

Poetics of Socio-Psychological Struggle of the Tragedies of W. Shakespeare and M. Auezov

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Abstract

The article considers the history of outstanding works of classical drama in the history of world word art in the framework of the poetics of tragedy in the plays of W. Shakespeare "Antony and Cleopatra", M. Auezov "Enlik-KebeK". In the story-compositional line of the plays the stable social nature of the tragic conflicts, the fundamental nature of the heroes, the text analysis of the individual tasks of the characters was carried out.

In the plays, scientific conclusions are drawn about the contradictions between historical figures and members of their social environment in accordance with the laws of the philosophy of life. W. Shakespeare's tragedies "Antony and Cleopatra", M. Auezov's "Enlik-KebeK" are consistently focused on the reality of feelings of love with each other, the nature of contradictions caused by incompatibility with the household environment, the views of representatives of different social environment, dialogues, monologues in plays, etc. It is consistent with the texts of the plays that the injustice is finally revealed through the monologues of the main characters, and that the virtues flourish with the character of universal humanism. In the research, scientific-theoretical and methodological substantiations of basic research devoted to the poetics of tragedy were harmoniously used.

Keywords: historical tragedy, stage performance, dialogue, monologue, contradictions, gaps, artistic accumulation.

1. Introduction

The plays of playwrights in the history of the centuries-old formation and development of classical drama are distinguished by the fact that they cover the system of events of generations of mankind connecting time and space between the present and the world after death. In literary studies, the ancient Greek playwrights Aeschylus (525-456 BC), who were considered the artistic foundations of world classical drama., Sophocles (496 - 406 BC), Euripides (480-406 BC), Aristophanes (V-IV BC) in tragic, comedic plays (Kabdolov, 2014) the conscious mind comes with the image of a world of contradictions that are inherent in people, such as honesty and dishonesty, courage and oppression, whiteness and blackness, kindness and cruelty, etc.

In the plot-compositional construction of works presented on the theater stage, playwrights carry out literary and artistic embodiment in accordance with the poetic and aesthetic laws of the art of the main characters and indirect characters with their actions, dialogues, monologues, while preserving the primary sources (prototypes) of famous personalities who lived in historical periods of human civilization. The poetic and psychological integrity of tragedies arising from everyday and social relationships between famous historical figures is expressed in a stage production in front of the audience. The scientific formulation of Academician R. Nurgaliev in his work "tragic conflict and tragic character assesses the understanding of the poetic and psychological reality of plays depicting historical figures, the most important feature of the tragedy is manifested in the conflict. The tragic conflict is also associated with the pain and death of the hero. This is one of the subcategories. And the core of the tragic struggle lies in the battle of socio-historical, socio-political forces. There is a broad social meaning and philosophical depth in this conflict" (Prokhorov, 1986). Poetic problems of stage productions in the field of historical drama are constantly considered in the works of drama, theater studies.

2. Materials and Methods

In the scientific work, the following methods were used to study the artistic representation of historical primary sources. The method of comparative analysis of characters and the method of systematic analysis of plot events.

The literary and artistic embodiment of tragic epochs in the works of playwrights is an established classical tradition based on the primary source of documentary people who happened in life, who appear before the audience through stage productions. In the ancient epochs of human civilization and subsequent centuries, in the history of our modern time, putting the primary source (prototype) as the basis, thus the poetic features of the description of everyday and social psychology of life are expressed by the laws of artistic thinking. At the same time,

we see that the plays of W. Shakespeare's "Antony and Cleopatra" and M. Auezov's "Enlik-Kebek" are written in the context of historical dramatic poetics of the fate of people who have gone down in history (Husainov,1991).

In determining the socio-psychological struggle in the plays of W. Shakespeare and M. Auezov, the comparative historical method (comparison) is implemented.

In the works devoted to the poetics of drama, the peculiarities of theatrical and stage productions (Shanin,1988), the general artistic features reflected in the plays of historical figures and played in stage productions are traced.

