular interest from the point of view of refraction of folklore motifs is the modern play by K. Satybaldin "The Beauty Ayagoz" (Satybaldin, 2022). There are many reminiscences in this play from both fairy tales and the author's own, allowing new perspectives to be found in analyzing the complex art world of this multifaceted work. The appeal to the study of folklore motifs in the modern novel about growing up, to which "The Beauty Ayagoz" belongs according to a number of parameters, is dictated, first of all, by the desire to broaden the range of artistic and expressive means. Using folklore material, the authors create artistic worlds filled with magic, which, in terms of genre dominance, brings works of this kind closer to fairy tales.

3 Discussions (Shakirova K.M., Tuimebekova A.A, Bekmasheva A.N.)

The great social transformations of the early twentieth century gave birth to new themes and new genres in literature. And literature reflects the new era. That is why, on the one hand, it strives for innovations in the artistic word, on the other hand, as before, and it relies on its original source – folklore. An in-depth study of Kazakh literature shows that in the early twentieth century, when literature began its rapid development, in literature, this relationship occupies a prominent place in literature. And even in the work of the great Kazakh writer Abay, who pioneered written literature in the nineteenth century, his poems were based on folklore plots (Kaskabassov, 2008). The new century, with its new social formation, has seen an especially strong strengthening of these links. And in the new century, in the new social formation, there is a particularly close strengthening of these ties. Folklore in the genre of dramaturgy became especially acceptable. Epic works, preserved in the memory of the people for centuries, spoke in a new genre, returned to the people – and this became one of the invaluable achievements of literature.

The works of this genre, which originated from M. Auezov's "*Yenlik and Kebek*" (Енлик и Кебек) in 1926, have resolutely stepped into a new life, has decisively stepped into a new life through the images and plots of Kazakh folklore. This was followed by the plays "*Aiman and Sholpan*" (Айман-Шолпан), "*Kobylandy*" (Кобыланды), "*Beket Batyr*" (Бекет батыр) and "*Kalkaman and Mamyr*" (Калқаман-Мамыр). Found a way to the hearts of the audience "*Arkalyk batyr*" (Арқалық батыр) by Zh. Shanin, "*Yer Targyn*" (Ур Тарғын) by S. Kemalov, "*Carpet of the generous*" (Жомарттың кілемі) and "*Raised dome*" (Көтерілген күмбез) by A. Tazhibayev, "*Aldar Kose*" (Алдар Көсе) by Sh. Kulsainov, "*Kambar*" (Қамбар) by A. Abishev, "*Golden bat*" (Алтын сақа) by M. Akynzhanova. All these plays were created on the basis of folklore works. And, of course, the author singles out K. Satybaldin's play "*The Beauty Ayagoz*" (Аягөз Ару), which is the product of great creative quests on the way to create a realistic work from folklore.

We regard K. Satybaldin's plays as works of genetic interconnection between folklore and literature. Inspired by the events that remained in the memory of generations of the people, the writer created works of a completely new genre that became classic examples of this art – it was in this time slice that the writer's talent flourished. In the works of this writer, both in poetry and in prose, folklore traditions are distinguished by originality.

The playwright's goal was to put a barrier through showing in his works circumstances of a revealing nature to such annoying phenomena that are becoming widespread in society, such as bribery, excessive dexterity, speculation, resourcefulness, opportunism, etc. callousness, lack of mercy in a person (Zhumagulov et. all, 2014: 660).

K. Satybaldin was engaged in theoretical problems before writing "*The Beauty Ayagoz*" and often came out with only small plays. One of K. Satybaldin's traits is his relentless in the search, in understanding the specificity of the genre. That is why his first one-act plays, with their sharp language, expressions and richness of plot, attracted the public's attention with their skillful dramatic constructions. At the same time, it is recognised as K. Satybaldin's success. "*The Beauty Ayagoz*" is the author's fragmentary work from a larger play. Many critics believe that "*The Beauty Ayagoz*" is not a work based on a fairy tale. This is K. Satybaldin's open-minded work, specially written by Kapan, looking for a way out of the darkness and creating a fairy-tale story. Although the story of the play is set in very early times, it is a realist work with a vital core, based on the conflicts of real people, avoiding the images of giants (дәу), fairies born from imagination typical of fairy tales. Individualized type, characters are ideological stakes formed within the framework of reality (Classical Studies, 2013: 185).

