



GENRE STRUCTURE IN ASKAR SULEIMENOV'S TRILOGY SITUATIONS

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Abstract

The article studies A. Suleimenov's trilogy "Situations" as a unique phenomenon of tragicomedy in Kazakh theatre. Within the trilogy satirical, melodramatic and tragic farcical subgenres characteristic of such complex genres as tragicomedy are identified. The traditions of the world dramaturgy to which these subgenres can be traced back are analyzed. Special attention is paid to the tragicomic models of B. Brecht and F. Dürrenmatt, to the traditions of satire and comedy of humours, to the ludic model of commedia dell'Arte, all of which influenced A. Suleimenov's dramaturgy. Character types, the type and resolvability of conflict are studied as taxonomic criteria for tragicomic subgenres in the trilogy Situations. Drawing on the trilogy, the author of the article analyzes the interaction of empathy and estrangement mechanisms responsible for the complex cumulative effect influencing the reader's and spectator's perception of tragicomedy. Characters-masks, characters-marionettes in a dramatic work are examined as manifestations of grotesque, which, together with the "montage of attractions", is explored as an instance of estrangement. An assumption is made that the traditions of commedia dell'arte and the concept of "montage of attractions" have been absorbed by A. Suleimenov through B. Brecht's dramaturgy.

Keywords: tragicomedy, grotesque, catharsis, empathy, alienation effect, marionette, montage of attractions.

Introduction

Genre theory is still one of the less developed branches of Kazakh theatre studies. Whereas in the field of Kazakh literary studies new research works on conventions of prosaic and poetic

genres are constantly appearing, present-day theory of dramatic genres lags far behind the practice of playwriting. In the monograph *The Art of Drama* published in the mid-1980s, one of the leading Kazakh literary critics R. Nurgali

described the topical objectives of drama studies, positing that "... the modern level of Kazakh literary studies requires identification of specific characteristics of dramatic genres, elucidation of their role and meaning in the development of literature, singling out regularities of genres evolution, ascertaining changes in genre structures and mutual influence of different genres". [1,4] After a quarter of a century that has passed since the time R.Nurgali's monograph was published, the situation has not changed much. Creative styles of several Kazakh playwrights have been analyzed (for example, B. Nurpeis and M. Zhaksylykova studied tragicomedies and dramas of S. Balgabayev [2], A. Mayemirov, K. Khalykov and B. Nurpeis analyzed tragicomedies of A. Tarazi [3], a number of dissertations and scholarly articles were written on the creative method of A. Suleimenov). However, general genres typology mirroring the present level of development of Kazakh dramaturgy has not been completed so far.

One of the lacunas in the theory of genres of Kazakh dramaturgy is the lack of scholarly studies addressing the issue of tragicomedy. In the light of the fact that tragicomedy is one of the leading genres of the modern world drama, this is a serious drawback. Having origins in ancient Greek drama (Euripides, Aristophanes), successfully developed by W. Shakespeare and his contemporaries F. Beaumont, J. Fletcher and G. Guarini, tragicomedy experienced second birth in the plays of representatives of the European "new drama" at the end of the 19th century (H. Ibsen, A. Strindberg, J. B. Shaw, A. Chekhov, G. Hauptmann).

In the 20th century the actualization of tragicomedy as a genre was a reaction to the global cataclysms such as World War I and World War II, the dissolution of

the USSR, collapse of former ideology. It is no coincidence that in the 1950s the genre of tragicomedy flourished in drama of the absurd and the movements aesthetically close to it — in the plays of S. Beckett, E. Ionesco, F. Dürrenmatt, etc., and in the 1980s-1990s it was dominant in the so called Post-Perestroika drama (L. Petrushevskaya, V. Sorokin, V. Slavkin, V. Arro, etc.), which was influenced a lot by the playwriting tradition of the Soviet dramatist A. Vampilov. In the wake of Perestroika drama there appeared Askar Suleimenov's trilogy Situations (1985-87), which is still the most significant example of tragicomedy in the history of Kazakh theatre. Since many other Kazakh playwrights define the genre of their works as tragicomedy, but on closer examination it proves that this definition is questionable, there arises a need to single out the main genre conventions of tragicomedy on the basis of Kazakh dramaturgy.