In W. Shakespeare's play "Anthony and Cleopatra" the main characters Anthony and Cleopatra are historical figures who lived in the ancient time of human civilization. According to the encyclopedic reference book "Antony Mark (Marcus Antonius) (about 83-30 BC) is a Roman commander, supporter of Caesar. In 43, together with Octavian and Lepidus, the 2nd Triumvirate was created. Defeated the troops of Brutus and Cassia (42). In 42, he led the Eastern region of the Roman empire. Getting closer to Queen Cleopatra of Egypt, Cleopatra committed suicide after the Senate declared war and Egypt's defeat (in 31)" (Prokhorov,1986).

The main character of Shakespeare's play is this historical man Mark Anthony. The playwright, taking as a basis the realities of the main character's life in the middle of the historical period, took into account the differentiation of their characterological groups to show that they lived by different positions, views of the rulers, defenders of the Roman Empire: First, the people who made up the ruling Roman Empire Trinity (triumvir): Antony, Octavius, Caesar (son of Julius Caesar), Lepidus; the second - Supporters of Mark Antony: Enobarbus, Eros, Scar, Derzet, Demetrius, Philo; The third is Caesar's supporters: Licentiate, Agrippa, Dolabella, Proculeius, Tircius, Gallus; the fourth is Pompey's supporters: Menas, Menecrates, Barrius (Husainov,1991).

When presenting the psychology of the characters' behavior, the method of interpretation with the help of author's remarks was actively used.

The Roman Empire is a state of antiquity founded in 753 BC by the brothers Romulus and Remus according to the legend. There are also works of art written about the history of the creation, formation, development of the Roman state, the kings who headed it, generals, figures. The chapter "Caesar's Legacy" of the epic work of writer S. Saylor "Rome: A Novel about an ancient City" (Saylor,2019) tells about Mark Antony and Cleopatra in the historical primary source - the heroes of the tragedies of W. Shakespeare.

The playwright's play, based on Mark Antony, a historical figure in the history of the state in this ancient era, and the historical period, in which he lived, depicted the consequences of social conflicts-contradictions at the intersection of state management, protection and living conditions inherent in each of the individuals.

Cleopatra, the main character of the historical play, is also characterized by the fact that she is depicted on the scale of psychologically complex soul-system shocks in the midst of life conflicts, in which the management of the state and her own personal feelings are parallel. According to the historical documentary reference: "Cleopatra (69-30 BC), the last queen of Egypt since 51 BC, came from the Ptolemaic dynasty. Intelligent and educated Cleopatra was the mistress of Julius Caesar, at the age of 41-Mark Antony's, and later from 37-became a wife). After the defeat in the wars with Rome and the entry of Octavian's Roman army into Egypt, he died by committing suicide. The image of Cleopatra is shown in literature (W. Shakespeare, B. Shaw) and in the art (J.Tivolo, P. Rubens, etc.)" (Prokhorov, 1986). The playwright W. Shakespeare portrayed the main character of the play, the Egyptian queen Cleopatra, her servants (Charmian, Iras), people in the service (Alexas, Mardiana, Seleucus, Diomedes) within the framework of historical poetics by his actions in the environment of contradictions-conflicts.

The tragic atmosphere of universal humanity in human civilization, which has developed from ancient times to our time, is the tragic results of the warlike positions of the rulers of states. Especially during the conflicts, quarrels between the rulers of the Roman and Egyptian states based on this play, that is, during the murders of Julius Caesar and the disputes for power between the rulers of Rome, Cleopatra, who was the first mistress of Mark Antony, then "married with him according to Roman custom and warmly supported his struggle against Octavian. In 31 BC, after Octavian's army arrived in Egypt, Antony and Cleopatra died drinking poison" (Saylor, 2019).

