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of the International scientific and practical conference «Current problems of theatre science and education in conditions of modern challenges», dedicated to the 75th anniversary of the Statesman and public figure, People's Artist of Kazakhstan, laureate of the state Prize of the Republic of Kazakhstan, Chairman of the Union of Theatrical Figures of Kazakhstan, Laureate of the prize of the Youth Union of Kazakhstan, candidate of art history, knight of the Orders "Parasat", "Dostyk", Winner of the Gold Medal "For valiant labor in the development of the art of the Turkic countries", professor Tungyshbay Kadyrovich Zhamankulov

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RSE «KAZAKH NATIONAL ACADEMY OF ARTS NAMED AFTER TEMIRBEK ZHURGENOV»
MINISTRIES OF CULTURE AND INFORMATION OF THE REPUBLIC OF KAZAKHSTAN

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Hrotsvitha of Gandersheim: The First Female Playwright in Theatre History**Хросвита Гандерсгеймская: первая женщина-драматург в истории театра****Ana Kvinikadze***PhD Program, PhD student of Art Studies, Specialty: Theatre Studies**Konstantine Gamsakhurdia Sokhumi State Drama Theatre / Shota Rustaveli Theatre and Film**Georgia State University**Georgia, Tbilisi**E-mail: anuki.kvinikadze21@gmail.com*

Аннотация. Сегодня гендерные исследования являются одной из ключевых тем в театре и академической науке, что подтверждает актуальность данной статьи. В ней исследуются биография и вклад Хросвиты Гандерсгеймской, первой в истории театра и драмы известной исследователям женщины-драматурга. Основное внимание в статье уделяется уникальному статусу Хросвиты как драматурга в эпоху существования церковного запрета театральных представлений. В статье приводится анализ ее литературных трудов, в центре которого - ее драматические произведения и их особенная значимость в контексте вызова традиционным гендерным ролям и религиозным мотивам. Цель исследования заключается в раскрытии новаторских достижений Хросвиты и оценке ее влияния на историю женской литературы, западную драматургию и „феминизм“. Методология исследования включает в себя элементы исторического анализа и литературного обсуждения. В рамках данной методики проводится анализ произведений Хросвиты с учетом исторических особенностей периода раннего средневековья и воздействия церкви на сферу театрального искусства. Помимо этого, в статье представлен анализ феминистской перспективы, заложенной в творчестве Хросвиты, и изучается её представление о сильных женских персонажах. В этой научной работе Хросвита предстаёт перед нами как первопроходец, нарушающий устоявшиеся общественные стереотипы и смело создающий неканонические драматические произведения. Результаты нашего исследования подчёркивают продолжающееся влияние Хросвиты на развитие театра, литературы и феминистской мысли. Творчество Хросвиты выходит за рамки исторической узнаваемости. Её тексты продолжают формировать дискуссии о роли женщин в культуре и научных кругах, что делает её определяющей фигурой для исследователей и феминисток, интересующихся ранними женщинами-писательницами и драматургами. В завершение следует подчеркнуть, что Хросвита Гандерсгеймская занимает важнейшее место в истории театра, женской истории и западной литературы. Её имя, которое буквально переводится как «сильный голос», идеально отражает её новаторскую роль как первой женщины-драматурга. Её произведения ставят под сомнение устоявшиеся гендерные стереотипы, и её наследие остаётся живым, вдохновляя женщин-писательниц и учёных более позднего времени. Глубокий след, оставленный Хросвитой в искусстве, выходит за рамки определенного исторического периода, укрепляя её статус как выдающейся фигуры в истории вклада женщин в культуру и науку.

