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Role of Works of Kazakh Writer Dulat Issabekov in Modern National

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Abstract

The article presents views on the essence and importance of the works of Dulat Issabekov, his potential in modern society and place in the world of literary art. The methodological basis of the research was comparing ideas and the works of Kazakh writers. As a result, literary works of Dulat Issabekov, a well-known Kazakh writer and playwright, are aimed at fostering human values and spiritual and moral qualities of a man. In conclusion, the artwork influences the soul and feelings of a person and on this basis encourages to think wisely.

Keywords: Modern Kazakh Literature, Dulat Issabekov.

Papel de las obras del escritor kazajo Dulat Issabekov en Modern National

Resumen

El artículo presenta puntos de vista sobre la esencia y la importancia de las obras de Dulat Issabekov, su potencial en la sociedad moderna y su lugar en el mundo del arte literario. La base metodológica de la investigación fue la comparación de ideas y trabajos de escritores kazajos. Como resultado, las obras literarias de Dulat Issabekov, un conocido escritor y dramaturgo kazajo, tienen como objetivo fomentar los valores humanos y las cualidades espirituales y morales de un hombre. En conclusión, la obra de arte influye en el alma y los sentimientos de una persona y, sobre esta base, alienta a pensar con sabiduría.

Palabras clave: Literatura moderna kazaja, Dulat Issabekov.

1. INTRODUCTION

President of the Republic of Kazakhstan, Nazarbayev in his message to the people dated January 31, 2017, The Third Renaissance of Kazakhstan: Global Competitiveness, devoted much attention to the educational system. Head of the state spoke about the need to change, first of all, the role of the educational system in order to improve the quality of human capital. The Message proves the necessity of direction of curriculums to the fostering critical thinking and self-education for the development of competitive professionals. He also stressed the importance of focusing on information knowledge, financial literacy and development of nationalism. The educational system of our country is currently focused on the world educational space. Under the revival of the Kazakh peoples' national culture, the

natural objective need for educating the younger generation on the ground of national traditions became apparent. It is known that the younger generation of each era has a unique national upbringing. The most urgent problem today is the upbringing of future generations of independent Kazakhstan in close relation to national psychology, traditions and customs of ancient ancestors. The President in his article 'The Course towards Future: Modernization of Public Conscience regarding the last message' explains the concept of national revival and its national significance. He speaks of two aspects of spiritual revival: the first, the development of a horizon of national consciousness; the second, while preserving the core of national identity, changing some of its characteristics. We must preserve national traditions, our native language and music, literature, rituals, in one word, the national spirit. In addition, we must ensure that our national customs and traditions, which have a great tradition of history and survival, have a solid foundation for future prosperity and remain aware of the challenges of modern society. These programs initiated by the head of state raise the issue of promoting the heritage of our nation, the pride of the nation, the extensive work of literary intellectuals and teaching it to future generations. In modern cultural science, the following definition of cultural tradition is given:

It is what stabilizes society, ensures the reproduction of the past in the present, and allows today's generations to rely on the experience of the past. The systems of consistent rules of activity transmitted from generation to generation in integral unity constitute the technology of activity, which is the essence of a culture (Drach, 2003: 17).

Under the modern globalization, the position that considers the preservation of cultural identity as the highest manifestation of civilization is strengthening. The development of modern Kazakhstan is impossible without studying the history and culture of the people, without understanding the origins of ethnic development, prioritized spiritual and moral values of the Kazakh culture. In the spiritual history of the past of the Kazakh people are laid the deep origins of national identity, which is the value-semantic basis of the historical process and a specific ethno-social reality. National consciousness is, in effect, the people's awareness of its own socio-ethnic essence, the awareness of what actual role it played or potentially can play in the history of mankind, what is its contribution to human civilization. This is the realization of its natural historical right to free, independent existence (Abdgalieva, 2011). Cultural heritage is a phenomenon and strategy of cultural dialogue. Phenomenon of cultural heritage materialized as a gnosiological and ontological project of a dialogue between the ancient and modern cultures, cultures of East and West (Seitakhmetova & Toktarbekova, 2011).