Methods

Relying on the principles of modern drama studies, the author of this article uses the comparative method for the analysis of tragicomic plays. This method proved to be one of the most effective for creating a typology of literary works. Its application by Russian literary scholars A. Veselovsky [4], V. Zhirmunsky [5], O. Freidenberg [6] helped them to classify the types of plots and motifs, to elucidate in historical perspective the interrelations between plot and genre, to find out borrowed plots and mutual influence of different national cultures.

In theatre studies one of the leading comparativist scholars was Peter Szondi who in 1965 founded the Institute for General and Comparative Literature at the Free University of Berlin. P. Szondi is the

author of influential works on the theory of modern drama [7].

Nowadays the comparative research method is applied together with other ones. According to the atrescholar N. Pesochinsky, the reare two groups of methods in contemporary theatre studies, one of which “relies on the search for connections between works, creative methods and epochs” [8, 72] To this group of methods N. Pesochinsky attributes mythological, cultural-historical and comparative-historical schools. The other group of methods “studying the fabric of theatre as something given, from the stand point of it sown logic”, according to N. Pesochinsky, incorporates sociological, structuralist, semiotic, formalist and hermeneutical schools. [8, 73]

Kazakh theatre studies gravitate towards the methods of the first group. Research into the cultural and historical circumstances in which a particular work was created, into folkloric influences upon its imagery, identification of the main characteristics of a dramatist’s creative style through juxta position and analysis of the core of his oeuvre still predominates among the studies of modern theatre scholars. It is logical to assume that the next step in the development of Kazakh theory of drama is going to be a systematization and actualization of the accumulated knowledge, creating a typology of genres based on the modern world and Kazakh dramaturgy.

Results

A tragicomedy implies looking at a dramatic situation simultaneously from two angles, a tragic and a comic one. “A tragicomedy is a play in which the tragic and the comic both exist but are formally and emotionally dependent on one another, each modifying and determining

the nature of the other so as to produce a mixed, tragicomic response in the audience”, writes V. Foster, one of the leading researchers of the genre. [9, 11]. A similar point of view is expressed by K. Guthke [10], J. Orr [11], N. Fadeyeva [12], M. Kipnis [13] and other genre theorists.

In Askar Suleimenov’s trilogy *Situations* the author usually shows events from two different perspectives. For example, in the tragic farce *"Tort Takta — Zhainamaz"* (Four Planks — a Prayer Rug) an old lady Kempir included by the corrupt district authorities into the list of “dead souls” and thus deprived of her pension, which the officials pocket, gets tired of search for truth and lies down to die not into the coffin, but into a trough known in Kazakh as *"astau"*. [14,322] Such a trough depending on its size and function might be used as a cattle feeder or as a dish for serving meat. It is worth noting that the comic perspective is in distinguishable in this scene for a reader. Yet it is present in the text and might be seen in a performance if the director asks the actors to stress not the psychological, but the ludic element.

Modern genre theorists distinguish within the main genre subgenres known as modes. V. Foster acknowledges existence of romantic, melodramatic, satiric, farcical modes of tragicomedy. [9,10] Dramatic genres are defined when they comply with a set of criteria — the correlation between the events in exposition and the resolution of a play, the presence of external and internal conflict, the type of the main character, the author’s attitude to the depicted events, etc.

On the assumption of the fact that the ending of A. Suleimenov’s play *"Zhetinshi Palata"* (The Seventh Ward) is open and the hero, amight-have-been scholar Zhumat Sakhatov, is perceived as a “bad good person” who suffers and spoils the life of others, that is to say, experiences not only an external conflict (with his wife and

society), but also an internal one, this play can be described as a tragicomedy of Chekhov-post-Vampilov tradition, which is a kin to psychological drama. The character of Zhumat Sakhatov might be included in the number of other intellectual misfits such as Ivanov from the eponymous Chekhov's play, Johannes Vockerat from G. Hauptmann's *The Lonely Lives*, Eilert Lovborg from H. Ibsen's *Hedda Gabler*, Viktor Zilov from A. Vampilov's *Duck Hunting*, characters from L. Petryshevskaya's *Cinzano*, etc. All these characters have not fulfilled their potential not because they are weak or mediocre, but because they have become disillusioned with the way in which society functions.

