



THE AESTHETICS OF THE KAZAKH THEATER

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Abstract: In the article “The aesthetics of the Kazakh theater” examines theoretical and methodological problems associated with the analysis of civilizational features and aesthetics of the Kazakh theater. A wide range of issues under examination led to the need to consider philosophical and socio-cultural aspects that influenced the formation of this phenomenon in the Kazakh culture. Particular attention is paid to the analysis and classification of the main stages of the Kazakh theatrical art.

Keywords: performance, front of the theater, the phenomenon, semantics, scenography

Introduction

Since formation of the kazakh theater in years of social cultural transformations, transition periods, time of blossoming of ideology of a socialist realism and time of wreck of this system, the material about the scenographic decision of performances has been collected which as time has shown and it plays defined part in culture of Kazakhstan. Comprehension of unique features of formation of scenography (as innovative art phenomenon for Kazakhstan at the beginnings of the 20th century of an art form) for a century way of its development formed in unity with spiritual

priorities and cultural transformations of a society has demanded an exit on new level of theoretical constructions. In this art form unique experience of mobilization was most full reflected by the kazakh culture of the potential possibilities which objective consideration is possible only through a prism of world views, semantic, social cultural and spiritual-moral priorities of the kazakh people.

Methods

For understanding of many phenomena occurring in culture, it is necessary as well a sufficient time distance. Differently, the

phenomenon should reach certain level of a historical maturity, to develop the potentialities which have been put in it that both its deep ontological bases and the initial stages and early forms were slightly opened for efforts of research thought. Such penetration assumes a reconstruction of semantic structures of a field of culture as the field of values formed between consciousness and subjects when to judgment directly not substantial “that” subjects of philosophical research, but them “as” is exposed. It is thus clear that their modern status and a role can't be described in the traditional ways or by means of classical technology: new approaches, definitions, studying methods are required. The methodology is necessary for the decision of this problem allowing comparing objects of the past in differentiated time and space.

Results

So, at the ontological approach to the analysis of phenomena of art culture and the art synthesizing in itself various ethno cultural traditions and cultural civilization worlds, as a research field the sphere of contact and indissolubility of consciousness and the subject world of human life, that is a perception field between “consciousness” and “world” - penetration into cultural senses of-in-showing of phenomena appears. On Heidegger, the essence of human life consists that it never is, but always «has to be», that is constantly it is necessary to itself as own possibility. In the cultural reference this postulate acts as the historicity requirement in the approach to phenomena of culture and art through carrying out of existential analytics Dasein.

Stability of culture and its viability are in many respects caused by that as the structure has been developed defining

its unity and integrity. Integrity of culture assumes development of uniform rules of behavior, the general memory and a world overall picture. On these (interpreting and stabilizing) aspects of functioning of culture action of the mechanism of tradition is directed. Especially it concerns theatrical art therefore how the theater most closely is connected with that environment where it develops. For full penetration into sense of theatrical action the knowledge of a life, sensation of a rhythm of life of the people is necessary. Theatrical art roots take root into the thickness of the national environment, at theater as in focus all life of people is reflected to the smallest details.

Discussion

Along with that structure and the bases of development of traditional kazakh culture were defined not only its own, internal sources and historically generated features of economic and sociopolitical way of inhabitants' life of Great Steppe, they underwent the cardinal changes caused by wide involving in traditional system of nomadic culture of urbanized culture of the West and settled - agricultural civilizations of the East. Together with it, in research of a question on integration of a western civilization with spiritually-ontological foundations of traditional culture of the kazakh people it is necessary to consider also that interaction in territory of Eurasia of art culture of the East and the West has undergone long evolution and differed the features in each region and at each historical stage. So if in previous centuries influence of the cultural worlds of the West and the East on the kazakh culture was episode and partial: at level of perception and mastering of separate elements of cultural traditions, art-esthetic values, that, already since the

middle of the nineteenth century, influence of the western culture gets regular, global character. The European culture which has developed as type during New time, in the course of formation of classical genres of professional creativity, is perceived and accustoms already to value of structurally-system integrity, including not only art, but also other making cultures (with all its ways of expression, mechanisms and forms of public functioning). Development of art forms "new" for traditional Kazakh culture became one of results of the given process.