Philosophical reflection on the cultural heritage not only brings us back to the spiritual origins of the past, but also makes us think about the fate of the present and the future. Sometimes it seems that by reconstructing the past, we pay back the historical debt, but it is not quite so. The reconstruction of the past comprises the history of the past and the present, which means that we not only interpret the past, but also the past interprets us, and in this hermeneutics we comprehend the eventfulness of ourselves (Nysanbaev, 2016). 1920s has proven to

be fruitful for the preservation of historical and cultural heritage in the sense that this was a period for first publishing of the Kazakh epic works, Kazakh traditional folklore and Kazakh kyui (traditional Kazakh and Kirghiz instrumental piece), customs and traditions related to the centuries-old way of life of the Kazakh people. In 1929 S. Seifullin in the newspaper *Enbekshi Kazakh* called on the people to collect and preserve folklore, oral and written literature (Kamalieva, 1983). Since ancient times, the creator and bearer of regional and local culture has always been a person who tried to pass on his life experience, peculiarities of household, life and culture to the next generations in order to contribute to their successful economic activity and high life support (Omarov, 2015).

The historical experience and capacities of Kazakhstan make it possible to formulate and implement in practice in the new century an effective and balanced state model: economic prosperity - political stability - social peace. A model that optimally combines the most important human values. This is the historical foundation on which the present and future of Kazakhstan are based (Aygan et al., 2010). Modern Kazakh society requires the fostering of conscious citizens who are actively involved in the process of further strengthening and development of our state. This contributes to the awareness of the youth of the Republic of Kazakhstan of its role in the future history of the country. Great attention is paid to the problems of formation of national consciousness of Kazakh youth on a scientific basis, which can be achieved with the help of knowledge about national history, forming in its totality a certain system of information about the past, its

evolutionary relation to the present and trends in the development of society in the future. In the message of the President of the Republic of Kazakhstan Strategy Kazakhstan-2050: a new political course of the established state it was said that the state is doing everything to open up new opportunities for young people. The new political and economic course is aimed at giving you a better education and, therefore, a decent future. I rely on you - the new Kazakhstan generation. You must become the engine of a new course (Abdildabekova, 2017).

Number of works of Kazakh researchers analyze the relation between the transformations in Kazakhstan and the general world processes within the context of globalization, the issues concerning the formation of Kazakhstan's identity and national ideology (Abdygaliev, 2007; Balmakhaeva, 2008; Telebaev et al., 2002; Kusainov, 2005). For the development and improvement of the future of the nation, many Kazakh intellectuals worked hard, they left much heritage on the way of seeking enlightenment of the Kazakh people. Representatives of the national Kazakh intellectual community focused the people on the development of the country's path of independence, led advocacy for knowledge, science and art. In this process, a large role was given to the Kazakh literature, which contributed to the reflection of the life of the Kazakh people and the protection of its interests. Socio-economic and political processes that took place in Kazakhstan in the early 20th century, had a profound impact on the spiritual and educational sphere of the Kazakh society. Radical changes in the socio-economic and political life of Kazakhstan contributed to a significant transformation

of the public consciousness of the people and led to the awakening of national consciousness, defining the formation of new ideas, thoughts and views in the Kazakh society.

The national intellectual community of the early 20th century is called as a new enlightenment. The new enlightenment was dynamically enriched with the advanced ideas for its time: the establishment of national consciousness, the search for ways to rebuilding of the traditional society, defending the interests of its people with the use of new political methods and tools of struggle (Orazalina, 2007). At the beginning of the 20th century, intellectuals led by Baitursynov made a significant contribution to the education of Kazakh people. Meanwhile, the giants of Kazakh literature. Auezov and others contributed their unique works to the revival of Kazakh literature. Followers of this intellectual community joined the Kazakh literature in the 1950-60s. They gave a new impetus to literature, a new rich language, new thinking, lyrical tone and new wave in the aesthetic nature of contemplation. Issabekov (2012) and other authors promoted and improved the Kazakh literature in their own way. Dulat Issabekov is one of the best and unique writers who managed to preserve the freedom of thought, who was able to discover the roots of the human soul, managed to convey the psychological traces of the soul of people that were ignored and left aside by the severe survival in the society.

