



МРНТИ 18:49  
УДК 792.8  
DOI 10.47940/cajas.v5i4.291

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# EGYPTIAN MOSAIC BY BULAT AYUKHANOV

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### Abstract

The author of the review is considering the ballet opera “Aida Suite”, which premiered on November 26, 2020. The performance, staged by the famous Kazakh ballet master Bulat Ayukhanov, was performed by the troupe of the State Academic Dance Theater of the Republic of Kazakhstan. The review focuses on the style and characteristics of the choreographer, as well as on the composition and vocabulary of the performance. The creative longevity of Bulat Ayukhanov is accompanied by his new discoveries in the field of dance, which implies the development of Kazakhstani ballet and its integration into the world history of choreographic art.

**Keywords:** Bulat Ayukhanov, State Academic Dance Theater of The Republic of Kazakhstan, young ballet of Alma-Ata, Kazakh ballet, Verdi, Aida, Aida Suite, ballet opera, ballet

“The profile is everything. Full face can be embellished”. This quote from the book of “the last of the Mohicans” Bulat Ayukhanov is the best fit for the theme of the plot he chose for his new creation. The continuation of the premiere boom in the choreographic art of Kazakhstan on November 26, 2020 was marked by

the presentation of the ballet opera “Aida Suite” by the State Academic Dance Theater of the Republic of Kazakhstan.

The master set a high bar – in the free (in his words) interpretation of the music of G. Verdi, libretto by A. Gislanzoni, he, tacitly referring to the title of “Carmen Suite”,



the performance is a masterfully made compilation from an audio recording of an opera performed by M. Callas) he resorted to a conventional metaphorical embodiment of the characters' feelings and emotions. The genre of ballet opera is inevitably complex, but undoubtedly relevant, and this unprecedented courage and creative relaxedness amazes us (continuously for decades) in Ayukhanov.

created his laconic, dramatically rich love story of Aida and Radames.

Although the plot of the opera, which celebrated its 150th anniversary this year, is quite complex and not everyone can adapt it for ballet. This is not the first time he turns to the operatic genre. Back in the day Ayukhanov staged "Onegin", "Tatiana Larina" ("General of the Company"), and "La Dame aux Camélias". Last year he created the brilliant ballet "The Queen of Spades". Let us also recall the famous transcription of "Carmen Suite", which was one of the first Kazakh choreographers to stage two years after his Cuban colleague. By the way, one cannot fail to notice that the range of composers to whom Ayukhanov addresses is vast and multifaceted. He has the vantage to benefit from the music of many, sometimes not even "dance" works.

Now, in the genre of ballet opera, Bulat Ayukhanov staged a performance on the theme of the Egyptian pharaohs and priestesses (assistant M. Kassymov). If in the previous year's "The Queen of Spades" the choreographer sometimes illustrated singing, this time (the musical material of



The well-known Ayukhanov choreographic style in staging movements with fine technique, grand battement, rich musical dance, rectangular patterns is recognizable, but in Aida Suite you can clearly feel the freshness, open-ended dance language and, of course, the hand of a master who thinks large-scale and structurally. He develops and comprehends images and plots to the logical end, builds a complete composition in complete harmony with musical drama. He, a Zakharov's student, was always interested

in plot and drama. Ayukhanov's Egyptian mosaic captivates, although today it is not easy to captivate a viewer with a clip way of thinking. The master is always successful in this. This is the secret of his theater.

Ayukhanov's choreographic language is always so rich that the scenery already plays a minor role. But this time the choreographer decided to use projection. Instant immersion in the throne room, in the dungeon, then in the banks of the Nile became an unobtrusive (and therefore very appropriate) addition to the idea of the performance.

The master is effective in using choreographic polyphony, in unfolding the plot. Dramatic plastic revelations in the solo monologues of Aida or Radames, the establishment and development of dialogue duets Aida and Amneris, or Aida and Radames, represent a delightful celebration of the choreographic and plot composition. It would seem that staging a "profile" dance is not easy, but Ayukhanov does not become a hostage to Egyptian frescoes and silhouettes – without forgetting them, he freely develops movements both in profile and in full face. Dancing almeys, pharaoh, priests, slaves – everything is logical, spectacular, exciting and piquant.