In this play "Anthony and Cleopatra", which is a classic example of Shakespeare's historical drama, based on the primary source of documentary events and the primary source of the existence of people who took place in life, socio-psychological contradictions, conflicts in the philosophy of life are systematized by cumulative solutions of artistic poetics. In particular, the systematic differentiation of the tragic events of the play is traced: the first is the period when Cleopatra and Anthony were married in the Palace of Alexandria of the Egyptian Kingdom, experienced a feeling of love, bliss; the second is the arrival in Rome to fight against Sextus Pompey in alliance with Octavius Caesar, arguing for the Roman throne, attempts to reconcile with Pompey did not stop; the third is the defeat of the Roman army under the command of Octavius Caesar in the decisive battle of the Egyptian troops under the command of Antony and Cleopatra; the fourth is that Antony and Cleopatra, those who were defeated in the decisive battle decided to die at the height of honor.

The comparison method was used in determining female traits in the history of the play, where the main character coexisted with Cleopatra. We learn the personification of the main character Anthony in the course of events in the plot parts of the play (the death of his wife Fulvia, the condemnation of Octavius Caesar under the influence of constant dating, envy, Rome's reckoning for the love of Cleopatra, the war with the Roman army until the last moment). In the first scene of the first act of the play from the monologue of Philo, who became a supporter of Antony, it is clear that the former valiant, heroic Roman commander, madly in love with Cleopatra, was deeply devoted to the Egyptian queen Cleopatra: "Philo. Our commander has gone mad forever. When he looked at the army, the eyes in which the fire burned, as in the eyes

of the God of War Mars, were fixed on the dark scarecrows. He doesn't look in the direction of others. At the front, a giant chest, tearing the hooks of steel armor, became an ornament of the hugs of the beautiful lady. It's coming, it's coming. Look, look how one of the three pillars of the world has become a toy of a snowwoman!" (Shakespeare, 1982).

The main character of the play, Antony, is a person who is artistically combined with the common personality of people living in the psychology of civil-masculine behavior, who can only enjoy the sympathy of Cleopatra with her moral, noble qualities. Both the viewer and the reader share the tragic state of suffering that Antony did not achieve, considering the unity of his native country Rome, ruled by Octavius Caesar, and Egypt, ruled by Queen Cleopatra, and the fate of the people of Cleopatra in love. The ruler of Rome was the young Octavia Caesar (63 BC The grandson of his nephew, who at the age of 14 became the heir to the will of Julius Caesar), who, not agreeing to some of his actions, angered Cleopatra with his infatuation, elevating himself with lofty feelings, sounds convincing with his touching monologue: "Anthony. Let me Rome fall and drown in the Tiber River. Let the secular state be made of stone. My soul is here. All kingdoms are ashes-coal, a pile of mud. What is life: (embraces Cleopatra) in courage, masculinity, love. We have no equal on these fronts!" (Shakespeare, 1982).

3. Results

When differentiating poetic consonances in literary and artistic images of primary sources (prototypes) in the tragedies of W. Shakespeare "Antony and Cleopatra" and M. Auezov "Enlik-Kebek", we draw the attention of prominent researchers. For example, the evaluation of the researcher E. Zhakupov based on the plays of the Spaniard Lope de Vega, the Englishman W. Shakespeare's book "from saga to drama" confirms our opinion: "if Lope de Vega collects ideal images from the treasures of the Spanish epic, pays tribute to the humane qualities of man and draws an example, then Shakespeare brings to the stage the most amazing events from national history and created unprecedented portraits of his noisy figures. Shakespeare almost in his field embodied the achieved humanism of spiritual life in Europe and with unsurpassed skill drew it to the golden heritage of humanity in the language of art.

