

# SCENIC DIALOGUES: THE INFLUENCE OF BRITISH THEATRICAL TRADITION ON INTERPRETATIONS OF HAMLET IN KAZAKHSTAN (2000–2024)

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**Abstract.** This article continues the comparative study of stage interpretations of William Shakespeare's tragedy *Hamlet* and explores the intercultural dialogue between the theatres of the United Kingdom and Kazakhstan during the period from 2000 to 2024. *The aim* of the research is to identify artistic connections and conceptual parallels between British and Kazakh directorial approaches, as well as to analyze new interpretations of *Hamlet*, actor training methods, and the creation of dramatic imagery. *The objectives* include tracing the evolution of scenic forms in both traditions, examining the philosophical and cultural contexts embedded in directorial strategies, and conducting a comparative analysis of visual language and translation techniques. The *methodological* framework is based on comparative, hermeneutic, and cultural-critical approaches, along with tools of stage and visual analysis. The study focuses on six productions of *Hamlet*: three from the Royal National Theatre in the UK – directed by John Caird (2000), Nicholas Hytner (2010), and Lyndsey Turner (2015); and three from Kazakhstan – the Mukhtar Auezov Kazakh National Drama Theatre directed by Yuri Khaninga-Beknazar (2004), the Republican German Drama Theatre in Almaty directed by Jeff Church (UK, 2016), and the ARTiSHOK Theatre directed by Galina Pyanova (2018). The British productions were analyzed through video recordings, theatre reviews, and publications in *The Guardian*, *Theatre Record*, and other sources. The Kazakh productions were studied through direct viewing, interviews, theatre programs, and print and archival materials. The *findings* reveal key artistic strategies employed by the above-mentioned directors: psychological realism, political allegory, postdramatic deconstruction, and interactive verbatim formats. Despite the influence of global theatre trends, Kazakhstani productions preserve their cultural autonomy by reinterpreting Shakespeare's text through national poetics, language, and symbolic systems. The results of this research may serve future studies in global Shakespeare reception, enrich university theatre curricula, and support interdisciplinary scholarship in the fields of performance studies and cultural theory.

**Keywords:** Shakespeare, Hamlet, tragedy, directorial interpretation, theatrical process, creative space, performance, contemporary productions, actor's individuality, scenography.

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## Introduction

William Shakespeare's *Hamlet* is widely recognized not only as a pinnacle of world dramatic literature, but also as a dynamic theatrical matrix that continues to generate new stage languages, philosophical dialogues, and cultural strategies. Over the course of more than four centuries, the play has evolved into a universal cultural code, enabling theatre practitioners not simply to reproduce the classical text, but to engage in dialogue with their time, society, and audience (Bate, 2008; Worthen, 2011). The United Kingdom, as Shakespeare's homeland, remains a key institutional center for preserving and reinterpreting this theatrical heritage. Within this context, the Royal National Theatre serves not only as a guardian of canonical traditions but as a creative laboratory for meaning-making. Its productions of *Hamlet* in 2000, 2010, and 2015 have each illustrated how the classical text can become a vehicle for exploring contemporary existential, political, and socio-cultural tensions (Theatre Record, 2000; 2010; 2015). Each interpretation has functioned as a distinct cultural statement. In Kazakhstan, both Shakespeare and *Hamlet* occupy a significant position within the academic theatre tradition. Since the country's transition from the Soviet theatrical model to an independent stage culture,

Kazakhstani theatre has actively sought to develop its own language of classical interpretation. Productions at the Mukhtar Auezov Kazakh National Drama Theatre (2004), the ARTiSHOK Theatre (2018), and the German Drama Theatre (2016) reflect efforts to embed Shakespeare's archetypal drama into the fabric of national consciousness, historical memory, and postmodern sensibilities (Sagadiyeva, 2020; Baimukhanova, 2019). This study focuses on a comparative analysis of six *Hamlet* productions staged in the United Kingdom and Kazakhstan. The central research question is: how does the British theatrical model shape Kazakhstan's interpretations of Shakespeare, and in what ways do local cultural codes transform the global dramatic canon.

