



INTENTIO— NALITY AS NEW PHENOME— NOLOGICAL APPROACH IN SCENOGRAPHY

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Abstract

This article analyzes the phenomenon of intentionality as a new approach in scenography on the example of the play "Tansulu" in M.Auezov Kazakh State Academic Drama Theater. The manly courage and act of the heroine of the play is studied as cultural–philosophical problem of Central Asia. There are many multi–disciplinary approaches in scenography studies such as theatre study approach, art approach, cultural–philosophical approach, semantic–semiotic approach and phenomenological approaches. The latter gives the opportunity to consider the sensory and spiritual components of the consciousness' semantic elements using a phenomenological “shutdown” reduction, as well as differences between their values in constitutive principles. F. Brentano, E. Husserl and M. Merleau–Ponty's definition of intentionality is taken as the basis of the study. By Merleau–Ponty, human body is the main link between the world and us. It discovers new prospects for the theatrical practice and scenography. Human body, body of object, costume body, fitting the context as a living mechanism in action, can play a role in intentional perception, contemplation and intuition where everything is connected in the motor and perceptual powers in the primary sense. Body is like an expressive unity in creativity whereas vision implies positional corporeality: without the experience of vision there is no experience of corporeality. The intentional approach shows how the constituent components of scenography as content, form and image constitute a correlation of tactile and visual field by means of consciousness. The author suggests a new intentional approach of the cultural text phenomenon perception and their interpretation. Such component parts as the content, form, and manner are analyzed in the cultural and philosophical aspects regarding the cultural text development. The problem of human existence is revealed in the context of cross–border state of being by means of scenography. We study the merger of scenography in the context of the phenomenological concepts of space and time as entity.

Keywords: intentionality, phenomenological reduction, a constitutive principle, scenography, cultural texts, corporeality, Kazakh theater.

ИНТЕНЦИОНАЛДЫЛЫҚ: СЦЕНОГРАФИЯДАҒЫ ЖАҢА ФЕНОМЕНОЛОГИЯЛЫҚ ТҰРҒЫДАН КЕЛУ

Абстракт

Мақала сценографияда қарастырудың жаңа түрі интенционалдылық құбылысын М.Әуезов атындағы мемлекеттік қазақ драма театрында «Таңсұлу» спектаклі мысалы негізінде талдауға арналған. Ержүректілік пен Таңсұлудың жасаған ерлігі Орталық Азияның мәдени – философиялық мәселесі ретінде қарастырылады. Сценография пәнаралық қарастырудың театртанулық, өнертанулық, мәдени – философиялық, сенантико – семиотикалық, феноменологиялық тәрізді көптеген түрлері бар. Соңғысы, сананың мәнтуғызушылығын құрайтын сезімдік және руханилық элементтерін феноменологиялық редукцияның «алып тастау» арқылы, сонымен қатар, олардың әртүрлілік мәндерін конституивті принципте қарастыруға мүмкіндік береді. Зерттеудің негізіне Ф.Брентано, Э.Гуссерль, М.Мерло –Понти интенционалдылық анықтамалары алынды. Мерло –Понти пікіріне сәйкес адам тәні бізді әлеммен байланыстырушы негізгі тетік. Бұл театр практикасы мен сценография үшін жаңа көкжиекті ашады. Адам денесі, заттар денесі, декорациялар (костюм) денесі жанды механизм әрекеті контекстінде қабылдау, түйсіну, интуициядағы интенционалдылықтың алғашқы мәндегі ролі, яғни мұның барлығы моторлық және перцептуалдық күштерге қосылған. Бірдей уақытта, дене шығармашылықта біртұтас айқындылық құралы, ал көру позициялықты, дененің барлығын білдіреді, көру тәжірибесі болмаған уақытта, дене тәжірибесі де бола алмайды. Интенционалдылық мұнда, адамның өнердегі жасампаздығын зерттеудің конституивті принципі. Дәл осы интенционалдылық тұрғыдан қарастыру сценографияның құрамдары мазмұн, форма, бейнені сананың көмегімен тактильді және визуалды алаңда конституциялайды. Зерттеу негізінде автор мәдени мәтіндер мен оны пайымдауларда феномендерді қабылдаудың жаңа интенционалды қарастыруын ұсынады. Сценография құралдары арқылы адам өмір сүруінің болмыстың шеткері жағдайы мәселесін феноменологиялық контекстегі көріністерімен кеңістік пен уақыт қатынасындағы мәндер ретінде зерттейді.

Тірек сөздер: интенционалдылық, феноменологиялық редукция, конституивті принцип, сценография, денелілік, қазақ театры.