Shakespeare in one synthesis used the success of the Renaissance, the entire literary genre through the study of the life of society and the human soul. Thanks to the wisdom of Lope de Vega and Shakespeare, the epic, lyrics, short story, drama paved the way for a broad understanding of the history of mankind, the disclosure of the secrets of the human soul, a deep knowledge of fate. Consequently, in the Spanish drama, heroic romances and short stories served as the richest treasure, and in the English drama - legends and historical events inherited from the times" (Zhakupov, 1979). In this regard, we note the validity of the opinions of researchers (R. Nurgaliev, T. Zhurtpay) (from the article by T. Zhurtpay) about the historical source study of the heroes of the tragedy of Mukhtar Auezov: The event "Enlik-Kebek" unfolds in the third quarter of the XVIII century, namely in the period of 1770-1780s along the Bokenshi River and the Little Orda mountain in the valley of Mount Chingiz. The grave of Enlik and Kebek is located on a hill at the beginning of the Yeraly Plain. Initially, the burial ground was preserved in a high form, since the second half of the nineteenth century. In 1972, a marble castle was installed on their heads" (Auezov, 1997).

Historical tragedy-works on the stage of the theater, written on the basis of semi-legendary plots of documentary events that took place in life at the centuries-old stages of formation and development of drama, transformed into a mixture of folk artistic thinking. Through the fatal events of the main characters in the final scenes of the plot solution of historical tragedies in the work of W. Shakespeare and M. Auezov, writers prove to the viewer that evil, unjust forces punish honest people forever. The character of W. Shakespeare, Antony, does not lose his position in the eyes of overlords, his love for his beloved, and Cleopatra-her devotion to the ideals of protection and preservation of her native country, Homeland. The main characters of M. Auezov's tragedy -Kebek and Enlik die without bowing to the rulers of arbitrariness, without indulging in a sense of love for each other (Auezov, 1997).

4. Discussion

The continuation of the tradition of poetic harmony in the works of classical drama is a common feature of the aesthetics of universal artistic thinking. Poetic harmonies in the plays of W. Shakespeare and Mukhtar Auezov can be traced against the background characteristics of the characters' personalities. The works testify to the harmony of classical works in the depiction of the hero of W. Shakespeare Anthony, in love with Cleopatra, and the heart of the young hero Kebek in M. Auezov's play "Enlik-Kebek". From the dialogues in the second picture of the first act of the play, we feel the sincerity of the psychology of mood in the sensual embrace of the hero Kebek.

Both the hero of W. Shakespeare, Anthony, and the Hero of M. Auezov, Kebek, are endowed with common qualities for men who do not survive the hot love fires of the beauties in love until the end of their days. Anthony's monologue to Cleopatra, set out in the second scene of the fourth act, which captures the moment of the first victory in the battle with the army of Octavius Caesar, also testifies to the heroes who associate heroic victories with a beauty in love:

"Anthony. ...Each of you fought as a giant, go to the city and pleased your women. Let him wash away the blood with joyful tears, let him heal the wounds with kisses. (Pointing to Cleopatra to Skara) Give me your hand, let the lady Padishah thank you for the feats you have shown. You will be greatly relieved if you hear gratitude from the mouth of an angel. (To Cleopatra) Oh my padishah! Put your bare wrist around my neck. Let the fire breeze pass through the iron armor and reach my heart. Let my heart rest" Cleopatra's answer also gives her pride in her heroine, charged with love feelings, and Anthony's monologue emphasizes the sincerity of the evaluation of the warrior friends. "Cleopatra. Oh King of kings, incomparable Lion! You're laughing, having defeated the enemy blockade!

Anthony. The incomparable Nightingale! Defeated the enemy. There was still fatigue under the hairs, but by strength I could still embarrass

young people " (Shefalu,2015).

