

WAYS AND METHODS OF TEACHING THE PLAY «ENLIK-KEBEK»  
LITERARY WORK

Karimova Arujan

2nd – year student

Nizami Uzbekistan national State Pedagogical University

MAQOLA  
MALUMOTI

ANNOTATSIYA:

MAQOLA TARIXI:

Received: 19.11.2025

Revised: 20.11.2025

Accepted: 21.11.2025

KALIT SO'ZLAR:

Mukhtar Auezov,  
Enlik – Kebek,  
drama, love, spiritual  
purity, tradition,  
character traits,  
literary analysis,  
creativity

*This work analyzes the character traits and depiction of love in Mukhtar Auezov's drama "Enlik – Kebek." Through the love story of Enlik and Kebek, the author reveals the conflict between spiritual purity, honesty, freedom, and tradition. In addition, the educational and aesthetic significance of teaching dramatic works is explored, emphasizing their role in developing students' creative abilities.*

Drama is one of the major genres of literature. It differs from epic and lyrical works in its social function and form of writing. Drama is both a literary work and a basis for theatrical art. When teaching dramatic works at school, it is important to consider this dual nature. According to its content, drama is divided into three types: comedy, drama, and tragedy. In dramatic works, the author portrays real-life situations through artistic conflicts and conveys specific ideas. The main focus of drama is the human being – their place in society, actions, personality, aspiration for goodness, and struggle. Drama is one of the literary genres in which life events and human characters are depicted through the actions, conflicts, and dialogues of the characters. A dramatic work is intended to be performed on stage; therefore, it is based on stage action, conflict, and dialogue. From a scientific point of view,

drama is one of the three main types of literature (epic, lyric, and drama) that represents social, moral, and psychological conflicts between people through action and dialogue. Z. Kabdолоv states: «Drama is a mirror of life that reflects the contradictions between a person and society, or within the individual’s own inner world.»<sup>117</sup> The text of a drama consists only of the characters’ speech and is written in dialogue and monologue forms. When performed on stage, a dramatic work is called a play or performance. A play is divided into acts, scenes, and episodes, and is limited by time. There are no authorial descriptions or narratives. Sometimes the author includes notes about the setting, characters, or decorations; these are called stage directions (remarks) and are written in parentheses. Teaching dramatic works is one of the most complex yet engaging areas of literature studies because the genre of drama is built on action and dialogue, making it naturally suited for stage performance. When teaching a dramatic work, students should not only read the text but also understand its artistic essence, the characters’ personalities, the nature of the conflicts, and the author’s main idea. Such lessons turn students into active participants, allowing them to creatively interpret the work through role-play activities. Dramatic works are literary pieces where events develop through dialogue and action. Authorial narration is minimal; instead, the characters’ interactions and actions are central. The main types of drama are tragedy, comedy, and drama. For example, M. Auezov’s “Enlik – Kebek,” G. Musrepov’s “Kozy Korpesh – Bayan Sulu,” and B. Maylin’s “Shuga” are outstanding examples of Kazakh dramaturgy. These works depict the people’s lifestyle, traditions, morality, and themes of love. While teaching such plays, emotional engagement and stage performance play a vital role. Methodologist B. Zhumakayeva notes: «Dramatic works hold a distinct place among literary genres. Being works of art, they belong to the aesthetic cycle. In grades 5-7, literature lessons that teach dramatic works can be effectively supported by art and music subjects. However, in higher grades, the responsibility for artistic education rests solely on literature classes. Therefore, the role of dramatic works in education, their worldview significance, developmental aspects, and teaching methods must be clearly defined and systematized.»<sup>118</sup> Methodologist K. Bitibaeva adds: «The main goal in teaching a dramatic work is to lead the student into the artistic world, to make them empathize with the

<sup>117</sup> Қабдолов.З Қазақ драматургиясының негіздері. Алматы: Ғылым. 2005.

<sup>118</sup> Жұмақаева Б. Қазақ әдебиетін оқыту әдістемесі. Алматы, «Қыздар университеті», 2015. – 242 бет

characters’ fate, and to help them feel their inner world. Teaching literature is not just text analysis—it is an art of making students think, reflect, speak, and express opinions.»<sup>119</sup>

When teaching dramatic works, the teacher aims to:

- Develop students’ culture of perceiving and analyzing literary texts;
- Train them to interpret characters’ actions and personalities;
- Cultivate expressive speech, emotion, and voice intonation;
- Enhance teamwork and creative activity.

**Methods Used in Teaching Dramatic Works:**

Methods	Procedure for using the method
1. Reading by roles	This method helps students to gain a deeper understanding of the literary work. By playing the roles of the characters, each student experiences their personality and emotions. For example, through reading “Enlik – Kebek” by roles, students can feel the customs, traditions, and social relations of the Kazakh people.
2. Discussion and debate method	Discussing the characters’ actions develops students’ critical thinking skills. For instance, questions such as “Was Enlik’s decision right?” or “Can Kebbek’s actions be justified?” may be asked
3. Stage performance and dramatization	Performing short scenes on the school stage enhances students’ memory and develops their creativity. In this process, elements such as costumes, voice intonation, and stage culture are taken into account.
4. Problem-based questions and tasks	This method allows students to immerse themselves in the artistic world of the work. For example: <ul style="list-style-type: none"> <li>• What was the author’s main idea?</li> <li>• Why did the story end this way?</li> <li>• If you were the author, how would you end it?</li> </ul>

**Teaching Methods for M. Auezov’s Play «Enlik–Kebek» in the 10th Grade**

<sup>119</sup> Бітібаева Қ Әдебиетті оқыту әдістемесі. – Алматы: Рауан, 2016. – 288 бет.