The literature of each era is characterized by its own special style, self-orientation based on historical phenomena and trends. Kazakh prose was evolved and formed in the 1960-80s in the synthesis

of folklore and modern tradition of the novel. Kazakh literature was developing especially rapidly in the 1960s, during the scientific and technical revolution. The main topics of the works of writers of this period were life, people's character, nature conservation and realistic character of the rural population. Such urgent issues have become the backbone of the works of Dulat Issabekov, one of the young writers of his time, who entered the literary space with his unique feelings and thoughts (Khripkova et al,2018).

2. MATERIALS AND METHODS

Dulat Issabekov is an outstanding representative of Kazakh literature, a writer and playwright. He was born on December 20, 1942. Dulat Issabekov is a writer who managed to show the inner feelings of his peers, their spiritual calling and urgent questions of society, to involve the reader with profound works into the ocean of thoughts from the very first works. I. Brodsky writes about certain works countering the pressure of time:

The main purpose of literature is to determine and indicate the principle of life for a person, to develop an objective self-assessment of people and their sense of efforts to develop for the better, to save people from oppressing society so that they do not become a victim of history (1994: 17).

From the short stories of Dulat Issabekov, written with sarcasm and in an attractive language, one can see the freedom of thought and

speech in the 1960s during the Thaw period. Plays by this writer are performed in theatres throughout Kazakhstan. They have also been staged in Turkey, Saint Petersburg, Omsk, Sofia (Bulgaria), Tadjikistan and Bashkiria. In 2012, a whole international festival was devoted exclusively to his work under the title *The World of Issabekov*. His play *The Transit Passenger* was presented successfully to the British audience in London, 2014-2015. Dulat Issabekov was the first writer to be awarded the State Prize of Independent Kazakhstan, the prize of Kazakhstan's Pen Club and the Platinum Prize of the independent organization Tartan. Feature films have been made of Issabekov's works *Gaukhar Tas*, *Sagebrush*, *Far and Away* and *Lottery* and also a documentary one, telling about his life and work, entitled *The World of (Issabekov, 2012)*.

He received an International Chingiz Aitmatov Award for the Life Achievement in 2014 at the House of Lords, British Parliament, and UK. D. Issabekov's literary works contain all the constants of existentialism expressed in the hostility of the world, its desperation, the universe is dramatically tense, a lonely man, restless, overwhelmed by emotional impulses, faced with a mysterious and disturbing world, the creation of the second, true reality. According to Issabekov, life is not a pleasure, the world is harsh to people who do not find the hidden meaning of life. Without a certain conception of a human and world there can be no creative work at all. Even in a simple landscape sketch there is the author's perception. Ethical categories for the author and his characters are not just concepts, but primarily the foundation on which they rely in life and which helps to live and feel human

(Argynbaeva, 2012). Staginess is a characteristic feature of D. Issabekov's artistic thinking. With all the naturalness and logic of the appeal to the drama, as the most direct form of dialogue with contemporary, the writer opened up in it the new possibilities of artistic comprehension of reality. Inheriting the traditions of the intellectual and psychological drama of M. Auezov and G. Musrepov, Issabekov (2012) creatively transforms social humour of N. Gogol, M. Bulgakov, the publicist satire of B. Brecht and V. Shukshin. Issabekov as a playwright creates his own poetics of a socially relevant play, which is acutely problematic, having social nature and tending towards unexpected comic and satirical effects.