Kyzdai Zhesir — Shtat Kyskartu (Grass Widow — Staff Reduction), the second play from A. Suleimenov's trilogy, combines elements of social drama and melodrama. Its social side manifests itself in the fact that one of the main characters is an untalented writer Malik, the so called "false hero" who needs his position in a publishing house not to be engaged in literature but to seek fame and material benefits. When staff cuts are announced, Malik does his best to keep his position. As a result, the most vulnerable person is selected for redundancy. This is Malik's lover Uriya who lives in the company's hall of residence and loses not only her job, but the roof over her head.

As to his relations with Uriya, Malik can be seen as a seducer and a villain from melodrama. He seduces a "damsel in distress" and then leaves her. This heroine type, staple for melodrama, appeared on stage when the genre was born in France at the end of the 18th century (it happened when J.-M. Boutet de Monvel's play *Les Victimes Cloîtrées* was staged in 1791). This heroine type stood the test of time and with the advent of cinema in the 20th century

became firmly established in popular films. Unfortunately for Uriya, she lives in the society in which chivalrous men are non-existent. She suffers through the fault of a comic character—a nonentity that put on a mask of a high ranker. So, Uriya's situation is tragicomic. Malik is ridiculous in Hegelian understanding of the comic, "when individuals plume themselves on their substantial characters and aims, but as instruments for accomplishing something substantial, they, as individuals, are the precise opposite of what is required. [15, 580]

The third play of A. Suleimenov's trilogy *Tort Takta — Zhainamaz (Four Planks — a Prayer Rug)* is a tragicfarce. Compared with tragicomedy, tragicfarce is a genre of sharp contrasts because farce as a kind of comedy implies rude and physical humour. The popularity of tragic farce in the theatre of the second part of the XXth century, especially that of E. Ionesco and F. Dürrenmatt, can be attributed to the fact that many Western thinkers realized the tragic state of man in the world not believing in moral values any longer. The atrocities of the World War II followed by alienation of people in the consumerist society convinced many philosophers and writers that humanity had lost its purpose of existence. When a society proclaims values it does not believe in, this might engender among its members a feeling of falsehood that has become a principle of life. False promises of public benefits are a favourite trick of social climbers and chameleons who prosper all over the globe.

The third play of A. Suleimenov's trilogy is the most bitter. Written in a year after the events of December 1986 in Kazakhstan, the tragicfarce *Tort Takta — Zhainamaz* reveals the author's deep disillusionment in the social values of the USSR, in which all citizens were proclaimed

equal but in reality, ordinary people were defenseless facing abuses of power of omnipotent bureaucrats. The atmosphere of despondency thickens also because the characters, elderly people Shal and Kempir, are humble cattle breeders who have never left their remote district and who do not know how to assert their rights. Local authorities deprived the mother of everything: imprisoned the iron son for a crime he did not commit, laid hands on Kempir's pension. The metaphor of the proverb "A human head is Allah's football" runs like a golden thread through the whole play. Shal recalls this proverb when he gets tired of knocking on every door to ask for re-examination of his son's case. Throughout the play, Shal and Kempir are ping-ponged by Public Prosecutor, Judge and all local officials responsible for social welfare. At the end of the play Shal listens to the broadcast of a football match where the ball is given no peace until the referee announces the draw. Compared with the ending of the play, it is a good outcome.

In the final scene a truck carrying the officials that went on the hunt with the inspectors from Moscow hangs over the wattle house of the elderly characters, and looks as if it has fallen from the sky. Pregnant Kelin (Shal and Kempir's daughter-in-law) is seen in the searchlight when the officials take aim at a saiga antelope heavy with calf. Then the officials shoot their automatic rifles aiming the people in the auditorium. In the play the hunting scene is shown in cross-cutting with the scene of Shal's praying near Kempir's "coffin". [14, 324] In this way one of the main techniques of tragic farce comes into play. This is grotesque which implies that in one scene two incongruous events are juxtaposed, and their proximity is perceived as strange and disturbing, as a source of an irresolvable conflict. For this

reason, the tragic farce *Tor t Takta* — *Zhainamaz* has an open ending: the social problems shown in the play cannot be solved in its denouement because they are a part of the whole picture of lawlessness in the "Soviet Empire" on the verge of its collapse.