## Methods

The theoretical and methodological framework of this study draws upon the works of prominent international scholars in theatre studies, including *Soul of the Age: A Biography of the Mind of William Shakespeare* by Jonathan Bate (2008), *Shakespeare's Language* by Frank Kermode (2000), *Shakespeare Performance Studies* by William B. Worthen (2011), and Dennis Kennedy's *Foreign Shakespeare: Contemporary Performance* (2004). Additional conceptual foundations were informed by Aleksandr

Bartoshevich's *A Contemporary Cosmos, Shakespeare in the Theatre of the 20th Century* (2002) and Peter Brook's *Threads of Time* (2005) (Kennedy, 2004; Worthen, 2011; Bate, 2008; Kermode, 2000). The research also incorporates analyses by leading Kazakhstani theatre scholars on the staging of Shakespeare's plays in Kazakhstan, including *Theatrical Reflections* by Qazyqumar Kuandykov (2022), *Era and Theatre Art* by Baqybek Qundakbaiuly (2001), *Tolgham* by Ashirbek Torebaiuly Sygai (2004), *After the Third Sound* by Akhmetzhan Qadyrov (2007), *The Formation and Development of Kazakh Theatre Directing* (1915–2005) by Bakyt Nurpeis (2014), and *Secrets of the Stage* by Maman Baiserkeuly (2020) (Kuandykov, 2022; Nurpeis, 2014; Sygai, 2004). Since the late 20th century, *Hamlet* has increasingly been approached as a platform for philosophical and cultural exploration—not only as a dramatic text but as a phenomenon of interpretation. The studies of Harold Bloom (*Shakespeare: The Invention of the Human*, 1999), Jonathan Bate (2008), as well as Kazakhstani researchers Lyazzat Sagadiyeva (2020) and Aigerim Baimukhanova (2019), illustrate how the figure of Hamlet transcends its original dramatic framework to become a cultural and conceptual metaphor (Sagadiyeva, 2020; Baimukhanova, 2019; Bloom, 1999). In the Kazakhstani theatrical context, Hamlet frequently appears as a liminal figure—situated between East and West, between tradition and modernity, between canonical structure and postmodern deconstruction. In a society engaged in reimagining its national identity, Hamlet becomes not merely a citation of a classic, but a rehearsal of cultural self-determination (Tursynbekova, 2022; Suleimenova, 2021). The tragedy of *Hamlet* has long served as a litmus test of a theatre culture's philosophical depth and artistic maturity. As Bate (2008) emphasizes, Shakespeare created an

archetypal character capable of embodying diverse meanings—from the intimate drama of the individual to a metaphor for political unrest.

In British theatrical tradition, there is a strong emphasis on textual integrity and intellectual nuance (Kennedy, 2004). Conversely, in the post-Soviet context—and particularly in Kazakhstan—recent productions have leaned toward symbolic localization, cultural adaptation, and the integration of national imagery and folkloric codes (Baimukhanova, 2019; Nurzhanova, 2023). The intercultural dialogue between British and Kazakhstani theatre has been significantly enriched through initiatives by the British Council (2016), international theatre festivals, touring collaborations, and educational workshops. These platforms have stimulated the emergence of Shakespearean productions in Kazakhstan that align with innovative forms of contemporary European theatre (British Council Kazakhstan, 2016).

## Discussion

This research is based on an interdisciplinary approach, combining methods from comparative theatre studies, cultural analysis, reception theory, and hermeneutics of the stage text. Particular emphasis is placed on the following analytical components:

- A comparative analysis of productions according to the following categories: directorial strategy, scenographic concept, textual translation, actor interpretation, and philosophical emphasis;
- Interpretation of linguistic and visual decisions, taking into account the specificities of translation and the performative language;
- Examination of critical sources, including theatre reviews, interviews with directors and actors, audience feedback, and archival publications;
- Tabular comparison of six key productions (three from the United Kingdom and three from Kazakhstan),

**Table 1. Directorial Concepts and Visual Language in Productions of Hamlet**

| Theatre / Year                                     | Director               | Directorial Concept                                                                  | Visual Aesthetic / Set Design                                                                                               |
|----------------------------------------------------|------------------------|--------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| National Theatre (UK), 2000                        | John Caird             | Psychological realism, focus on Hamlet's inner conflict                              | Minimalist staging; subdued lighting; classical costume style                                                               |
| National Theatre (UK), 2010                        | Nicholas Hytner        | Political thriller; surveillance society; critique of authoritarian control          | Surveillance cameras, video screens; modern costumes evoking a bureaucratic state                                           |
| National Theatre (UK), 2015                        | Lyndsey Turner         | Trauma and loss; Hamlet as a postmodern, fragmented figure                           | Destruction of the set during the play; symbolic decay of the house; sound installations, projections                       |
| Mukhtar Auezov Kazakh National Drama Theatre, 2004 | Yuri Khaninga-Beknazar | Heroic-national reinterpretation; Hamlet as a moral and spiritual heir of his people | Traditional and modern costume synthesis; minimalist scenography with national symbolism                                    |
| German Drama Theatre (Almaty), 2016                | Jeff Church (UK)       | Deconstruction; Hamlet as cultural trauma and voice of memory                        | Multilingual performance (Kazakh, English, German); use of shadows, silence, video projection, physical theatre             |
| ARTISHOK Theatre (Almaty), 2018                    | Galina Pyanova         | Hamlet as digital-era subject; fragmented identity; interactive verbatim format      | Contemporary forum-style setting; costumes imitating social media imagery; audience participation integrated into structure |

identifying both converging and diverging artistic tendencies.