ИНТЕНЦИОНАЛЬНОСТЬ КАК НОВЫЙ ФЕНОМЕНОЛОГИЧЕСКИЙ ПОДХОД В СЦЕНОГРАФИИ

Абстракт

Статья посвящена анализу феномена интенциональности как нового подхода в сценографии на примере спектакля «Тансулу» в Казахском государственном академическом театре драмы им. М. Ауэзова. Мужественность и поступок героини Тансулу рассматривается как культур – философская проблема Центральной Азии. Существует множество междисциплинарных подходов в исследовании сценографии, как – то: театроведческий, искусствоведческий, культур – философский, семантико – семиотический, феноменологический подходы. Последний дает возможность рассмотреть чувственные и духовные составляющие смыслообразующих элементов сознания с помощью феноменологической редукции «выключения», а также различия их значений в конституивном принципе. За основу исследования берется определение интенциональности Ф. Брентано, Э. Гуссерль, М. Мерло –Понти. Тело человека есть главное звено по Мерло –Понти, которое объединяет Мир с нами. Это для театральной практики и сценографии открывает новые горизонты. Тело человеческое, тело предметов, тело декорации (костюм) в привлечении в контекст как живого механизма в действие может играть интенциональную роль в восприятии, созерцании, интуиции в первичном значении, то есть, где все подключено в систему моторных и перцептуальных сил. В то же время тело здесь выступает как выразительное единство в творчестве, а видение подразумевает на позиционность, на телесность, без опыта видения нет опыта телесности. Интенциональность здесь, как конституивный принцип исследования созидательности человека в искусстве. Именно в интенциональном подходе составляющие компоненты сценографии, такие как содержание, форма, образ с помощью сознания конституируют корреляцию тактильного и визуального поля. На основе проведенного исследования автором предлагается новый интенциональный подход к восприятию феноменов культурного текста и их интерпретации. Показана проблема существования человека в контексте приграничного состояния бытия средствами сценографии. Исследуется вопрос слияния сценографии в контексте

феноменологических представлений пространства и времени, как сущностей.

Ключевые слова: интенциональность, феноменологическая редукция, конституивный принцип, телесность, сценография, культурные тексты.

Introduction

1. The problem of formulation of the phenomenological approach to the study of the Kazakh theater

There are studies in the art and theater criticism in Kazakhstan designed to review the performances, which analyze the acting, the directing plan and the dramatic aspect that usually brings success of the play and the theater. Some studies of scenography productions in drama and musical theater as well as some articles and theses have been devoted to individual authors of scenography and, thus, reflected some scenic aspects of a play design.

However, in the literature, written in Russian and Kazakh languages, there is no information on an intentional meaning factor of scenography. The term 'intentionality', firstly introduced by F. Brentano and E. Husserl, was developed as a corporeal intentionality by Merleau-Ponty. In the modern English, German and French philosophy, intentionality is dedicated to a number of definitions, based on the original works of F. Brentano and E. Husserl. The phenomenological term 'intentionality' is our first-time implementation as an operational tool of disclosure of psychological perception of cultural codes. This fact allows us to understand the process of the state of consciousness of the audience where scenographic elements and the director's design of a play come together as a powerful phenomenon.

This can be considered a contribution to the national and world science in the context of a phenomenological approach to the challenges of cultural texts in the field of theater art. Objects of scenography, which are during the stage action perceived

by the viewer as a physical and spiritual background, apart from their associative, metaphorical and symbolic content carry a meaning of intentional perception of consciousness. Thanks to the power of intentional perception an image starts to be doubled at the expense of flexibility as a physical object 'noesis' and spiritual occupancy of 'noema'. It can be the scenery, the actor, light, music, images in their particular inclusion in the action that may discover the intentional character on the stage.

We examine this phenomenon in the play 'Tansulu', which was staged in 2014 at the Kazakh State Academic Drama Theater in Almaty (Figure. 1).

By the intention of the stage team the most important task, a rather difficult one we could say, in this project was to return the ethnic memory of the Kazakh people, which has long been lost. The mission of restoring the creativity and creative potential; and, thereby, of making a new step towards the future requires complete inner fullness and Kazakh people's sense of belonging to the ethnic roots and history.

The Great Steppe was a transformer of cultural trends and beliefs. The communicative function of the steppe and the culture of these peoples were different with its special character. Therefore, in the play 'Tansulu' there are no villains and ethnic groups.

All of them are nomadic people who live peacefully in the Celestial Tengri: the absolute fusion of man and nature and the absolute domination of nature over man in the circumstances of harmony. This is the love with which it all began.