The literature created by Issabekov (2012) is a high author's art, in which his artistic philosophy of the world and a man is deeply and fully expressed (Badikov, 2012). The acute art works of the writer Dulat Issabekov did not lose their significance at any time. Russian writer K. Paustovsky said: Any topic could be contemporary, but the writer himself must be at the peak of his era. Dulat Issabekov's characters are mostly those left outside of society, lonely, whose soul is not understood. They are obedient to their destiny, but they did not lose their inner human quality under any difficulties. The writer evaluates the works of Issabekov:

We should mention one feature typical for his writing principles. He begins to write about the ordinary people's fate as Balzac, and further develops as Gogol and Gorky – comprehensively and thoroughly. This manner of writing was peculiar to Mukhtar Auezov, Beyimbet Mailin, and now to

Dulat Issabekov. His three well-known novels *Dermene*, *Suyekshy*, and *Tirshilik* - occupied the corresponding places in the world literature (2012: 17).

Yes, indeed, the topic of little people is a characteristic feature of Dulat Issabekov's choice of position. Domestic writer Bakhytzhon Kanapyanov wrote about his peer Dulat Issabekov: "From his very first works, Dulat Issabekov was and remains committed to one topic. This is the theme and the character of the little man involved in the power of unpredictable life by a number of life circumstances" (Kanapyanov, 2012: 18), once again proves the delicate boundary of his work, which gives readers special feelings, being invisible in the modern world. His hero *Tungysh* in the novel *Suekshy* is a patient, very gentleman, who did not aspire to anything in his life. An orphan, who lost his parents and relatives in his childhood, became a security guard because of the stupidity of the rich man and was given into the wrong hands, experienced all the difficulties of the life of his time. In the novel *Dermene*, old man *Toksanbay* loses his only son, who was the director of the collective farm and will go to bed for eight months out of grief. *Aksakal Toksanbay*, who lived his life, resumes struggle with the waves of life. In the old age, he and his grandson suffer from the difficulties of life. On this way they meet rude *Omarsh*. The actions of *Omarsh*, who is distant from a sense of respect for the old and younger men, are painful. From the works of the writer we notice his principle of describing the cruel truth of life without bright colors, to depict the struggle in the daily life of a person in real form. The heroes of Dulat Issabekov hardly survive in this rough world, but do not lose the hope of life.

Asylbekuly writes about the writer the young writer insistently searched his way. And this search directed him to write works like Suekshy, Tirshilik. The main characters of these works are little people who found themselves under the social oppression of the society. In other words, it is impossible to say otherwise about Tungysh in Suekshy, about Kievan and his old woman Kyzhymgul in Tirshilik. And each of them has such a difficult fate..., such fates are also possible to encounter nowadays. Their life obliges each reader to develop the highest human qualities. The moral issues raised in the works of Dulat Issabekov are not limited to the national level, but also coincide with the common ideals of the human race. Looking at the history of Suekshy, we see that the writer Dulat Issabekov was influenced by world literary and philosophical trends – existentialism. It is also observed in other works of the writer. Critic Bopezhanova writes:

If we look for directions from Issabekov's works, then there is Western philosophy, its powerful direction is existentialism, which describes the tragic helplessness of little people against a cruel life, the global absurdity... It is appropriate to say that the meaning of his works is in two registers - a tragic fate and ability to preserve humanity with such fate - that is, with such life, the ability to give happiness is the purpose of life (1990: 18).

Since the mid-60s the theme of the Home (family, kinship and inheritance) becomes the leading, cross-cutting and multifaceted theme in D. Issabekov's works. It was developing on both aul (village settlement) and urban material for almost ten years, but primarily in