The main parts were performed by the theater soloists Abylai Tuleyev (Pharaoh), Ainur Mukasheva (Amneris, Pharaoh's daughter), Madi Kassymov (Radames, head



of the palace guard), Daulet Ybyshev (Amonasro, king of Ethiopia, father of Aida), Aida Zhaksylykova (Aida, Ethiopian slave). Rumor has it that it was for the opera by G. Verdi that this name was invented by the French Egyptologist O. Mariet and later became widespread), Zhanar Kuserbaeva (Almeya), Sanzhar Amirov (African dance), priestesses, priests, Egyptians, military leaders, soldiers, slaves, prisoners Ethiopians are ballet dancers of the State Academic Dance Theater of The Republic of Kazakhstan. Actors play, live in images, lead whether it's a monologue or a dialogue between the main characters of a ballet opera. You really empathize with them. Especially closer to the end, when the artists "parted" and "in full swing" broadcast a love story in the famous quivering duet of Aida and Radames, about which F. Werfel wrote, "Oh, calm, invincible sadness of strong hearts before the inevitable". "After all, no one is dearer than you", they say to each other, in concluding the Aida Suite.

Despite the impressive background, the choreographer is still creatively dissatisfied, greedy for new things, open to experiments and faithful to traditions. He still feels excitement before every premiere. This can be seen and heard in his famous speeches before the start of the performances. Bulat

Ayukhanov is a person with an inspiring desire for art. His energy is inexhaustible and creative. Each new day of the master begins with a flight of imagination and thoughts about those closest to him – his artists and his theater, to whom he devoted his whole life. It has always been and will always be.

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**ЕГИПЕТСКАЯ МОЗАИКА БУЛАТА АЮХАНОВА**

**Аннотация**

Автором статьи рассматривается балетная опера «Аида-сюита», премьера которой состоялась 26 ноября 2020 года. Спектакль в постановке известного казахстанского балетмейстера Булата Аюханова исполнила труппа Государственного академического театра танца Республики Казахстан. В статье акцентируется внимание на стиле и характеристике деятельности хореографа, а также на композиции и лексике спектакля. Творческое долголетие Булата Аюханова сопровождается его новыми открытиями в области танца, что подразумевает развитие казахстанского балета и его интеграцию в мировую историю хореографического искусства.

**Ключевые слова:** Булат Аюханов, ГАТТ РК, «Молодой балет Алма-Аты», казахский балет, Верди, «Аида», «Аида-сюита», балетная опера, балет.

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**БОЛАТ АЮХАНОВТЫҢ МЫСЫРЛЫҚ МОЗАИКАСЫ**

**Аңдатпа**

Мақала авторы 2020 жылдың 26 қарашасында тұсаукесері өткен «Аида-сюита» балет операсын қарастырған. Белгілі қазақстандық балетмейстер Болат Аюхановтың қойылымында Қазақстан Республикасының Мемлекеттік академиялық би театрының труппасы өнер көрсетті. Мақалада хореографтың стилі мен сипаттамаларына, сондай-ақ спектакльдің композициясы мен лексикасына баса назар аударылады. Болат Аюхановтың шығармашылық ғұмыры оның би саласындағы жаңа ашылуларымен ұштасады, бұл қазақстандық балеттің дамуын және хореографиялық өнердің әлемдік тарихына интеграциялануын білдіреді.

**Түйін сөздер:** Болат Аюханов, ҚР МАБТ, Алматының жас балеті, Қазақ балеті, Верди, Аида, Аида-сюита, балет операсы, балет.

**Автор туралы мәлімет:**

Дамир Дүйсенұлы Уразымбетов – өнертану кандидаты, Т. Қ. Жүргенов атындағы Қазақ ұлттық өнер академиясының ғылыми-редакциялық бөлімнің жетекшісі, балетмейстер өнері кафедрасының аға оқытушысы, Қазақстандық өнер сыншылар гильдиясының мүшесі  
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