The main characters of a four-act, five-scene fairy tale play "*The Beauty Ayagoz*" are *Taukel* a young, brave guy; *Ayagoz* is a beautiful girl; *Dalabay* is her father, a poor old man; *Teteles* is *Ayagoz*'s young brother, a young boy; *Dalbasa* is a Khan; *Sogpayy* is his vizier; *Shatshalekey* is a pirate the Khan; *Zobalan* is the vizier of *Shatshalekey*. The play begins with a conversation between *Dalabay* the cripple, who was gathering firewood from the forest, and *Teteles*, a small boy whom he spoiled.

There is the brief plot of the play. *Ayagoz*, the beautiful daughter of a poor man, *Dalabai*, was kidnapped by the robber *Shatshalekey* Khan. There is no way to get his daughter back and take revenge. His children are too young. It is difficult to feed and make a living.

While he was picking herbs in the field, Dalbasa Khan's servants tried to kill Dalabai, saying that he had scared the deer in front of the Khan. At that moment, a sniper boy, Tauakel, who was traveling through the mountains, saves him from death. Dalabay reports the humiliation and violence he saw to Tawaekel. Tauakel decides to save Ayagoz. Dalbasa Khan also has a grudge against Shatshalekey. When the time comes, he takes Tauakel and makes him the leader of his soldiers. Ayagoz escapes from the trap of the Khan. Both Dalbasa and his chief vizier Sumpai fall in love with the beautiful girl. But there is a promise of Dalbasa, where he promises to Tauakekel if he makes Shatshalekei on his feet, he will give him whatever he wants. Ayagoz and Tauakel love each other. Although Dalbasa insists that Khan will not go back on his word, his ultimate intention is to take Ayagoz himself. Sumpai and Tauakel impose three conditions. The first is putting a horse in a race, the second is speaking unbelievable lies compared to eloquence, and the third is strength and lifting heavy weights. Tauakel wins in all three. Now, no matter how much tyranny the defeated Khan tries to impose, the people who supported Tauakel will not tolerate him. Ayagoz and Tauakel reunite.

The author takes the main character Tauakel through difficult obstacles. We fully believe in the bravery of risk and the persistence of ingenuity. Tauakel is representative of the people. His close connection with the people proves that he is an invincible force. The people are his support and counsel. In the same way, the cruel evil of Shatshalekey, the stupid madness of Dalbasa, and the reckless insanity of the Khan's viziers are real. Each character has a unique language. Actually, K. Satybaldin is a playwright rich in language. Systematic dialogues revealed human character with few words (Shakirova, 2018: 32).

In the storyline of the play, the author used the well-known plot of folk tales and legends. The eternal struggle of evil and goodness, the conflict between goats and barley, and the varied fate of the human race, which has been based on legends full of dreams and longings throughout its life, has found an artistic field through this work. In the work, there is a tense and rotten story line, there is a reliable conflict, and there is a solution that has found a solution by expanding the artistic field. Although the student feels that the story ends well from the beginning, he reads it with interest and interest. Each character has his own personality, his own behavior, his own character, his own language. Dalbasa Khan uses the phrase "*Daldu, daldu*" (дәлду дәлду from Kazakh means 'stupid'), Shatshalekey speaks "by the ankle of the quail", "by the kidney of the quail", "I swear by the wing of the magpie" – everything is appropriate. It creates a light mockery, a bitter sneer, a harsh undertone of condemning an unpleasant event in the written language.

Various contests of the group competing for Ayagoz are also interesting. The writer skillfully reveals how the Khan's desire to subjugate the whole world led him forty times in a short day, even though he had forty moods and said, "The Khan's decree is one". The course of the story, the conflict of characters, and the speech language of the characters find an artistic solution according to the nature of the genre.