The originality of the historical development which has put forward Kazakhstan within only several decades of the XXth century in numbers of the developed countries, has been caused by greedy and prompt mastering of all achievements of a world science, technique, culture; creative perception and application to special historical conditions own state and social cultural buildings of "new" experience of political, social, economic and art development which the kazakh art has used that in the minimum term to historical measures to carry out the formation according to the world standards. This ability in due time and creatively to make use of art experience of neighboring countries has helped the kazakh culture to do huge jump and to reach the big heights in much shorter terms, than it would be possible to make it, remaining in borders of own cultural traditions. Having adapted for new social and economic, ideological and political conditions, the national tradition has inhaled the creative potential, features of understanding a life and esthetic values in scenography area.

Addressing to an initial stage of the kazakh scenography, years of its formation, it is possible to notice that this tendency

was showed, apparently, in certain leveling of the "its" cultural field at the expense of introduction of "another's" experience. On the other hand, the main thing nevertheless consisted in this process that at all stages of development of "other" unique ability of traditional kazakh culture to perception new and other as «its», as developments of the is intellectual-creative in her is intellectual-creative and spiritual potentialities was realized. Development by the Kazakh culture of new values and priorities confirmed the major true that original consciousness of the nation, its spiritual decolonization is connected not with negation of other cultures or loan of their achievements, and with opening in own national culture of universal values ontologically implanted in it. The extreme plasticity of the Kazakh traditional culture inherent in it high degree of adaptability to new art forms and art practice, naturally led to the statement of a new art form as to an organic part of complete art process.

The wide spectrum of the questions connected with genesis of scenography of the Kazakh theater naturally deduces also to necessity of its judgment for a context of the known concept of V. Berezkin about evolutionary change of art-graphic system of registration of performances of the world theater. In view of that practice in relation to knowledge is not "the external factor" but its "an immanent component", we will note that exactly practice of the kazakh folk theater is a starting point of knowledge and way of existence and dynamical development of scenography of the modern kazakh theater. Hence, consideration of the kazakh national creativity through a prism of the known concept as an original matrix can clear and a being of our question. Running forward, we will notice that evolution of scenography of the kazakh

theater as, it has appeared, reflected all complexity and many-sided nature of whole world theatrical process. The difference is that the basic stages of its development have been passed during more compressed time period. On the kazakh soil the centuries-old history of theatrically-decorative art has pressed in some decades, and naturally enough that thus the course of its evolution not in all has coincided with the main direction and features of evolution of art of scenography of the world theater.

It well-known that a special subject of scenography of folk theater as the system of registration of performance first in the history of the world theater, there was an actor's game. Therefore dominant function of scenography consisted in its direct participation in actor's game. After all the game beginning in the dramatized action as an art form is ontologically implanted, game and art are indissoluble basically. Moreover, in the history of the world culture happened and so that in separate social cultural areas game existed only in sphere art and only as art.

Addressing thereupon to history of domestic art creativity, it is necessary to underline that the kazakh national theatrical art finds out variety of scenic receptions which can be carried to primary elements of game scenography. For example, the dramatized performances of carriers of musical and orally-poetic tradition “Sal” (“Сал”) and “Seri” (“Сери”) abounded with such receptions, they were inherent and for national comedians “Ku” (“Қу”) (Қуақы – Куақы). (By the way, still Alkey Margulan, in the researches devoted to creative activity of carriers of musical and orally-poetic traditions “Sal” and “Seri” especially stopped on the description of their suits. He wrote that even in everyday life suits of national actors have been

differed by unusual beauty, splendor and even pretentiousness. If such clothes started to carry village inhabitants “Sal” (“Сал”) left it and sewed to himself clothes from even more expensive and bright fabric or from rough felt or a raw skin but it is obligatory lined from an expensive, beautiful, great fabric inaccessible for people. Certainly, that the entertainment party of performances, played by steppe actors, as a rule, was provided with high degree of their creative potential, an invention and imagination. But it is impossible to deny and that bright, unusual styles, masquerade attires pursuing the aim to amaze imagination of spectators, to be allocated from their environment, have been calculated on effect of a theatrical show. (Theoretical workings out of this problem substantially depend on the concept of the person divided by theorists and a society. And deeper judgment of typological characteristics of the cultural worlds of the West and the East according to deconstruction principles of logo central paradigms would help to reveal and in a new fashion to comprehend variety of historical experience – distinction and similarity of mental structures of settled - agricultural, city and nomadic cultures).