Annotation: This article delves into the life and contributions of Hrotsvitha of Gandersheim, the earliest recorded female playwright in the history of theatre and drama. The focus is on Hrotsvitha's unique position as a playwright during a time when the church had banned theatrical activities. It explores her literary works, particularly her dramas, and their significance in challenging traditional gender roles and religious themes. The purpose of this work is to shed light on Hrotsvitha's groundbreaking achievements and her impact on the history of women's literature, Western drama, and feminism. It aims to provide a comprehensive understanding of her life, works, and legacy. The

methodology involves historical research and literary analysis. It examines Hrotsvitha's writings, situating them in the context of the early Middle Ages and the church's influence on theatre. It also explores her feminist perspective and the portrayal of strong female characters in her plays. Her works challenged gender roles and explored themes such as gender violence and women's autonomy. The results highlight her lasting influence on theatre, literature, and the feminist discourse. Hrotsvitha's legacy extends beyond historical recognition. Her contributions continue to shape discussions about women's roles in culture and academia, making her a pivotal figure for scholars and feminists interested in early women writers and dramatists. In conclusion, Hrotsvitha of Gandersheim occupies a significant place in theatre history, women's history, and Western literature. Her name, meaning "strong voice," aptly characterizes her pioneering role as the first recorded female playwright. Her works challenge traditional gender roles, and her legacy endures, inspiring later women writers and scholars. Hrotsvitha's profound impact transcends time, solidifying her position as a trailblazing figure in the history of women's contributions to culture and academia.

Ключевые слова: Хроцвита, Женщина-драматург, История театра, Гендерные исследования, Феминизм, Средневековая литература, Западная драма, Женские писательницы, Гендерные роли.

Keywords: Hrotsvitha, Female playwright, Theatre history, Gender studies, Feminism, Medieval literature, Western drama, Women writers, Gender roles.

In the history of world theatre and drama, Hrotsvitha, also known as Roswitha von Gandersheim or Hrosvit (c. 935-973), is recognized as the earliest known female playwright. Accurate biographical details of her life have been largely lost to history, with the majority of our knowledge about Hrotsvitha derived from a one surviving manuscript. In Munich, the Bavarian State Library (German: Bayerische Staatsbibliothek) preserves the most significant manuscript of her works, which contains eight legends about saints, six dramas, and two historical epics, accompanied by prefaces, dedicatory poems and inscriptions, from which we learn scant information about her life and work. Hrotsvitha was born into a noble family in the German city of Bad Gandersheim and subsequently assumed the role of canoness of the monastery of Gandersheim. She wrote in Medieval Latin and divided her work into three volumes. The first volume, known as „Liber Primus“ (The Book of Legends) includes eight legends about saints: „Maria“, „Ascensio“, „Gongolfus“, „Pelagius“, „Theophilus“, „Basilius“, „Dionysius“, and „Agnes“. The second volume, referred to as „Liber Secundus“ (The Book of Drama) presents six plays: „Gallicanus“, „Dulcitus“, „Calimachus“, „Abraham“, „Pafnutius“, and „Sapientia“ and the third volume, known as „Liber Tertius“ (Epic), is dedicated to the prominent representatives of the Saxon dynasty, Emperors Otto I and Otto II. Within this volume, Hrotsvitha presents two historical epics: „Gesta Oddonis“, which narrates the saga of the Ottonian dynasty and its ascension to authority, and „Primordia Coenobii Gandeshemensis“, which chronicles the history of Gandersheim Abbey.

Among Hrotsvitha's works, her dramas are widely regarded as the most significant. She holds the distinction of being the first playwright to pen dramas in the Latin West following the decline of the Roman Empire. During the early Middle Ages (c. 900-1050), the era in which Hrotsvitha lived and worked, all theatrical activities were banned by the church. This process is tied to the growth of Christianity and its strengthening. Even during the time of Western Roman Empire, the Christian Church imposed limitations on theatrical performances, a restriction attributed to various factors. Firstly, theatre was closely associated with pagan deity festivals. Additionally, the often satirical and at times derisive nature of mime performances offended the moral sense of church leaders. Mimes frequently ridiculed Christian rituals such as baptism and the eucharist, which involved the sacrament of bread and wine. As a result, the break between the church and the theatre became inevitable. Tertullian (c. 155 – c. 220 C.E.), the North African theologian, strongly criticized the theatre in his