The materials analyzed include video recordings of performances, interviews (notably public discussions with Benedict Cumberbatch), publications from Theatre Record, The Guardian, Azattyq.org, Informburo.kz, and scholarly contributions from Kazakhstani theatre researchers.

The tragedy *Hamlet* by the great English playwright William Shakespeare has been repeatedly staged at the Royal National Theatre in the United Kingdom between 2000 and 2024. One of the most distinguished productions was directed by John Caird in 2000. In this version, *Hamlet* was presented in a restrained, psychologically nuanced register. Caird focused on the internal conflict of the protagonist, employing minimalistic scenography and emphasizing the intimacy of the stage space. Simon Russell Beale's portrayal evoked associations with existential therapy: *Hamlet* suffers not only from external circumstances but from his inability to reconcile his inner turmoil

with societal expectations. Critics regarded this performance as one of the most “intellectually vulnerable” interpretations of *Hamlet* to appear on the British stage.

In stark contrast, the 2010 production of *Hamlet* directed by Nicholas Hytner offered an entirely different atmosphere. Hytner's staging introduced the aesthetics of a political thriller into the play. The scenography incorporated surveillance cameras, video screens, and symbols of a contemporary surveillance state. Rory Kinnear's *Hamlet* was portrayed as a figure surrounded by monitoring systems, intensifying the sense of paranoia and existential isolation. The soliloquies were delivered as internal acts of resistance against a repressive system. The production was widely interpreted as a critique of modern bureaucracy and psychological control.

Lyndsey Turner's *Hamlet*—considered one of the most outstanding productions of the 21st century—astonished audiences with its innovative directorial and performative vision. Benedict Cumberbatch

portrayed the protagonist as a vulnerable and psychologically fractured figure who had lost his connection with the world. In an interview with the BBC, the actor described Hamlet as someone immersed in a post-traumatic state, and the play itself as a journey through loss, memory, and the paralysis of action. Turner's directorial approach fused the classical architecture of the text with postdramatic elements: sonic installations, video projections, and the symbolic disintegration of domestic space to represent the protagonist's mental collapse.

A comparative overview of the visual and directorial strategies applied in these six key productions is presented in Table 1.

In each of the analyzed productions, the philosophical dimension takes center stage. The British stagings (2000, 2010, 2015) highlight themes of existential crisis, contemplation of mortality, memory, and loss of meaning. Notably, Benedict Cumberbatch's 2015 portrayal embodies a "traumatized Hamlet," immersed in a postmodern fragmentation of reality. His monologues are rendered as internal breakdowns of an individual torn between

action and reflection (National Theatre Archive, 2015; Theatre Record, 2015).

In contrast, Kazakhstani productions reflect philosophical inquiries through culturally specific frameworks. At the Mukhtar Auezov Kazakh National Drama Theatre, Hamlet is envisioned by director Yuri Khaninga-Beknazar as a bearer of ancestral responsibility, emphasizing national ethics and spiritual heritage. Actor Azamat Satybaldy's performance reinforces this heroic-national image (Kaztheatre.kz, 2012; Sagadiyeva, 2020). In Jeff Church's deconstructive version, staged at the German Drama Theatre in 2016, Hamlet becomes a voice of fragmented consciousness shaped by historical trauma. Galina Pyanova's ARTiSHOK production transforms the protagonist into a fluid subject of the digital age, illustrating identity erosion in the context of postmodern reality (Informburo.kz, 2018; Azattyq.org, 2021).

The diversity of character interpretation across six productions may be comparatively evaluated in Table 2, which outlines both the artistic portrayal of Hamlet and the philosophical emphasis embedded in each version.

**Table 2. Actor Interpretation and Philosophical Focus in Hamlet Productions**

| Actor                       | Production / Theatre                      | Characterization of Hamlet                           | Philosophical Emphasis                                                                 |
|-----------------------------|-------------------------------------------|------------------------------------------------------|----------------------------------------------------------------------------------------|
| Simon Russell Beale         | National Theatre (UK), 2000               | Vulnerable, reflective, internally tormented         | The collapse of the moral self; personal responsibility in a crumbling world           |
| Rory Kinnear                | National Theatre (UK), 2010               | Trapped individual under constant surveillance       | Alienation, state violence, and control                                                |
| Benedict Cumberbatch        | National Theatre (UK), 2015               | Emotionally fractured; PTSD-informed portrayal       | The burden of grief, time, and personal helplessness in a chaotic society              |
| Azamat Satybaldy            | Mukhtar Auezov Kazakh Drama Theatre, 2004 | Warrior-prince figure; symbol of national continuity | Clash between duty and truth; spiritual burden and existential identity                |
| Ensemble Cast (multi-role)  | German Drama Theatre, 2016                | Hamlet as shared consciousness, collective symbol    | Cultural trauma; disintegration of the self; metaphysics of memory                     |
| Collective character voices | ARTiSHOK Theatre, 2018                    | Hamlet as any individual undergoing identity crisis  | Disappearance of stable identity; the impossibility of action in digital postmodernity |