Conclusion

The elements of game scenography were present and at the first statements of professional kazakh theater in the twenties of last century. Possibly, this circumstance has genetically predetermined law and speed of development by the kazakh theater of system of registration of performance "new" to it – decorative art, and explains that fact that in a real history of the domestic theater, the designated characteristics of scenography are rather conditional as the element of game registration never completely quitted the

stage of the kazakh theater, continuing to remain and already today finding value of the major element in creativity of artists and directors. Special subject of art knowledge following game system of registration of theatrical action became, the sphere of a material world covered by wide concept surrounding the person - environment. Representation of scenes of action became dominant function of new system, actor couldn't carry out it himself because using M.Kagan's terminology, and it has been "allocated" from its performing art. It promoted the further differentiation of theatrical specialties and decorative art was completely released from a game element and has reached the typological cleanliness: the theatricality of game scenography put by the nature of this kind of creativity is forced out by decoration. The main task of the theatrical artist is reproduction of a concrete, recognized scene of action (as a rule, only exact following by notes of the playwright was required).

However, already to the middle of last century in system of registration of performance essentially new qualities, a scene of action anyhow interpreted by the artist began to be shown. The scenography becomes again an inseparable component of all action developed on a scene and is indissoluble with actor's execution, but now on new, qualitatively level of scenic synthesis distinct from syncretism of the folk theater.

The modern scenography of the kazakh theater synthesized and has made game on a scene and painting, both a sculpture, and a drawing, and architecture. On a scene they have got "game" quality as the scenography essence which contains and shown in its essentially a functional basis, as playing together with the actor and

revealing in a course and in the course of performance action (in modus "here-and-now-life"). After all the theater always was and remains game. Speaking by Berthold Brekht's words: "Everything that costs on a scene, should play, and if it doesn't play, there is no place on a scene" [1, c.531].

One more thing. Investigation of theatrical art as well as investigation of the culture of the nation itself, suggests addressing to the typological parallels. Such approach can not only convincingly justify stages of formation and development, to show cultural relationships and influences, but bring unexpected results. After all, it is obvious that the culture of any nation not always can be explained in isolation. Its originality and uniqueness are more noticeable when they compared and interacted with other cultures. For example, there are some obvious etymological similarities in the names of national theatres in many nations, which indicate on old and long cultural interaction (it is known that during the Hellenism epoch, name of Greek street theatre «o` maskaros», as the theatre itself, spread on East and West from Macedonia, where it was very popular. In Italy for many centuries play-actors were called «mashera», in Spain «mascara» in Byzantium, Armenia, Turkey – «mashara», in Marocco – «masrah»). It is likely that in Kazakh the word «maskara» appeared exactly at that time: in Kazakh «maskara» means to become a laughing stock, it preserved initial meaning, has satirical, comic tone). In this connection, we take the liberty to make the assumption that the word «sahna»-«sahana», which means the stage, came into Kazakh during the Hellenistic period and derived from the ancient Greek word «shene», «skene».

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ҚАЗАҚ ТЕАТРЫНЫҢ ЭСТЕТИКАСЫ

Аңдатпа:

«Қазақ театрының эстетикасы» мақалада қазақтың сахна өнерінің шығу тегі мен дамуы қоғамдағы бүкіл мәдени үдеріс, мән-мәтініндегі көзқарас тұрғысынан қарастырылған. Театр кеңістігінің коммуникативтік ерекшеліктері мен түрлі аспектілеріне өнертану тұрғысынан типологиялық сараптама жасалынды. Сонымен қатар, сахна безендіру өнеріндегі жаһандану үдерістеріне байланысты рухани маңызды өзгерістер талқыланады. Қазақ театр сәндік өнерінің негізгі кезеңдері мен классификациясына ерекше мән беріліп, қарастырылды.

Түйінді сөздер: перформанс, предтеатр, феномен, семантика, сценография

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ЭСТЕТИКА КАЗАХСКОГО ТЕАТРА

Аннотация

В статье «Эстетика казахского театра» рассматриваются теоретико-методологические проблемы, связанные с анализом цивилизационных особенностей и эстетики казахского театра. Широкий спектр исследуемых вопросов обусловил необходимость рассмотрения мировоззренческих и социокультурных аспектов, повлиявших на формирование данного феномена в казахской культуре. Особое внимание уделено анализу и классификации основных этапов казахского театрального искусства.

Ключевые слова: перформанс, предтеатр, феномен, семантика, сценография

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