Characters in the image of the hero in the plays prove the character of loyalty, heroism, honesty, sincerity within the framework of noble principles by heroic deeds that please lovers. Despite the fact that the lovers are in an environment of conflicting social groups that do not allow them to live happily together, they strive to show a civil firm position in the context of the artistic solution of the plays. Like W. Shakespeare's hero Anthony, the young hero in M. Auezov's play *Kebek* is distinguished by an indomitable character from the anger of evil forces, shedding anger of condemnation, punishment for self-love. The monologues and dialogues of *Kebek* and *Enlik* in the third picture of the second act of M. Auezov's play emphasize the socio-psychological individuality of the personalities of the characters. " *Kebek*. "I don't know," he said. - I do not know what to do. I pressed on the heavy waist, the wedges fell to the ground. "I don't know," he said. I have never done evil. - I do not know what to do, brother. I am not an enemy to anyone (in my thoughts) when we meet again, there will be a battle. - If it's my fault that I fell in love with *Enlik*, I'll throw everything in the way of my beloved. (*Enlik* goes out.) Come to me, my love, did you come with a promise?

Enlik. I promised, I came. Good way to us! I don't want you to leave without me. I will go with you as your wife " (Auezov, 1997).

Beauties in tragic plays of classical drama are characters individualized by literary and artistic character, based on the primitive (protopotypical) reality of life. *Cleopatra* in Shakespeare's play is a complex fateful historical figure who, according to historical data, was forced to adhere to the position of feeling the heart and the spirit of patriotism with both *Gaius Julius Caesar* and *Mark Antony*, the leaders of the Roman Empire, who commanded the countries of the world with great force in order to preserve the ruling Egyptian (Egypt) kingdom. The location of the statue of *Cleopatra* in the temple of *Venus*, built of marble in Rome, also gives us an idea of the reality of the personality of the Egyptian queen when the Roman Empire was ruled by *Gaius Julius Caesar*. In the epic narratives of the historical novel by the modern visual writer *Stephen Saylor* "*Rome: A Novel about an Ancient City*", the reality of the relationship of kings is traced: "next to *Venus* stood an impressive statue of *Cleopatra*, cast in bronze and gilded. The queen is depicted in the ageless clothes of the pharaoh, such clothes were worn by the *Ptolemies* who reigned in Egypt at solemn parties, an elegant dress in the Greek style, cleaner with a simple diadem on the body than *Venus*. ...*Caesar's* decision to put the statue in the temple next to the female goddess gave rise to many assumptions and misconceptions. If the construction of the temple of *Venus* was built to honor *Caesar's* parents, then what did the Egyptian queen have to do if *Caesar* did not see her mother of his heirs?

.. By order of *Caesar*, all the *Tiber* gardens on the far bank were under the jurisdiction of *Cleopatra*, where she arranged luxurious and elegant feasts typical of the urban elite. ... In one of the largest palaces belonging to *Caesar*, there was the residence of *Cleopatra*" (*Saylor*, 2019).

Literary and artistic image in W. Shakespeare's play we feel the complex intense psychological and tragic character of *Gaius Julius Caesar*, the Roman thinker of the complex fate of *Cleopatra*, who became a favorite of the late *Mark Antony* and held his native country-the Egyptian kingdom. In the mentioned historical novel "immediately after the assassination of *Caesar*, the Egyptian queen vacated the villa and went to *Alexandria* " (*Saylor*, 2019), it is said that until the end of her life she is fighting for the preservation of autonomy-the independence of Egypt, her homeland. From the difficult situations in the fate of *Anthony*, the hero of the plot of the play (convicted for the fact that his wife *Fulia* started an uprising against the emperor, a difficult death, as a result of which *Anthony* left Rome, the ambiguous mood that protected the Roman ruler *Octavius*, as well as the Egyptian Queen *Cleopatra*), the tragic psychology of the position, worrying between beloved and Motherland. In the third scene of the fourth act of the play, from the monologues of *Anthony*, who was angry at the betrayal of *Cleopatra*, who retreated after the victory of the Roman fleet, it is revealed that she did not understand the height of *Cleopatra's* ideal of preserving her country. At the end of the play, we see in the monologue before the death of *Anthony*, who committed suicide by falling on his sword, the fate of people who were burned in the fire of Honor, who died in the criticism of contradictions and conflicts:"...I was a Roman man. I died at the hands of the Romans. I am dying " (*Shefalu*,2015).