prose. The first play, the drama visiting days of the rector, appeared in 1975, raising the topical issue of Admission to university with all its conflicts, including family-based. But the following plays, at least widely known, such, as Older sister, In anticipation of tomorrow, Unlucky girl, Heirs, will be directly related to the writer's reflections on the internal collapse of the modern family. Therefore, these dramas firmly take the place in the repertoire of Kazakh theaters, cause an avid interest of the widest audience and do not lose the relevance in the new century as well (Badikov, 2012). The works of Dulat Issabekov are built on everyday life situations, which they experience on the daily basis and are written in both simple and rich language and raised to the social level. Novels and stories of the writer are written briefly and clearly, without exaggeration, and bring up such subjects, as human life, the natural purity of the soul, morality, Kazakh mentality and social changes. In the works *Eskertkish*, *Bonaparttyn uilenui*, *Talaxhan-186*, *Kara Shanyrak*, *Kempirler*, *Kabylan*, *Ai-Petri akikaty*, *Shoinkulak*, etc. the author does not criticize society socially and openly, but only shows himself as a cold-hearted observer-narrator, raising his characters to the level of psychological types, describes the plot in a funny situation while opening his great philosophical arguments.

In the story of Dulat Issabekov *Eskertkish*, the history of creating a monument to the first leather dresser from a cattle-producing area in order to respect a simple worker is incredibly ridiculous. An example of this anti-utopia is the actions of the heads of regions, who want to erect a monument in accordance with the policy of the Soviet

government, when they wanted to temporarily place a live man - Ashten - instead of the unfinished monument in a hopeless situation. Curious incidents in the stories Bonaparttyn uilenui and Talakhan 186 are written not just for worthless laugh, they show the repudiation of society representatives of national traditions, their characters lacking national culture. Thus, they are short but very serious works. In the story Eskertkish under the fabricated situation lies the reality of society. In a short story, the writer who is serious about ideology, reveals the paradox of the general public, unable to assess human dignity, hypocrisy and spiritual deception. According to Baitursynov:

When we laugh, we first see only the funny side. We do not care why it happened. If we take a deeper look, we will see, the thing that boost our spirits could be funny only superficially, but at the back this word can be the most serious, pulling us into sadness (2003: 15).

The plots of Dulat Issabekov's stories point to the bitter truth of time and the tragedy of society. The name of his novel Kargyn points to an uncompromising struggle between feelings, mind and love between the main characters of the work - talented writer Zhasyn Madiyev and student Bagila - uncertainty and desperate condition of characters due to the incompatibility of the desire of the human soul with the demands of society. It also reflects the tragicomic life of Sargel and Malika, who want to look like a happy family in the novel. Here the state of a human and society is reflected in individual family relationships. The writer, directing his readers to his thoughts, seeks answers to the question of whether he or she should agree with

hypocrisy confusing life created by incompatible contradiction or fight for human happiness - for great love. In this way, the author indicates the main demand for people who consider themselves writers through the leading character: The writer must first be subjected to self-criticism; he should be able to add new ideas to the human society through his creative work. Dulat Issabekov, in his own style, finishes his work with a charming idea. The aim of the author is to show the contradictions between people, the era and society through the description of the soul of each hero. Through the character of Zhasyn, the author calls on to win ourselves, washing your dirty linen at home, showing that every person has a place in the society in which he or she lives. Because there are no limits to human dreams and feelings, but in society they are. In this way, he makes the reader solve this endless struggle between mind and feelings, crying from the heart. The work involved the following research methods: observation, questionnaire, analysis, systematization, and conclusion.

3. RESULTS AND DISCUSSION

Scientific literature critic Assylbekuly writes:

The time we live in is a century of contradictions. One of the main contradictions of our time is that technological advancement in our society based on information technology and scientific innovation is far ahead of the development of the science of morality. Today this inconsistency is approaching a dangerous, threatening edge. Therefore, we cannot but overcome this contradiction. To do this, we must do everything

possible for the comprehensive development of the works of art, more precisely, literary works, which are sources of morality and ensure their use for the benefit of society (Assylbekuly, 2008: 22).