However, at the hard times of freedom and will, the trial of devotion and loyalty to

their homeland and family, the heroine by the name of Tansulu shows the viewer an incredible example of all these qualities. Sacrificing its beauty and leaving the tribute to the prince of foreign people she rescues her descendants that cost her great suffer.

Such representation leaves the audience the impression of patriotism and duty before the sacrifice of ancestors. The stage effects and a director's deep sense decision helps to plunge into exactly that setting with all the realities of the past. The spark of purity and sincerity of the heroine in the play Tansulu burns the hearts of everyone, which is a rarity in our time. There is a kind of catharsis, purification over the 100 minutes of play, with bated breath. People are immersed in a Primordial Love, Primeval World. However, in this play the audience experiences phenomenological intentional creative origin.



Figure 1. The archetypes and symbols, 'cultural codes' during the stage action. Play 'Tansulu' by G.Esim. 1st act. Photo by K. Khalykov. 2014

The subject of representation of the world and the universe has a greater depth of mysterious transcendental. Every possession and action of an unprotected person happening to some extent in the universe is subject to a Mysterious Shaman. He is mighty to change the fate, however, he leaves the choice to be heroes and act according to their request. This

world – from time to time combines the world of magic; the magic reality shows the display of identity and reality.

All of this helps to experience the intentionally qualitative perceptions of performance in structural–phenomenological way. And so, the play makes us dive into a different reality where all this served dramaturgical soil existential practice, a person engages in the end position in the world. In one of the comments of researchers of scenography it sounded like this: 'In practice, the problem of modern Kazakh theater drama works of art interpretation means of scenography occupies an important place. However, the plays where the visuals would be the most important component are not so many' [1, p. 75]. It may be added that the visuals are still present as a contemplative intuitive effective phenomenon.

2. Methods

Exploring such a complicated but interesting play we selected techniques that help, firstly, to create any frame of mind about this play; secondly, to model techniques of both the architectonic thought and scenographic intentions of the development of phenomenological experience; thirdly, to revise the cultural texts and codes as archetypes and symbols of consciousness.

Thus, the application of structural–functional analysis in the formulation of scenography allows you to determine the archetypes and symbols, hidden meanings and 'cultural codes' without disintegrating in the integrity of the play both in art and cultural philosophical context. This is the principle of the study of socio–cultural phenomena and such process can be named as a system, each element of which fulfills a specific function.

The combination of this classification

of hierarchy–structural model and its components implied a complex system of effective alignment of meanings (shown in Figure 2).

The theme carries a chain of informative and mental features in the play, which requires axiological analysis to identify cultural values as ‘home’, ‘good’, ‘native’, ‘alien’, ‘genetic heritage’, ‘nation’, ‘memory’, ‘duty’, etc.; it translates internal ethnic cultural memory. Relationships between even the warring parties have a feature of harmony in the relationship ‘globe’ – ‘man’ – ‘faith’.

Also, due to the method of observation, we can see and feel the psychological characteristics of the phenomena flow, manifestations of personality traits of characters, groups of people and the results. The play of a playwright G.Esim is imbued with theme of a single rhythm of life and nature, high morality, the fine culture of personal relationships, love and loyalty, good and evil. An unusual setting for a study that distinguishes its unusual approach and application of expressive scenography is presented on the stage of the Kazakh Drama Theater named after M.Auezov.

We used both methods of computer technology, laser decorations, video format 3D, holography, and the elements of Kazakh ethnography, live music national

instruments: qylqobyz, dombra, sybyzghy, sazsyrynay, syldyrmaq, zhetigen, dauylpaz and other ritual noise instruments.

Touching folk songs performed by actors of the composer Mukhit ‘Aynamkoez’ are particularly surprising and, additionally, masterfully show the elements of vocal singing.

S.Bakaeva, the actress, who performed the role of Tansulu, masterfully sang the song ‘At qayda, zhailau qayda ...’ * on a zhetigen, a Kazakh string musical instrument. The words of the song usher us to the past, where we hear the echoes of distant times and plunge into the atmosphere of intentional anticipated event. Moreover, the originality of the costumes of Topos Era and artistic thinking are highly distinctive. The space on the leather fabrics with magical highlighted signs served as amulets against dark forces and the evil eye. The embroidery decoration of the eight legged white tent is original. Shortly, a variety of ornamental forms and expression of the ethnic language is accompanied by the desire to restore the lost Kazakh ethnic gene pool.