And the monologue of the Roman Emperor *Octavius Caesar*, addressed to the spirit of *Anthony*, who committed suicide because of his love for the Queen of Egypt, who fought with his native Rome and suffered defeat in that war, and who, ironically, committed suicide, also feels the tragedy of relatives who could never come to terms with the contradictions of views and principles. "*Caesar*. *Anthony*, did I lead you to this? The truth is, neither of us would fit into this world. One of us has to fall. And yet I cry, shedding blood from my heart. You were a relative, you were a counselor, you were a friend. In great deeds I was an accomplice, in battles I was a companion, a right-hand man. My heart would take a place in your heart. I will show you that fate has developed between us without consent..." (*Shefalu*,2015).

Cleopatra is a historical figure who preserved until the end of her life the high feminine dignity, the status of the kingdom that ruled the country of Egypt. He also gave up his status service in Rome and, together with *Cleopatra*, led the Egyptian army, but honors the spirit of his beloved *Anthony*, who committed suicide due to defeat. The fact that the victorious emperor of Rome *Octavius Caesar* came to the palace of the defeated *Cleopatra* in the last scenes of the play does not deceive either. The purpose of *Octavius Caesar* is to show the Roman people the statue of *Cleopatra*, the ruler of the land on her knees. Through the monologue of *Cleopatra*, who refused to go on a humiliating journey in the form of a prisoner, a servant of the victorious Roman ruler of the Egyptian queen, dressed in royal luxury, at the time of suicide with a visit to the snake, the playwright individualized the psychological essence of the system of the patriotic character of the historical personality: "*Cleopatra* (puts a shining blue snake on her chest). Bite, blue snake, bite. First, cut the knot connected with my life. Goodbye, Egypt, goodbye! I protected you with my soul, with my flesh. ou're the only one I've ever known. I have protected you both with my soul and with my body. "I'm sorry" No, My Golden Egypt. I didn't give you all my nights. This is the first time I've ever been in the world of

entertainment, but I've never forgotten you. Now I'm as clean as white marble. "I don't know," I said. Bite, blue snake, bite. Suck my blood, just suck it without pain, kill me!" (Shefalu,2015).

This is a monologue of the heroine, which reveals the extraordinary fateful personality of the famous Cleopatra, who sacrificed herself to protect and preserve her native country, Egypt. From the words of Queen Cleopatra's monologue on the way to protect and preserve Egypt from the Roman Empire, glorified by the conquest of the world, we can see that the personality of a beautiful figure who loved his country, his homeland, and proved himself to be generous both in his life and in his actions, and in honor of his death.

Meanwhile, we recall the works of world literature dedicated to the actions of this Egyptian queen in preserving the country. For example, the plot of the saga of the outstanding Kazakh poet Isa Baizakov "Cleopatra" at the junction of historical reality and legend is also important for the individualization of historical figures (Baizakov, 2003).

5. Conclusion

The literary and artistic depiction of the main characters of historical tragedies is based on a description of the psychological characteristics of behavior, social actions inherent in each of the documentary primary sources, in accordance with the realities of the time in those periods when they existed. By illustrating the fact that conflicts caused by contradictions in the relations of individuals and the social environment end with the death of the main characters, playwrights demonstrate the regularity of life movements. The reality of the psychological reality of the character of honest, fighting, determined people is proved within the framework of the aesthetics of artistic thinking, because the main characters do not deviate from their positions, do not succumb to injustice when describing the destinies of outstanding historical figures in the historical tragedies of classical drama through stage works. Classic playwrights believe that evil and arbitrariness will finally be revealed, that a new wave of fighters will strengthen the trust of viewers and readers in the radiant eternal future of human civilization through loyal generations.

In Conclusion, plays of historical tragedy as part of the classical heritage of world literature are considered as one of the best examples of depicting the reality of life with the laws of the poetics of artistic reality. This is the path of eternal artistic continuity for the process of development of the present and future art of speech.

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