Mukhtar Auezov is recognized as the founder of the drama genre in the history of 20th-century Kazakh literature. In 1917, at just 20 years old, he laid the foundation of Kazakh drama with his play «Enlik–Kebek.» That same year, the play was performed in Aigerym’s yurt, the beloved wife of Abai, with Auezov himself serving as a prompter. In 1926, the first State Drama Theatre of Kazakhstan was opened in Kyzylorda, and its curtain rose for the first time with this very play. The writer later revised and improved the play several times. As a result, «Enlik–Kebek» has remained one of the most performed plays in Kazakh theatre to this day. Auezov’s tragedy “Enlik–Kebek” is based on a popular historical legend widely known among the people. The play tells the story of two lovers—Enlik and Kebek—who defy tribal and feudal customs by choosing to be together, but are tragically sentenced to death by the ruling elders.

«Enlik–Kebek» is considered a four-act, five-scene tragedy. Before analyzing the play, students are given introductory questions to help them understand the features of dramatic works and Auezov’s contributions to Kazakh dramaturgy:

- Between which characters does the main plot unfold?
- Around whom are most of the events centered?
- What circumstances cause the intertribal conflict in the play?
- What role do old traditions and the decisions of the judges (biys) play in the fate of Enlik and Kebek?

Next, students analyze the characters using examples from the text. To begin, they may start with the characterization of Kebek’s image.

Character Traits	Example from the Play
1. Brave and courageous	«I have dedicated both my spear and my heart to the honor of my people.»
2. Loyal to his love	«If I don’t elope with Enlik, I will be guilty before myself.»
3. A rebellious character who opposes old customs	«I answer not to the tribe or the law, but to my own heart.»

Еңлік: Аз сөзіме көңіл бөл. Көрінгенге көз сүзген әлдеқандай деме, Кебек. Шынымды айтсам түсінер деп келем.

К е б е к . Әлі күнге менің көңіліме жаман ой кіргізетін сөз сөйлеген жоқсың, Еңлікжан!

Еңлік. Олай болса менің арызымның, мұнымның ең үлкені өз басым. (Тасты айналып кетіседі. Тым-тырыс. Жапал әндетеді. Еңлік пен Кебек тағы айналып шығады.)

Кебек. Шын ба, Еңлікжан? Есенмен күш сынасып бір кездесіп едім. Енді бақ сынасып тағы кездесем екен. Ол менімен таласқанда мен онымен таласпай ма екем? Сені барлап сөйлеп ем бағанадан... Көрген жерде ауған көңілім ай, күнін таптым деген жоқ па еді? Жаным, Еңлікжан, жолыңда шықсын шыбын жан.

Еңлік. Батырым! (Кеш бола бастаған. Жарқырап жалғыз жарық жұлдыз туады.) Дүниеден жасырған жалғыз көңіл жарасын атқан таң, батқан күнмен, айықпас мұндай қосып ем. Осы бір ғана үнсіз меңіреу тасқа шер шағушы ем. Жарқырап бағым туғандай жалғыз жарық жұлдыз туыпты. Айғағым бопсың, ақ сәуле! Аз өмірде шақ тілегім бар еді. Бақытым, басшым да өзін бола гөр, жалғыз жұлдыз, жарығым.

Кебек. Бақ жұлдызы бола гөр, бейуақтағы қоңыр аспан әсем көркі! Бақтым саған, жүр енді, жүр, Еңлікжан, үйіңе! (Кетіседі)

In this excerpt, the spiritual purity of Enlik and Kebek's love, their mutual trust, and their willingness to sacrifice for each other are vividly depicted. For them, love is not merely an emotion but a symbol of spiritual freedom, personal choice, and sincerity of the heart. Through this portrayal, Mukhtar Aueзов delicately expresses the struggle between love and tradition in a poetic manner.

In conclusion, teaching dramatic works is a vital process that greatly contributes to students' spiritual and aesthetic development and demonstrates the connection between literature and life. Such lessons encourage students to feel, think, and analyze, while role-playing and stage elements help to develop their creativity.

## References

1. Бітібаева Қ. Әдебиетті оқыту әдістемесі. – Алматы: Рауан, 2016.
2. Қоңыратбаева Т. «Қазақ әдебиетін оқыту әдістемесі». – Алматы: Білім, 2019.
3. Әуезов М. «Еңлік – Кебек». – Алматы: Жазушы, 2003.
4. Молдабеков Ж. «Қазақ драматургиясының қалыптасуы мен даму тарихы». – Астана, 2020.
5. Сейданов Қ және тағы басқалар. Әдебиет (Жалпы орта білім беретін мектептің 10-сыныбына арналған). Ташкент, «Оригинал-макет», 2022. – 312 бет.

6. Abduvalitov E. The Effective Ways of Teaching the Literature of Fraternal Nations in General Secondary Schools. <http://dx.doi.org/10.47814/ijssrr.v6i6.1428>

7. Nurjan B. Abduvalitov, Ergash B. Abduvalitov, Baurjan N. Sayfullaev. "Methods of comparative analysis in the study of samples of uzbek and world literature" <https://spast.org/techrep/article/view/4576>

8. Yusupov B. (2025) Badiiy asarni o'qitish orqali o'quvchilarning ijtimoiy-madaniy kompetensiyasini rivojlantirish. (17) 120-125 <https://doi.org/10.5281/zenodo.15257036>

9. Кабдолов, З. (2005). Қазақ драматургиясының негіздері. Алматы: Ғылым.