The scenery of four–meter high ‘saukele’ – the headdress symbol of the bride is Particularly impressive . This implies a global symbol of the mountain and, at the same time, the shelter of Shaman and the curtain bed for lovers.

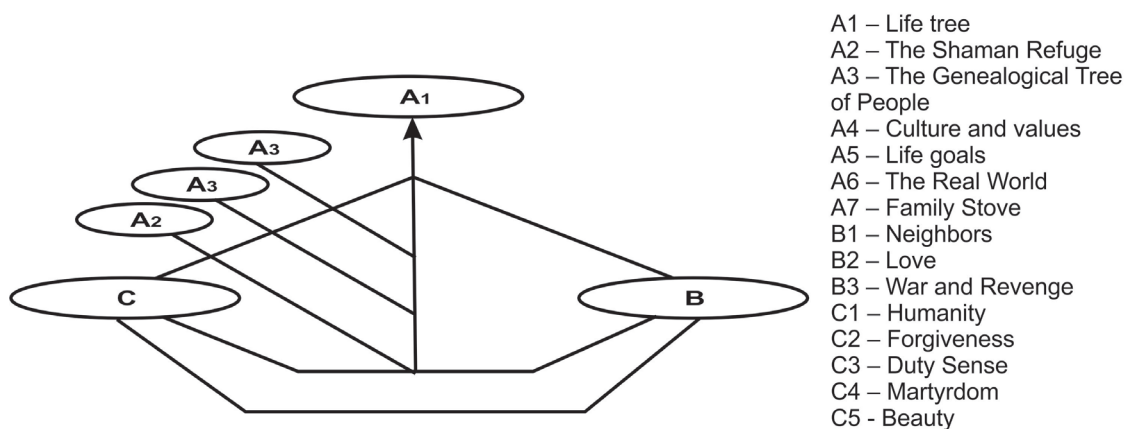


Figure 2. Structural and functional analysis of models and spiritual priorities.

The director designed an interesting *mise en scene* of a totem wedding ritual performed by actors. Fire, the sacred wolf, amulets, talismans are important in the life of Kazakhs (Figure 3). 'The creation of the play as a work of theatrical art is multifaceted process: the means of its embodiment on stage lies in different planes of expression. In this polysyllabic process, achieving an expressive integrity of the play is a significant role played by its figurative side. It is a visually spectacular aspect' [1, p. 76].

In the study of the artistic process there, possibly, might be a need to attract the methods of induction and deduction as the most important kinds of reasoning that play a huge role in the process of obtaining new knowledge. The knowledge is based on withdrawal from the previously obtained knowledge and allows deepening the cognitive aspects of human existence in this experiment.

In turn, the deduction method is used as an experience of some effects of the private and total reliable knowledge occurring in the stage action. The process of reasoning in the method of induction is defined as the transition from private to general; it allows a certain interpretation of the images. The empirical and theoretical findings step forward as probable identities.



Figure 3. Scene of "joy" and "spring" in the play "Tansulu" by G.Esim. 2nd act. Photo by K.Khalykov 2014

We believe that the synchronic and diachronic method is also acceptable in the study. Due to the fact that the argument is about the historical phenomena of time, the diachronic one goes at different times and the synchronic goes as simultaneous. In the first case the diachronic method measures and evaluates the frequency of different events at the theater, helps to understand the inner laws of development, the dynamics of historical events, whereas the synchronic one allows you to compare both events occurring in two different locations.

The discursive approach to scenography helps us to understand some of the shortcomings of the design approaches in the Kazakh theater, as well as to revise the visual directing of a play. A set of methods and techniques of interpretation of a decision action are defined by means of discourse analysis. Besides, the thematic, subject and methodological specifics of staging the event is due to the communicative event and communicative act.

Finally, the method used in the study of the phenomenology of intentionality is a direct contemplation (the obvious) and the phenomenological reduction. Direct contemplation, as a method of phenomenology, means that the latter is a descriptive science, and its material serves exclusively these immediate intuition. Thus, all the processes of the events on the stage are to be contemplated and allow us to consider them in terms of the phenomenological reduction.

Image, color, texture, time, space and action in the phenomenology of the psychological reduction are reflective. Husserl said: Image, color, texture, time, space and action in the phenomenology of psychological reduction are reflective. Husserl said: 'If, in the natural setting, an

intentional object transcendental to an act was felt, now the attention is transferred to the act in which it is. We do not live in intentional acts, are not dissolved in them and do not reflect at them. Now the 'real existence' does not matter,... the phenomenological perception does not depend on it' [2, pp. 51, 337].