Discussion An insoluble contradiction as a basis of the tragicomic on the conceptual level of the play determines the means used to convey the author's idea. It is no coincidence that grotesque is one of the main artistic techniques in tragicomedy and tragic farce. According to a prominent American researcher R. Remshardt, grotesque shows the discrepancy between matter and form, between the signified and the signifier. [16, 78] Thus it helps to create a complex mechanism of readers' and spectators' perception based on the estrangement. The concept of estrangement as "making the familiar strange" was proposed by a Russian literary scholar V. Shklovsky in 1917. [17, 4] In the 1930s B. Brecht in 4] Germany introduced the term *Verfremdung* which became one of the key concepts of his epic theatre. Shklovsky's theory of estrangement relies mainly on literary examples, whereas Brecht's alienation effect is aimed at disrupting the illusion of verisimilitude on stage in order to make the spectators reflect on what is being presented in a critical way, to make them identify their ideological attitudes.

B. Brecht did not know V. Shklovsky personally, but he took interest in the work of the avant-garde Soviet theatre directors such as V. Meyerhold and A. Tairov. In their productions different estrangement techniques were used, for example, having the stage mechanisms in plain view. Soviet director A. Lacis, who collaborated with B. Brecht in 1924 on the set of C. Marlowe's *Edward II* in Munich,

describes in her memoir her conversation with Brecht about the innovative Soviet theatre. [17, 14]

Askar Suleimenov translated into Kazakh B. Brecht's play *The Good Person of Szechwan*, in which alienation effect manifests itself mainly in the use of theatre masks. As R. Remshardt argues, a social mask estranges a person from society because it conceals the person's real face. [16, 41] The altruistic heroine of *The Good Person of Szechwan* Shen Teh sometimes gets disenchanted by ingratitude of those to whom she has helped and appears as her alter ego, cousin Shui Ta, to destroy the products of her labour. For his purpose, Shui Ta dons male clothing, applies make-up, i.e. puts on a mask.

Shui Ta and Shui Ta can be described as theatre masks because they lack deep psychological characterization, but, like the characters of medieval morality play, embody certain traits of human nature. A similar principle of exaggerating particular character features is used in *commedia dell'arte*. Each of its stock characters has his or her recognizable attributes: greed and voluptuousness of *Pantalone*, pseudo-erudition and garrulity of *Il Dottore*, penchant for bravado and narcissism of cowardly *Il Capitano*.

It is known that B. Brecht took interest in aesthetics of *commedia dell'arte*. In his theoretical articles B. Brecht discussed extensively the ludic principles of *commedia dell'arte*. For example, he wrote that his comedy *Mr Puntila and His Man Matti* should be staged in this aesthetics. [18, 187]

In the tragic farce *Tort Takta — Zhaina maz* the mask principle is embodied in the characters of chameleon official such as Raisobes (District welfare), Raigosstrakh (State Insurance Official of the District), Raifin (District Finances) and Raistat (District Statistics) who are devoid of

individuality. They carry on a long-standing theatrical tradition that dates back to Cleon and Agoracritus from Aristophanes' *The Knights*, to trickster Brighella from *commedia dell'arte*, each of whom looks after his own interests.

Having absorbed the principles of *commedia dell'arte* through B. Brecht's works, A. Suleimenov incorporated a real *lazzi* in his tragic farce. When he understands that he will not get rid of Kempir, a persistent visitor, Raifin simulates a faint in her presence, having called an ambulance beforehand. Kempir sees how paramedics put Raifin on the stretchers and leaves his office. The same moment "the swooned" comes to his senses and phones his accomplices, warning them that the resurrected pensioner knocks on every door in search of truth. After that Raifin lies down on the stretchers again and asks to put him into the ambulance before the eyes of Kempir. [14, 300]

In addition to the motif of mask the redevelops in A. Suleimenov's tragic farce a motif of marionette. Accustomed to act according to instructions of higher authorities and not to have their own opinion, the corrupt officials behave like marionettes. They become marionettes by choice because it suits their interests. In this respect they resemble the characters of Dürrenmatt's tragic farces. Dürrenmatt wrote that in the modern world there is a shared responsibility, not very burdensome, but there is no a private one. The world's fate is decided not by personalities but by faceless power structures and corporations. A person protesting against social injustice does not know with whom to fight. Society is atomized, the real meaning of political events is concealed from little man, on whom a state propaganda machine tries to force an illusion of wellbeing. [19, 155]