**Table 3. Language, Translation, and Textual Strategies**

| Production                                          | Language Use                                               | Translation Strategy / Textual Adaptation                                                                  |
|-----------------------------------------------------|------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
| National Theatre (UK) – All Productions             | Performed in original Early Modern English                 | Full Shakespearean text preserved, modernized only slightly for clarity                                    |
| Mukhtar Auezov Kazakh National Drama Theatre (2004) | Performed in Kazakh                                        | Poetic adaptation retaining rhythmic structure and national metaphors                                      |
| German Drama Theatre (Kazakhstan), 2016             | Performed in Kazakh, English, and German                   | Polyphonic linguistic layering; text fragmented and transformed into philosophical utterances              |
| ARTiSHOK Theatre (Kazakhstan), 2018                 | Performed in modern colloquial language and internet slang | Verbatim fragments; hybrid text structure; integration of Shakespearean phrases into contemporary dialogue |

Another important dimension of comparison concerns the use of language and translation strategies in staging *Hamlet*. In the Royal National Theatre productions, the plays are performed in Early Modern English with minor updates for clarity and rhythm, preserving the poetic complexity and philosophical density of Shakespeare’s original (Shakespeare, 1996; Worthen, 2011). This choice underscores the British tradition’s commitment to textual fidelity and verbal nuance.

In Kazakhstan, translation becomes a crucial site of adaptation. At the M. Auezov Theatre, the Kazakh version employs a poetic and rhythmic structure that aligns with national oral traditions and integrates metaphors resonant with Kazakh cultural memory (Suleimenova, 2021; Sagadiyeva, 2020). In Jeff Church’s *I Am Hamlet: Deconstruction*, the use of three languages—Kazakh, English, and German—serves as a dramaturgical method that symbolizes fragmented identity and historical layering. Galina Pyanova’s ARTiSHOK production introduces a radical departure from the original text, incorporating contemporary slang, internet expressions, and verbatim testimonies from performers and the audience. Shakespearean lines are embedded in personal narratives and fragmented digital discourse.

These translation and textual strategies are summarized and compared in Table

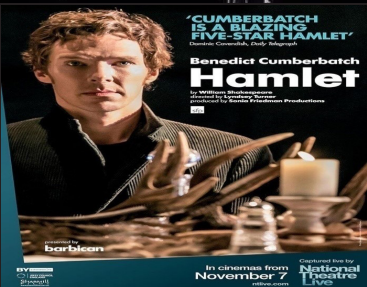
3, emphasizing the distinct approaches to linguistic adaptation and dramatic structure.

The evolution of directorial approaches and lead actor portrayals can be traced across all six analyzed productions. Each staging reflects a unique configuration of artistic priorities, philosophical emphases, and institutional frameworks. The distribution of performances, directors, and leading actors over the selected period is summarized below in Table 4, reinforcing the geographical and temporal breadth of this comparative study.

This tabular presentation not only contextualizes the timeline and geography of the research but also visually affirms the diversity of theatrical expression across the two national traditions. The juxtaposition of institutional theatres like the Royal National Theatre and the M. Auezov Theatre with independent venues such as ARTiSHOK and the German Drama Theatre exemplifies the multiplicity of interpretative strategies that coexist within a single dramatic framework.

These examples further support the thesis that Shakespeare’s *Hamlet* functions as a theatrical matrix – capable of absorbing national myths, philosophical systems, and performative languages. While British stagings maintain structural and textual continuity, Kazakhstani productions reinterpret the text through post-Soviet experiences, aesthetic hybridity, and sociopolitical resonance