Currently, one of the ways to address these contradictions was the opportunity to use the works of the domestic writers in the upbringing of the younger generation. In order to promote Kazakh art, culture and literature abroad, there was published the article ‘The Course towards Future: Modernization of Public Conscience’ by the President of the Republic of Kazakhstan N. A. Nazarbayev and Kazakh Arts Festival took place in the United Kingdom in the city of London on the eve of the 75th anniversary of writer and playwright Dulat Issabekov. And earlier, in 2014, London hosted the art festival dedicated to the works of Dulat Issabekov at a high level. At that time, a play called *The Transit Passenger* (*Eski uidegi eki kezdesu*) was staged in English and the collection of stories *Gaughar tas* was presented at Cambridge University (*Issabekov*, 2012). In 2015, the book *Biz sogysty korgen zhokpyz* was published in English.

On the stage of Shakespeare’s country was put Dulat Issabekov’s play named *Zhauzhurek*, dedicated to the life of the singer and wrestler *Baluan Sholak*. This work of Dulat Issabekov is a significant work included in the gold fund of Kazakh drama as promoting the creative goals of the Kazakh nation through the description of the national identity of the Kazakh people, history of the Kazakh country, the folk composer, the national singer, the wrestler *Baluan Sholak*. This play is translated into English under the title a

man on a Mission, and the best plays of the playwright are included in the book *Songs of the Swans* (Issabekov, 2012). Thematic plays of Dulat Issabekov and their genres complemented the foundation for the development of our literary drama (Table 1). The plays of the playwright *Rektordyn kabyldau kunderi*, *Apke*, *Ertendi kutu*, *Muragerler*, *Kishkentai auyl*, *Anasyn ansagan kyz*, *Eskertkish Operation*, *Actress*, *Eski uidegi eki kezdesu*, *Tor*, *Akku-Zhibek*, *Munlyk-Zarlyk*, *Kustar festivaly*, *Bakyt kusy*, *Zhauzhurek*, *Zhuz zhyldyk mahabbat* are often put on the stages of our theaters.

Table 1. Literary works by D. Issabekov

No.	Genre	Topic	Cognitive and educational role
1	Stories	‘Zholda’, ‘Shoynkulak’, ‘Kara shanyrak’, ‘Shaldar’, ‘Kempirler’, ‘Kabylan’, ‘Eski uidegi zhana konys’, ‘Ai-Petri akikaty’, ‘Mangilik kagida’, ‘Akyramashtan nauryzga dein’, ‘Bonapartyn uilenui’, ‘Eskertkish’, ‘Talakhan-186’, ‘Karlyshashtar’, etc.	Mind: reflection, reasonable upbringing, common character, choice, etc. Morality: humanism, mutual respect, friendship, kindness, easiness, caring for the family and education of children, etc.
2	Narratives	‘Beket’, ‘Gauhartas’, ‘Suekshy’, ‘Tirshilik’, ‘Dermene’, ‘Peri men perishte’, ‘Biz sogysty korgen zhokpyz’, ‘Tynyshtyk kuzetshisi’, ‘Mazasyz kunder’, ‘Ertegi elinde’, ‘Kesh tugan zhuldyz’	Diligence: responsible approach to work, honest meticulous work, hard-working, labor productivity
3	Novels	‘Kargyn’	Aesthetic: beauty and elegance, spiritual self-