Grotesque in the tragicfarce *Tort Takta* — *Zhainamaz* is engendered by the collision between the “live” people (Shal and Kempir) and machinelike and heartless world of the “dead” marionette officials. This confrontation is the most apparent in the ending of the play where the author juxtaposes two emotionally different scenes (the tragic scene in which Shal is praying in front of the dying Kempir and the satirical scene depicting officials in the hunting field). This reminds of S. Eisenstein’s “montage of attractions” which implies that a theme is developed through a collision of contrasting ideas and images. [20, 270]

It maybe assumed that the “montage of attractions” was acquired by A. Suleimenov through the works of B. Brecht who was inspired by S. Eisenstein’s innovative techniques. In 1926 B. Brecht saw in Berlin Eisenstein’s *Battle ship Potemkin* and wrote a poem about the rebellious marines. [17, 14] S. Jestrovic compares the role of montage in the works of B. Brecht and S. Eisenstein, arguing that “Brecht often uses the term ‘montage’ to describe the structure of his work... His epic theatre implies the selection of material and its fragmentation in... episodes. The montage technique in Eisenstein’s films is based on similar principles. It does not create film narrative as a succession based on development, but as a differential succession of shots based on contrast and collision”. [17, 114] Such parallel development of contrasting themes became an important tool of contemporary dramaturgy.

When grotesque perspective is juxtaposed with the events causing empathy, this impedes catharsis. R. Remshardt posits that catharsis restores the balance between the private and public self of the spectator. On the contrary,

grotesque denies this balance because in it there manifests itself the harmony of private and public personas, of reality and representation. [16, 87] The scene of hunting rampage and that of Shal and his dying wife shown in cross-cutting result in the effect that the aggressive imagery of the former attracts much more attention, relegating to the sidelines the tragedy of the main characters. The lawlessness that the officials embody causes in the readers a strong feeling of protest which in itself is opposite to catharsis. The accumulated emotions do not discharge, the balance between the private and public persona of a reader is not restored. Estrangement in the form of grotesque impedes the mechanism of catharsis. Genre conventions of tragicfarce in Dürrenmattian understanding revealing the tragedy of ill-fated strife of an individual against the absurd and faceless bureaucratic world manifest themselves to the full.

Having absorbed the theoretic a land practical principles of the leading school s of tragicomedy of the 20th century, primarily those of B. Brecht and F. Dürrenmatt, relying on the centuries-long mask and marionette traditions intrinsic to comic theatre (Aristophanes’ plays, commedia dell’arte), Askar Suleimenov has created a tragicomic trilogy, unique for Kazakh dramaturgy, allowing to study the mechanisms of empathy and estrangement which are fundamental for the readers’ and spectators’ perception of a work of art.

Conclusion

In the article the mechanism of tragicomedy and tragic farce is studied as exemplified by A. Suleimenov’s trilogy *Situations*. According to V. Foster, a genre of the play is defined primarily by the effect which it produces on readers and spectators. [9, 3] In the case of tragicomedy

it is worth noting that this effect is complex, incorporating more than one point of view to the situation depicted in the play. In tragicomedy there are no characters who are right or wrong, unambiguity of author's attitude might change the genre, turning it into melodrama or satirical comedy. A good example of a character to whom the reader's attitude is not easy to define is Zhumat Sakhmatov from the first part of A. Suleimenov's trilogy, an alcoholic scholar making the life of his wife unbearable. Uriya from the second play of the trilogy can also be considered "a bad good person". She experiences an inner conflict because she has an affair with a married man who behaves very meanly to her and to his wife, but she is afraid of leaving him, a senior coworker.

Tragic farce is a complex genre uniting the tragic and the farcical as the rudest and most provocative form of the comic. One of the techniques traditionally used in this genre is grotesque which reveals insoluble contradictions and juxtaposes events incongruous from logical, ethical or aesthetic point of view. In the third part of the trilogy grotesque manifests itself mainly through the marionette characters resembling traditional comic masks.

In the article the follow-

ing aspects of tragi-comedy are analyzed:

The genre of tragicomedy can be defined as implying a certain type of the main character ("a bad good person"), a certain type of conflict (insolvable internal and external conflict often resulting in open ending).

1. Satirical, melodramatic, grotesque, romantic and other subgenres can be found within the genre of tragicomedy. As a complex genre tragicomedy can subsume simpler ones.