**Table 4. Hamlet Productions in the United Kingdom and Kazakhstan (2000–2024)**

| № | Theatre, Year, Director & Lead Actor                                                                                                                                                                                                   | Scene from the Performance                                                           |
|---|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| 1 | National Theatre (UK),<br>2000<br>John Caird<br>Simon Russell Beale.<br><br>Photo 1. Simon Russell Beale as Hamlet, National Theatre (UK), 2000.<br>Source: Yandex Images – National Theatre Archive                                   |    |
| 2 | National Theatre (UK),<br>2010<br>Nicholas Hytner<br>Rory Kinnear.<br><br>Photo 2. Rory Kinnear as Hamlet, National Theatre (UK), 2010.<br>Source: British Theatre Guide                                                               |    |
| 3 | National Theatre (UK),<br>2015<br>Lyndsey Turner<br>Benedict Cumberbatch.<br><br>Photo 3. Benedict Cumberbatch as Hamlet, National Theatre (UK), 2015.<br>Source: Cinemorgue Wiki                                                      |   |
| 4 | Mukhtar Auezov Kazakh National Drama Theatre,<br>2004<br>Yuri Khaninga-Beknazar<br>Azamat Satybaldy.<br><br>Photo 4. A. Satybaldy as Hamlet, M. Auezov Kazakh National Drama Theatre, 2004.<br>Source: Official Auezov Theatre Website |  |
| 5 | German Drama Theatre (Almaty),<br>2016<br>Jeff Church (UK)<br>Ensemble Cast (multi-role).<br><br>Photo 5. Collective Cast, ARTiSHOK Theatre, “Hamlet,” 2018.<br>Source: Informburo.kz                                                  |  |
| 6 | ARTiSHOK Theatre (Almaty),<br>2018<br>Galina Pyanova<br>Collective character voices<br><br>Photo 6. Ensemble Cast in “I Am Hamlet: Deconstruction,” German Drama Theatre, 2016.<br>Source: Azattyq Radio – RFE/RL                      |  |

(Bate, 2008; Kennedy, 2004; Sagadiyeva, 2020; Tursynbekova, 2022).

## Results

The comparative analysis of six productions of *Hamlet* in the United Kingdom and Kazakhstan revealed essential differences and parallels in artistic vision, philosophical intention, and theatrical strategies. Each staging reflected the socio-cultural, political, and aesthetic context of its origin, shaping the interpretation of Shakespeare's tragedy in unique ways.

In the British tradition, directors such as John Caird (2000), Nicholas Hytner (2010), and Lyndsey Turner (2015) emphasized existential crisis, surveillance, trauma, and fragmentation of identity. Caird's production presented Hamlet as a psychologically tormented figure engaged in an internal moral struggle (Theatre Record, 2000). Hytner's version reframed the tragedy as a political thriller, exposing state control and alienation (The Guardian, 2010). Turner's vision, embodied in Benedict Cumberbatch's post-traumatic Hamlet, merged classic dramaturgy with postmodern scenography, where memory and grief were central themes (National Theatre Archive, 2015).

In Kazakhstan, directors such as Yuri Khaninga-Beknazar (2004), Jeff Church (2016), and Galina Pyanova (2018) offered localized and culturally embedded reinterpretations of *Hamlet*. At the Mukhtar Auezov Theatre, Khaninga-Beknazar presented Hamlet as a bearer of ancestral responsibility and national identity, rooted in Kazakh mythopoetics and heroic symbolism (Sagadiyeva, 2020; Baimukhanova, 2019). In German Drama Theatre, Jeff Church's postdramatic *I Am Hamlet: Deconstruction* utilized multilingualism, physical theatre, and fragmented text to explore cultural trauma and philosophical memory (British Council Kazakhstan, 2016). At ARTiSHOK

Theatre, Galina Pyanova employed verbatim theatre and digital imagery to reflect the dissolution of stable identity in a postmodern digital world (Informburo.kz, 2018; Azattyq.org, 2021).

Language and translation strategies played a pivotal role. British stagings preserved the original Early Modern English with minimal modernization (Shakespeare, 1996; Worthen, 2011). Conversely, Kazakhstani productions implemented poetic and symbolic translations, either maintaining rhythmic integrity (as in the 2004 version) or introducing multilingual fragmentation and colloquial language (German Drama Theatre, 2016; ARTiSHOK Theatre, 2018) (Nurzhanova, 2023).

The research further confirmed that Hamlet's image underwent diverse transformations: from introspective philosopher (Simon Russell Beale, 2000), to socially monitored individual (Rory Kinnear, 2010), to post-traumatic subject (Benedict Cumberbatch, 2015), and then to national hero (Azamat Satybaldy, 2004), shared consciousness (ensemble cast, 2016), and digital-era collective voice (ARTiSHOK, 2018).

This variety of approaches illustrates the vitality of intercultural theatrical dialogue, where Shakespeare's *Hamlet* serves as a universal dramatic matrix—reshaped by artistic, linguistic, and ideological frameworks. Moreover, the study highlighted how postdramatic and multimedia techniques from British theatre were not simply copied in Kazakhstan, but reinterpreted through local traditions and creative innovation (Suleimenova, 2021; Tursynbekova, 2022).