It can be said that in the play, the reality of the greedy heart longing for gold and silver, and the noble qualities of the simple and honest representatives of the people, which stood for purity, were revealed with a very artistic balance.

When writing this play, K. Satybaldin kept in mind the experience of world literature based on the fairy tale plot and successfully mastered it. Vivid narratives are requested for stage performances.

If writer's play does not win because it is woven with a familiar network, it is not lost. The author has revealed the ideal of humanity, which is always longed for, by speaking, acting, standing, walking, and the dimensions of thoughts hidden in every corner, revealed in the most realistic way through the image of several individual, convincing characters.

4 Results (*Shakirova K.M., Tuimebekova A.A., Bekmasheva A.N.*)

The play "The Beauty Ayagoz" is a significant work with its sincerity, which attracts young readers to the heroic tradition, as well as to adults' thoughts about some complex twists of the world, the moment of life's choice, the pitfalls and phenomena of human character. Even if the names of the characters are true to their nature, one of the secrets of the author's ideal of distinguishing good and bad is revealed. Dalbasa Khan's real existence is далбаса which means 'nonsense, bullshit'. Shatshalekey is also from the same variety. The viziers are also invulnerable, especially Sumpai, Zobalan is violent. Little brother Tlektes is a well-wisher. The names of soldiers Uzyntura, Tapal means not only the volume and size of the external person, but also the lowliness and stickiness of the inner soul. Tauekel is also a representative of the brave man, the savior, the protector of the people.

When we move on to the earliest examples of Kazakh fiction writing, it is important to note that by the late 19th and early 20th centuries, the narrative style of Kazakh written literature had evolved into a hybrid kind, where societal and personal issues were intertwined. At the same time, the folkloric tradition makes explicit sense. Like K. Satybaldin, many Kazakh contemporary writers in their works reveal reality through the prism of history and try to find the causes of what is happening in the modern world. At the same time, writers approach reality from a philosophical point of view, seeking to understand the deep essence and nature of the phenomena and processes observed in society. Hence the abundance of historical and philosophical generalisations, reminiscences and allusions. For example, the novels "Unhappy Zhamal" (Бақытсыз Жамал) by M. Dulatov, "Bride Election" (Қыз көрелік) by T. Jomartbaev, "Kamar Sulu" (Қамар Сулу) by S. Toraigyrov, "Adil and Maria" (Әділ мен Мария) by Sh. Kudaiberdiyev, "Monument of Shuga" (Шұғаның белгісі) by B. Mailin and "Kalym" (Қалың мал) by S. Kubeyev depict the tragic fate of heroes and the desire for freedom in choosing a life partner in the Kazakh village. The genre of the work under study differs from the novels listed above, but what unites them is the theme of a woman's fate (Nuriman, 2021).

The selection of life material and the aesthetic element in the disclosure of the characters gravitate towards the folklore consciousness of its authors. The category of space is limited by the framework of local conflict: the plot of novels and stories does not go beyond the conflict between family and clan, where the social and personal are concentrated on the example of the depiction of a woman's fate at a certain time period. The real world is structured and revealed through the portrayal of a real protagonist at a particular period in her life.

5 Conclusion (Shakirova K.M.).

Therefore in "The Beauty Ayagoz" drama, we do not find a tendency towards unhappy love as in the aforementioned novels. This shows that the Kazakh writers did not move away from traditional folklore texts, the traditional system of moral and ethical values. This proves that first Kazakh writers never deviated from traditional folklore texts and traditional system of moral values. Folklore works carried a well-established system of coordinates, a simple worldview that was accessible and understandable to everyone. Modern Kazakh literature's folklore units pick up new ideas and knowledge that implicitly reflect folklore. The genre-specificity of folklore forms has also been basically increased. The folklore component serves as a backdrop for describing important events and outlining the author's purpose. An acting hero takes the place of the sensitive hero, making the fiction text more appealing to a reader who is familiar with folklore and connecting contemporary fiction prose with Kazakh traditional customs. Continuity of folklore in Kazakh literature is ensured by the content modification of folklore units.

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