work „De Spectaculis“, contending that Christians should abstain from attending the theatre once they were baptized [1, p.64]. Starting around 300 C.E., church councils tried to discourage Christians from going to theatres. By 398, the Council of Carthage even declared that Christians who attended the theatre instead of church on holy days would face excommunication. Actors were prohibited from partaking in church sacraments until they abandoned their profession. This decree persisted in many regions until the eighteenth century. Following the collapse of the Western Roman Empire in 476, organized theatrical performances all but vanished in Western Europe, a consequence tied to the emergence of new historical circumstances. However, the enduring impact of ancient culture remained notable during the development of feudal society. Theatrical elements persevered in at least two distinct forms of engagement: within popular folk festivals, where people celebrated the changing seasons with games, songs, and dances marking the end of winter, the arrival of spring, and bountiful harvests, as well as in pagan rituals and Christian ceremonies. Moreover, small traveling theatre groups, made up mainly of storytellers, clowns, acrobats, jugglers, tightrope walkers, and animal trainers, offered entertainment to wherever there was an audience. It appears that their activities were notably pronounced in the 9th century, as this period witnessed the highest number of church decrees issued against professional entertainers, specifically histrions. In the early Middle Ages, the (dramatic) theatre supposed to be reborn from these „early theatrical forms“, as it happened in the 6th century BC.

Drama largely disappeared from Western Europe when Christianity gained political prominence in the fourth century [2, p.5]. Hrotsvitha of Gandersheim turned out to be the first (female) dramatist to write non-liturgical dramas in the early Middle Ages. In her second book *Liber Secundus* (The Book of Drama) Hrotsvitha combined six Latin plays, which she created under the influence of the comedies by the Roman playwright Terence. However, in contrast to the latter, her plays centered around religious themes. It is widely believed that Hrotsvitha's works were never staged, and most scholars concur that they resemble „closet drama“, intended not for direct stage performance but for reading. Hrotsvitha's dramas were initially published in 1501 and had a significant impact on religious and didactic plays during the 16th century. Her plays hold significant importance in the history of theatre for several reasons: Hrotsvitha is the earliest recorded female playwright, the pioneering Western dramatist of the post-classical era, and the first to introduce a feminist perspective into drama. In her plays, composed in rhyming prose, Hrotsvitha contrasted the worldview of the Carthage-born Roman playwright Publius Terentius with the Christian perspective. She delved into topics such as the persecution of Christian women during the pagan Roman era, as seen in „Dulcitius“ and „Sapientia“, and also explored narratives of women who converted to Christianity, exemplified by „Abraham“. Overall, it can be said that her plays belonged to the hagiographic genre, which is unsurprising considering that Hrotsvitha's works were grounded in the values of the prevailing Christian religion during the Middle Ages. However, it is possible to analyze her work from a feminist perspective. Many of her dramas showcase female characters who receive equitable treatment from the author, spanning from prostitutes to devout women. The virgin/harlot (Mary/Eve) dichotomy offers valuable insights into the analysis of how Hrotsvitha reflects the societal attitudes toward women prevalent in the 10th century [3, p.96]. Hrotsvitha of Gandersheim's plays can be seen as addressing topics relevant to women in her era, including marriage, prostitution, rape, and the objectification of women by men. For instance, the plays „Dulcitius“ and „Calimachus“ tackle the issue of gender violence as a form of oppression experienced by women during the Middle Ages. Characterizations of women in the literature of Hrotsvitha's era were notably infrequent. In both classical texts and hagiographic works, female characters typically occupied passive roles, serving primarily as objects defined by their relationship to male figures. Hrotsvitha of Gandersheim, however, stands as a pioneering figure in literature, as she was among the first to endow female characters in her writings with autonomy and agency. Hrotsvitha's writings reflect feminist ideas, and she's one of the few women from the early Middle Ages who wrote about her life. Hrotsvitha of Gandersheim is a unique figure from the tenth