These findings support the broader argument that staging *Hamlet* today represents not only artistic reinterpretation but also cultural reflection and identity formation, especially in transitional societies such as Kazakhstan (Sagadiyeva, 2020; Nurzhanova, 2023).

## Basic provisions

The following key scientific outcomes were formulated over the course of the research:

- It was established that the productions of William Shakespeare's *Hamlet* at the Royal National Theatre (2000, 2010, 2015) and in leading Kazakhstani theatres (2004, 2016, 2018) demonstrate not only distinct directorial interpretations but also reflect the cultural identities and aesthetic paradigms of the respective national theatre schools.

- Kazakhstani directors such as Yuri Khaninga-Beknazar and Galina Pyanova were shown to develop an original artistic language, interpreting *Hamlet* through the lens of national traditions, mythological symbolism, post-Soviet realities, and the philosophy of collective responsibility.

- The influence of British theatre manifests itself in the use of multimedia forms, postdramatic structures, physical theatre techniques, and textual fragmentation. However, in Kazakhstan, these strategies are adapted to the local cultural context, preserving the originality and autonomy of national stage practices.

- The study analyzed the linguistic adaptation strategies employed in *Hamlet* productions. British performances preserve the Early Modern English text with slight modernization, while Kazakhstani versions employ poetic translations with rhythmic structures and national metaphors or use multilingual deconstruction as dramaturgical devices.

- A classification of *Hamlet*'s character portrayal was developed, ranging from psychologically introspective and politically engaged (Simon Russell Beale, Rory Kinnear, Benedict Cumberbatch) to symbolic, heroic, and collectively fragmented embodiments (Azamat Satybaldy, ensemble cast at the German Drama Theatre, and collective voices at ARTiSHOK Theatre).

- It was demonstrated that theatres such as ARTiSHOK and the Republican

German Drama Theatre in Almaty have become creative laboratories for contemporary directing, incorporating British postdramatic techniques into local theatre-making and producing innovative stage forms via digital aesthetics and verbatim methodologies.

- The Kazakhstani stagings of *Hamlet* perform not only as reinterpretations of a classical text, but also as cultural acts of national self-reflection. Each production becomes a philosophical and artistic expression of contemporary identity and collective experience.

In addition, it was revealed that the new Kazakhstani productions of *Hamlet* are shaped not solely by external influences but also by internal innovations. Techniques such as documentary theatre, genre collage, and interactive audience engagement reflect the evolution of Kazakhstan's theatre beyond traditional repertory frameworks.

The research further confirmed that the figure of *Hamlet* on the Kazakh stage functions as a metaphor for personal and national transformation in times of historical rupture and identity crisis. This supports the idea that directing *Hamlet* is not simply an artistic decision but a cultural commentary on the contemporary human condition.

It was also concluded that the intercultural dialogue between British and Kazakhstani theatres is no longer one-directional. Kazakhstan's theatre not only assimilates and localizes British innovations but also contributes to the global theatrical discourse through its synthesis of poetic forms, national imagery, and embodied aesthetics.

Thus, the findings of this study indicate an expansion of interpretative and expressive boundaries in staging *Hamlet* within Kazakhstan. These productions exemplify the continuing relevance of Shakespeare's text as a living material for creative experimentation and cultural transformation on the contemporary global stage.

## Conclusion

A comparative analysis of six stage interpretations of *Hamlet* in the United Kingdom and Kazakhstan reveals essential insights into the evolving nature of theatrical interpretation in the 21st century. Shakespeare no longer functions merely as an element of the classical canon; rather, his work serves as a cultural language, a philosophical tool, and a site for theatrical experimentation.

British productions of *Hamlet* have been widely praised by theatre critics for their intellectual rigor and contemporary reinterpretation of the classical text. In particular, the 2015 production starring Benedict Cumberbatch was noted for its emotional authenticity and philosophical depth. In Kazakhstan, more experimental versions—especially those staged by ARTiSHOK and the German Drama Theatre—resonated with younger audiences, while the classical staging at the Mukhtar Auezov Kazakh National Drama Theatre appealed to spectators aligned with traditional national values. This suggests that audience reception is shaped not only by artistic choices, but also by broader sociocultural frameworks and institutional identities.

Although Kazakh productions of *Hamlet* are fewer in number, they exemplify meaningful practices of local adaptation and cross-cultural dialogue. The Mukhtar Auezov Theatre portrays Hamlet through the lens of a national hero—an heir to ancestral values and moral responsibility. ARTiSHOK radically deconstructs the narrative, presenting a version that speaks to youth navigating identity crises in the digital era. Meanwhile, the German Drama Theatre offers a postdramatic vision where *Hamlet* becomes a “living archive,” addressing themes of fragmented identity, collective guilt, and cultural memory.