4	Plays	‘Rektordyn kabyldau kunderi’, ‘Apke’, ‘Ertendi kutu’, ‘Muragerler’, ‘Kishkentai auyl’, ‘Anasyn ansagan kyz’, ‘Eskertkish Operation’, ‘Actress’, ‘Eski uidegi eki kezdesu’, ‘Tor’, ‘Akku-Zhibek’, ‘Munlyk-Zarlyk’, ‘Kustar festivaly’, ‘Bakyt kusy’, ‘Zhauzhurek’, ‘Zhuz zhyldyk mahabbat’	development, work on character, development of creativity. Ecological: ecological culture, sympathy for nature, patriotism, sense of responsibility, clean environment, enthusiasm for work, etc. Physical education: tolerance, flexibility, healthy lifestyle, insistence, closeness, etc
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One of Dulat Issabekov’s most favorite plays for the public as well as for foreign audiences, concerning the modern life, is the drama *Eski uidegi eki kezdesu*. In 2008, the play was shown in Omsk under the title *Transit passenger* at the State Drama Theater named after the famous Fifth Theater of Russia. *Eski ui* is devoted to the past lives of Zeynep and Aitore. The Old House, which was a witness of all the joys and sorrows of the heroes is the main object of the work. Relying on the old house as an old witness, the playwright raises the actual question about the fate of people. The writer recalls the past and present day, comparing them, he develops the course of events. Creating a lyrical digression on the last day, the author develops the plot while simultaneously describing the modern lifestyle. The main idea of the two-part play opens with the conversation of two owners of this house of different times - Zeynep and Aitore (Issabekov, 2012).

Feature of the play – the fate of the two heroes is completely different, but similar to each other. The play begins with visit to Zeynep, living in a small apartment located on the second floor of a two-storey building, made by the former owner Aitore out of the ordinary way. They do not know each other at all, but they are united by one thing - loneliness in old age, one being the current, and the other is the former owner of this apartment. They understand each other from the very first meeting, because they both saw a lot in this life. From an early age, city-type Zeynep lets a stranger into her home, whom she saw for the first time in her life, which is the trace of the hospitable Kazakh national character. Zeynep, having a tacit understanding with Aitore, who was eager to see his homeland, once lived here with his family and very much wanted to see this house. Zeynep let him into the apartment, showing a high level of humanity. Zeynep meets the man so warmly and hospitably that man, who lived for many years far from his home having deep longing, did not feel alienated at the door of his dear home, and this hearty behavior of Zeynep showed that her heart is full of the warmth and greatness of a noble person. Here, actions and characters, a deep worldview of Zeynep show Kazakh national mentality, which the author always appreciates.

Another reason for the arrival of Aitore in his former home was the change of the departure time of the flight due to the bad weather conditions. Here the flight delay plays a specific role in the development of events. The flight delay until the evening, the arrival and meeting with the current owner of the apartment, memories and a heart-to-heart conversation facilitate the development of the story. The

author beautifully uses the rain comparing with the difficult life of Aitore, and the complete sadness of Zeynep, who has just retired. Here the lasting rain is the continuous activity of continuous life. The concept of the play for the readers is a multifaceted important idea. From a sincere dialogue between two strangers we can see the loneliness of two older persons, the cruelty of society, outrage of the younger generation and, ultimately, the present existence of the nation.

Play of Dulat Issabekov named *Tor* depicted the creative fate of the Russian writer and playwright, Mikhail Bulgakov. For the first time in 2004, at the State Academic Russian Drama Theater named after M. Lermontov in Almaty, it was adapted under the title *Devil's Networks* in Russian language. And in 2006 it was staged at the Vladimir Malyshitsky Theater in St. Petersburg. The plot develops in four directions, such as power, creativity, envy and love, each of which complements each other. Happiness, joy, sorrow, true love, the fate of the famous writer - all this is shown very gently and attractively. The playwright has presented to the audience the artistic truth about the history of the individual and the creative heritage of the art master M. Bulgakov. The 21st century is the age of a radical renewal of society, era of science and education. Current education and upbringing are the primary objectives of teaching modern, globally thinking, and spiritually educated, competent, competitive, globalized young generation.

In order to popularize the works of our writers, we tried to discover the views and knowledge of the youth community in the

context of studying Dulat Issabekov's work, which is the main object of our research, and also in the context of studying the literary heritage of the writer in Kazakh literature. First, we were looking for the answer to this question: how well do readers and viewers know about Dulat Issabekov's work today? What are the best works they know? Interviewed respondents of different ages received a special questionnaire. The basis of the questionnaire was as follows:

- How well do you know the works of writer and playwright Dulat Issabekov? (Fig. 1).