2. The mechanisms of empathy and estrangement are equally important for tragicomedy because they produce an accumulative effect on the readers and spectators.

3. Whenever mechanisms of estrangement and empathy collide in one scene, it results in domination of one of them in this scene.

4. Estrangement techniques include grotesque in its different manifestations as well as cross-cutting of emotionally different scenes.

5. Askar Suleimenov's dramaturgy absorbed the influences of Brechtian and Dürrenmattian models of tragicomedy, genre mechanisms of satire and comedy of humours (Aristophanes, *commedia dell'arte*).

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АСҚАР СҮЛЕЙМЕНОВТЫҢ «СИТУАЦИЯЛАР» ТРИЛОГИЯСЫНДА ЖАНРЛЫҚ ҚҰРЫЛЫМ

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Аңдатпа. Мақалада А. Сулейменовтың «Ситуациялар» трилогиясы қазақ театрының тарихында сирек трагикомедиялық құбылыс ретінде қарастырылады. Трилогия ішінде күрделі жанр болып табылатын трагикомедияға тән сатиралық, мелодрамалық, тарифарстық түрлері анықталады. Бұл жанр түрлерінің қалыптасуына себепкер болған әлем драматургиясының дәстүрлері талданады. А. Сүлейменовтың драматургиясына ықпал еткен Б. Брехт және Ф. Дюрренматт трагикомедиялық модельдеріне, сатира және мінез-құлық комедияларының дәстүрлеріне, дель арте комедиясының ойын моделіне ерекше көңіл аударылады. «Ситуациялар» трилогиясында трагикомедия түрлерін анықтауға негіз болған сыныптама өлшемдері ретінде кейіпкерлер типтері, қақтығыс түрлері мен қақтығыстың шешіле алатындығы қарастырылады. А. Сүлейменов трилогиясының негізінде трагикомедиялық шығармада оқырмандар және көрермендерге күрделі шоғырланымдық әсер ететін эмпатия және алыстату механизмдерінің өзара қатынасы зерттеледі. Типтік комедиялық кейіпкерлер, драмалық шығармадағы марионетка кейіпкерлер гротеск түрлері ретінде сараланады. «Аттракциондар монтажы» және гротеск алыстату эффектінің көріністері санатына жатқызылып зерттеледі. Дель арте комедиясының дәстүрлері және С. Эйзенштейннің «аттракциондар монтажы» тәсілі А. Сүлейменовтың драматургиясына Б. Брехт

шығармашылығы арқылы сіңіп кетті деген болжам жасалады.

Трек сөздер: трагикомедия, гротеск, катарсис, эмпатия, алыстату эффекті, марионетка, аттракциондар монтажі.

ЖАНРОВАЯ СТРУКТУРА В ТРИЛОГИИ «СИТУАЦИИ» АСКАРА СУЛЕЙМЕНОВА

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Аннотация.

В статье рассматривается трилогия А. Сулейменова «Ситуации» как уникальный опыт трагикомедии в казахском театре. Внутри трилогии определяются сатирический, мелодраматический и трагифарсовый поджанры, допустимые в таком сложном жанре, как трагикомедия. Анализируются традиции мировой драматургии, к которым эти жанровые подвиды восходят. Особое внимание уделяется трагикомическим моделям Б. Брехта и Ф. Дюрренматта, традициям сатиры и комедии характеров, игровой модели комедии дель арте, которые оказали влияние на драматургию А. Сулейменова. В качестве классификационных признаков для поджанров трагикомедии, выделяемых в трилогии «Ситуации», рассматривается тип героя, тип и разрешимость конфликта. На материале трилогии А. Сулейменова исследуется взаимодействие механизмов эмпатии и очуждения, создающих в трагикомедии сложный, кумулятивный эффект, влияющий на читательское и зрительское восприятие пьесы. Персонажи-маски, персонажи-марионетки в драматическом произведении изучаются как частный случай приема гротеска, который наряду с «монтажом аттракционов» анализируется как проявление приема очуждения. Выдвигается предположение, что традиции комедии дель арте и концепция «монтажа аттракционов» С. Эйзенштейна были восприняты А. Сулейменовым через драматургию Б. Брехта.

Ключевые слова: трагикомедия, гротеск, катарсис, эмпатия, эффект очуждения, марионетка, монтаж аттракционов.

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