British stagings often reflect psychological, political, and post-

traumatic readings of the play. In these interpretations, Hamlet embodies not only personal turmoil but institutional and cultural crises as well. Conversely, Kazakh productions inscribe the tragedy with national and cultural specificity, reimagining the protagonist as an epic figure or a fractured contemporary subject who communicates through the language of social media and existential unrest.

Thus, it may be argued that the British theatrical tradition has significantly influenced not only the aesthetic strategies of Kazakhstani directors, but also the overall perception of classical texts as platforms for critical reflection and social commentary. In turn, Kazakh theatre enriches these interpretations through the prism of local culture, language, and tradition.

The scholarly novelty of this article lies in the fact that, for the first time, a systematic comparative analysis of six stage productions of *Hamlet*—across two distinct theatrical cultures—has been conducted, with particular emphasis on directorial approach, philosophical themes, textual adaptation, and cultural reception. In the future, this research may be extended to other Shakespearean plays, as well as to visual and musical elements of scenography.

The forms of stage interpretation analyzed range from classical realism to postdramatic and verbatim theatre, demonstrating that *Hamlet* is not a closed narrative, but rather an open framework for the continual rearticulation of existential questions: Who are we? Where do we stand? And why do we act?

Potential directions for further research include:

- An in-depth analysis of visual dramaturgy, including lighting design, scenographic choices, and the physicality of performance;
- A study of audience perception and reception across cultural contexts;

- A comparative review of other Shakespearean tragedies in similar intercultural frameworks;
- An expansion of the research to include theatres in Astana and regional Kazakhstan's centres.

In conclusion, *Hamlet* remains an unfinished text—a mirror in which every society, every stage, and every spectator sees their own meanings, anxieties, and hopes reflected.

### Contribution of Authors:

**A. Abenova** – conducted comprehensive research on the topic; observed and performed a theoretical analysis of the performances; edited the manuscript; identified key findings and conclusions; prepared the article for publication.

**B. Nurpeis** – participated in the conceptual discussion of the productions; collected relevant literature and sources; conducted research; clarified the academic findings and conclusions of the paper.

### Вклад авторов:

**А. Абенова** – осуществила комплексное научное исследование по теме; провела наблюдение и теоретический анализ спектаклей; редактировала текст статьи; определила основные результаты и выводы; подготовила статью к публикации.

**Б. Нурпейс** – провёл содержательное обсуждение постановок; собрал источники и литературные материалы; провёл исследование по теме; уточнил научные положения и выводы статьи.

### Авторлардың үлесі:

**А. Абенова** – зерттеу тақырыбы бойынша кешенді ғылыми жұмыс жүргізді; спектакльдерді бақылап, ғылыми-теориялық талдау жасады; мақала мәтінін редакциялады; зерттеу нәтижелері мен қорытындыларын анықтады; мақаланы жариялауға дайындады.

**Б. Нурпейс** – қойылымдарды зерттеп, мазмұндық тұрғыдан талқылады; дереккөздер мен әдебиеттерді жинақтады; ғылыми зерттеулер жүргізді; мақаланың ғылыми мазмұны мен қорытындыларын нақтылады.

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### САХНАЛЫҚ ДИАЛОГТАР: ҰЛЫБРИТАНИЯ ТЕАТР ДӘСТҮРЛЕРІНІҢ ҚАЗАҚСТАНДАҒЫ «ГАМЛЕТ» ҚОЙЫЛЫМЫНЫҢ ИНТЕРПРЕТАЦИЯСЫНА ЫҚПАЛЫ (2000–2024)