- What genre and what work of Dulat Issabekov do you consider to be the best?

- Did you know that Dulat Issabekov is the first Kazakh writer among the classics, whose dramatic works were staged in Shakespeare's country in London? (Fig. 2).

- How would you evaluate the creativity of Dulat Issabekov? (Fig.3).

According to surveys, 16.9% of the readers in the modern society are very well aware of the works of Dulat Issabekov, 23.9% said they know well, 29.6% moderately, and the remaining 29.6% know little about the writer's works

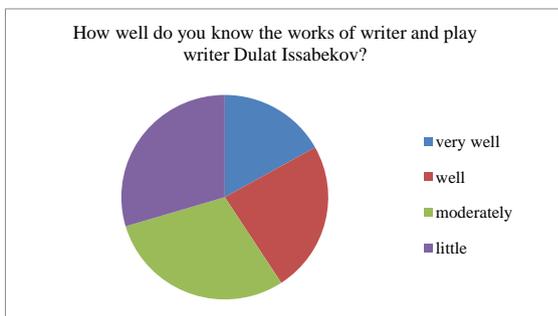


Fig. 1. Level of knowledge of Dulat Issabekov's literary works

At the same time, 40.8% of the respondents know that Dulat Issabekov's works are recognized worldwide and were staged in London, and 50.7% said that they do not know about it, and 8.5% said that they became familiar with this information during the survey

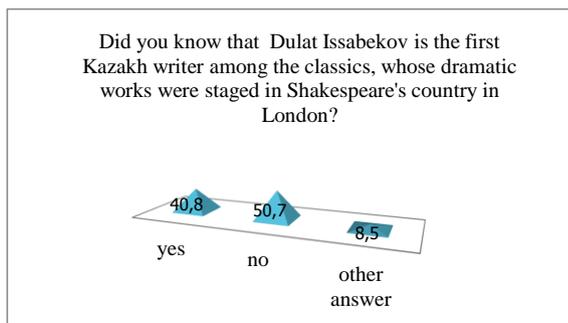


Fig. 2. Level of knowledge of creative achievements of Dulat Issabekov

Creativity of Dulat Issabekov is aimed at discovering the secrets of different characters in his works, their main idea and the writer's position. As a result, students must form an ability to look at their own ideas by comparing elegance, ideological and artistic value with elegance and other artistic works.

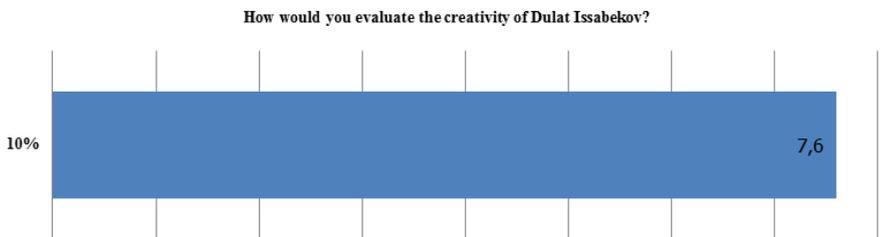


Fig. 3. Level of evaluation of Dulat Issabekov's creativity

4. CONCLUSION

We believe that a comprehensive study of the literary path, its place in literature, its artistic and aesthetic characteristics, individual style, writing skills, ideological significance of Dulat Issabekov's works is the most important issue in the didactic and educational direction of modern Kazakh literature. For this reason, it is possible to make the following suggestions on the use of the educational work of talented writer Dulat Issabekov in the educational process:

1. Research materials should be included in the content of Kazakh literature, which is mastered in higher and secondary special educational institutions;
2. Introduction of special courses for teaching D. Issabekov's creativity in general education institutions and higher educational institutions;
3. Involving D. Issabekov's literary works in the formation of the personality and moral character of youth in educational clubs or educational activities of the society outside the educational process;
4. Covering various aspects of D. Issabekov's works on the topics of scientific work for students of higher educational institutions and colleges.

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