century who offered a historical perspective from a woman's point of view. This distinction led to her recognition as one of the important figures in the history of women. Her works remained entirely unknown to the public until 1493 when the humanist scholar Conrad Celtes (German: Konrad Celtes; Latin: Conradus Celtis; 1459-1508) rediscovered them in the Cloister of St. Emmeram in Regensburg. They were published in the original Latin in the year 1501. Hrotsvitha of Gandersheim's works were translated into English in the 1600s, leading to increased interest in her writings. In the 1970s, feminists rediscovered Hrotsvitha's works and interpreted them through a gendered lens. They used her writings to argue that women in the past held significant roles in society, even though much of their work had been lost or disregarded for a considerable period. This observation is reinforced by the case of Hrotsvitha, whose presence is conspicuously absent in the annals of theatrical, dramatic, and literary history. Hrotsvitha of Gandersheim's persona continues to captivate contemporary feminist scholars, enriching our comprehension of the historical recognition, achievements, and relevance of women who have long been excluded and marginalized from prevailing metanarratives. However, it's important to acknowledge that, despite the evident traces of feminist discourse in Hrotsvitha's work, she cannot be categorized as a proto-feminist writer in the conventional sense. This is because, as a female Christian canonist living in the 10th century, she adhered to the belief that, following the biblical Eve's fall, women were considered to be at a lower status, both physically and intellectually, compared to men. This perspective, spanning from the early Middle Ages to the present day, drew its influence from several foundational texts of Christianity, including the initial canonical book of the Bible, Genesis. Considering this context, it is probable that Hrotsvitha, as the canoness of the Gandersheim monastery, aligned with the prevailing Christian views on gender roles and functions that were prevalent in her society at that time.

It is noteworthy that the name Hrotsvitha, meaning „strong voice“ or „strong shout“, is quite apropos, considering her unique position as the singular playwright we know of who successfully bridged the gap between ancient Roman and Greek classics with medieval European drama. Her name holds a pivotal role in the history of women's literature, as she was the first to demonstrate to society that there is a place for women writers in various forms of literary expression, including drama. Hrotsvitha of Gandersheim's plays hold monumental significance in the realm of women's dramaturgy, given the historical scarcity of female playwrights in Western theatre. Following in Hrotsvitha 's footsteps, several female church servants started writing dramas. Among them, one of the most significant figures is the German Benedictine abbess, writer, composer and philosopher Hildegard of Bingen (German: Hildegard von Bingen; Latin: Hildegardis Bingensis; c. 1098-1179), who is also recognized as Saint Hildegard and the Sibyl of the Rhine. One of her notable works is the Latin drama titled „Ordo Virtutum“ (c. 1151), which is believed to be among the earliest examples of allegorical drama - Morality play. Rather than recounting biblical narratives, the lives of saints, or miraculous events, the Ordo Virtutum portrays a conflict for the human soul between the Virtues and the Devil. This allegorical drama, depicting the battle between personified virtues and the forces of evil, was performed within a community of noblewomen and nuns at Hildegard's convent. Similar to Hrotsvitha of Gandersheim, Hildegard of Bingen introduces a feminist perspective to drama. In this play, the „virtues“ are embodied as women, a departure from the customary male patriarchs and prophets, and they play a pivotal role in reintegrating the fallen into the community of believers. Another notable aspect is Hildegard's portrayal of the devil as a male figure who does not sing but rather screams and roars. According to the author's perspective, this is because the devil is incapable of creating divine harmony. Other nuns, like Hrotsvitha and Hildegard of Bingen, made notable contributions to the development of theatre and drama throughout the Middle Ages. For instance, Katherine of Sutton, Abbess of Barking (active between 1358 and 1376), authored plays in late fourteenth-century England. However, the majority of these women writers remained predominantly associated with religious-themed dramas.

In summary, Hrotsvitha of Gandersheim holds a significant place not only in the realm of theatre history but also in women's history, Western literature, and the Middle Ages as a whole. Her writings challenge traditional gender roles and offer insights into the intersection of religion, gender, and society in her time, making them still relevant to scholars today. Beyond historical recognition, she is acknowledged as the first female writer and poet in the German-speaking world and a pioneering female historian. She stands alongside notable historians of her time, such as Flodoard, Liutprand of Cremona, and Widukind of Corvey [4, p.96]. Hrotsvitha's legacy is a multifaceted one that goes beyond her pioneering literary and historical contributions. It continues to shape the ongoing conversation about women's contributions to culture and academia, making her a pivotal figure in history.

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The question of interpretation of the new drama

In Sofio Kelbakiani's play "Freken Julie"

Тамта каджаиа

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аннотация

В европейском театре в конце 19 — начале 20 веков начались большие перемены в искусстве. В их числе и в театральном искусстве, что привело к формированию нового течения. Эпоха, названная «новой драмой», противостоит уже существовавшему, установившемуся буржуазному вкусу, традиции и позднему романтизму.