**Аңдатпа.** Бұл мақала Уильям Шекспирдің «Гамлет» трагедиясының сахналық интерпретацияларын салыстырмалы зерттеу аясында жазылып, 2000–2024 жылдар аралығындағы Ұлыбритания мен Қазақстан театрлары арасындағы мәдениетаралық диалогты талдауға арналған. Зерттеудің мақсаты – британдық және қазақстандық режиссура бағыттарының арасындағы көркемдік байланыстар мен тұжырымдамалық ұқсастықтарды анықтау, сондай-ақ «Гамлет» пьесасының жаңа режиссерлік интерпретацияларын, актерлік мектеп тәсілдерін және сахналық бейнелердің қалыптасуын зерттеу. Міндеттеріне екі елдегі сахналық формалардың эволюциясын қадағалау, режиссерлік стратегияларға ендірілген философиялық және мәдени контексттерді қарастыру, сондай-ақ бейнелі тіл мен аударма әдістерін салыстырмалы талдау кіреді. *Зерттеу әдістемесі* салыстырмалы, герменевтикалық және мәдени-сыни тәсілдерге, сондай-ақ сахналық және визуалды талдау құралдарына негізделген. Зерттеу объектісі ретінде алты «Гамлет» қойылымы таңдалды: Ұлыбританиядағы Корольдік Ұлттық театрда Джон Кэрд (2000), Николас Хайтнер (2010), Линдси Тёрнер (2015) қойған үш қойылым және Қазақстандағы Мұхтар Әуезов атындағы Қазақ ұлттық драма театры (реж. Юрий Ханинга-Бекназар, 2004), Республикалық неміс драма театры (реж. Джефф Чёрч, Ұлыбритания, 2016), АРТИШОК театры (реж. Галина Пьянова, 2018). Ұлыбританиядағы қойылымдар бейнежазбалар, театрлық рецензиялар мен The Guardian, Theatre Record сынды басылымдар арқылы зерттелсе, қазақстандық спектакльдер тікелей көру, сұхбаттар, бағдарламалар мен архивтік материалдар негізінде талданды. *Зерттеу нәтижелері* аталған режиссерлердің қолданған негізгі көркемдік стратегияларын көрсетеді: психологиялық реализм, саяси аллегория, постдрамалық деконструкция және интерактивті вербатим әдістері. Жаһандық театрлық үрдістердің әсеріне қарамастан, Қазақстандағы қойылымдар Шекспир мәтінін ұлттық поэтика, тіл және символикалық жүйелер арқылы қайта пайымдау арқылы мәдени дербестігін сақтап отыр. Бұл зерттеу нәтижелері жаһандық Шекспир қабылдауын талдауға, университеттік театр бағдарламаларын байытуға және театртану мен мәдениет теориясы салаларындағы пәнаралық зерттеулерді қолдауға негіз бола алады.

**Түйін сөздер:** Шекспир, Гамлет, трагедия, режиссерлік интерпретация, театр процесі.

**Дәйексөз үшін:** Абенова Асем және Бақыт Нұрпейіс. “Сахналық диалогтар: Ұлыбритания театры дәстүрінің Қазақстандағы «Гамлет» интерпретацияларына ықпалы (2000–2024 жж.).” *Central Asian Journal of Art Studies*, т. 10, №3, 2025, 200–215 б., DOI: 10.47940/cajas.v10i3.1053

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### СЦЕНИЧЕСКИЕ ДИАЛОГИ: ВЛИЯНИЕ БРИТАНСКОЙ ТЕАТРАЛЬНОЙ ТРАДИЦИИ НА ИНТЕРПРЕТАЦИИ «ГАМЛЕТА» В КАЗАХСТАНЕ (2000–2024)

**Аннотация.** Настоящая статья продолжает сравнительное исследование сценических интерпретаций трагедии «Гамлет» Уильяма Шекспира и анализирует межкультурный диалог между театрами Великобритании и Казахстана в период с 2000 по 2024 год. *Цель* исследования – выявить художественные связи и концептуальные параллели между британскими и казахстанскими режиссёрскими подходами, а также проанализировать новые трактовки «Гамлета», методы актёрской подготовки и создание сценических образов. К *задачам* относятся отслеживание эволюции сценических форм в обеих традициях, анализ философского и культурного контекста, заложенного в режиссёрские концепции, и проведение сравнительного анализа визуального языка и стратегий перевода. *Методология* исследования опирается на сравнительный, герменевтический и культурно-критический подходы, а также на инструменты сценического и визуального анализа. В фокусе находятся шесть постановок «Гамлета»: три в Королевском Национальном театре Великобритании – в постановке Джона Кэрда (2000), Николаса Хайтнера (2010) и Линдси Тёрнер (2015); и три в Казахстане – в Театре имени М. Ауэзова (реж. Юрий Ханинга-Бекназар, 2004), в Республиканском немецком драматическом театре (реж. Джефф Чёрч, Великобритания, 2016), и в театре ARTиШОК (реж. Галина Пьянова, 2018). Британские постановки анализировались на основе видеозаписей, театральных рецензий и публикаций в The Guardian, Theatre Record и других источниках. Казахстанские спектакли изучались через непосредственный просмотр, интервью, театральные программы, печатные и архивные материалы. *Результаты* исследования выявляют ключевые художественные стратегии: психологический реализм, политическую аллегорию, постдраматическую деконструкцию и интерактивные вербатим-форматы. Несмотря на влияние глобальных театральных тенденций, казахстанские постановки сохраняют культурную автономию, переосмысляя шекспировский текст сквозь призму национальной поэтики, языка и символических систем. Полученные результаты могут быть использованы в дальнейшем исследовании глобального восприятия Шекспира, в разработке университетских театральных курсов и в постижении междисциплинарных связей между театроведением и культурной теорией.

**Ключевые слова:** Шекспир, Гамлет, трагедия, режиссёрская интерпретация, театральный процесс.

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