The considered perception of stage components can be compared as in the example with red, where red is more important than the color of a real object or character; we are talking about their perceived quality, when mind is directed to an object. 'I look at everything as if in a dream, in visions: there is no an external space and time reality, there is only experience as evidence of my mind' as a state 'of a certain human' I 'in the change of which the identical mental qualities of man express themselves' [3, pp. 202, 203, 209].

That is, I continue to exist, not as an entity, but as a particular soul and an empirical subject feeling the specific facts of what is happening in the play action, at the same time accepting the absence of the outside world and even our own body. These formulations are suitable for one of the methods of reduction and applicable in the researched topic.

This method is particularly appropriate in all the studies of nature and spirit that enables the implementation of the phenomenological–psychological 'shutdown' reduction. In the Discussions chapter other types of reductions will be examined too.

3. Manly Courage and Act of the Heroine Tansulu as Cultural and Philosophical Problem of Central Asia

'The history of each national culture is a process that has its own specific features, which manifests itself in the

events and phenomena that reflect the worldview, perception and mental qualities of the people' [4, p. 217]. In the study, along with such characteristics as charm, honesty, spiritual resistance of Tansulu we highlighted her manly courage as a main quality. The theme of manly courage shown by women is not only necessary to fulfill the role in the drama. It is one of the important, but little known themes of the history and culture of Asia. Manly courage is one of primary traits attributed to man, thus it is a part of masculinity.

'Masculinity as an analytical concept has received limited attention in historical and cultural studies of Asia, and particularly of South and Southeast Asia. Only a small number of works produced in South and Southeast Asian studies address the historical construction and evolution of masculinities in the regions and even fewer offer in–depth inquiries into the extent to which historical forms of masculinity governed social relations' [5, p. 243]. 'Masculinity (also called as boyhood, manliness or manhood) is a set of attributes, behaviors and roles generally associated with boys and men. It is a combination of socially–defined and biological factors, distinct from the definition of the male anatomical gender' [6, p. 269].

In the dramatic plot the flames of enmity between Kazakhs and the living nearby Kalmyks sporadically flashes and fades away. In peacetime, they communicate with each other, trade, invite each other to visit, hold shooting contests and foal races. The Kalmyk Prince is passionately in love with the beautiful Tansulu. However, after learning that Tansulu is married to Zhoykyn, he kills Tansulu's mother in a wild rage raid. Tansulu is held captive by the Kalmyk prince. She fetches a dagger once presented by her husband from her

hidden pocket in the jacket and disfigures her face.

The actress S.Bakaeva masterfully conveys the state of Tansulu: 'I did not kill myself, just parted with my beauty. One cannot hold back his attraction to beauty. Bring the captive girls back to their homes; leave yourself the one that you like, love her, and if she gives birth to a son, give the baby to me. I will raise your son, cherish, and, looking at him, I will remember you, and you, thinking about your son, will remember me. There is a woman among the captives named Sagila, let her go and give my husband Zhoykyn's dagger as an evidence of the news that Tansulu killed herself... Now, let us not see each other any longer.

'Fifteen years passed. Tansulu, an old woman and a beggar, returns to the village of Zhoykyn who prays and says: 'I devote this prayer to Tansulu'spirit.' On hearing these words, Tansulu, sitting at the



Figure 4. The scene of Tansulu parting with her life on the play 'Tansulu' by G.Esim. 2nd act. Photo by K.Khalykov 2014

threshold now understands that there is no place in this life for her. She leaves and falls down a steep cliff into the river turning into a white swan (Figure 4).

As history often shows the heroism of women, the philosophers' dispute about which gender is more masculine and brave is mixed: "Both men and women can exhibit masculine traits and behavior.

Those exhibiting both masculine and feminine characteristics are considered androgynous, and feminist philosophers have argued that gender ambiguity may blur gender classification [7; p. 64]. 'The specific dynamics of the relationship between ideologies and the ways that manhood is interpreted, experienced and performed in daily life in the past and in present times remain underexplored. This essay reviews three recent publications that demonstrate that masculinity has been crucial to ideologies and techniques of rule in colonial, national and globalised contexts and, as such, needs to be placed at the centre of analyses of empire, nation and globalisation. It directs attention to promising areas for future comparative research on masculinities in Asia' [5, p. 245].

Masculine traits include courage, independence and assertiveness [8, p. 280; p.190]. These traits vary by location and context, and are influenced by social and cultural factors [9, p. 77]. An overemphasis on masculinity and power, often associated with a disregard for consequences and responsibility, is known as machismo [10]. 'From the mysterious powers and forces peculiar to both individual and community that can turn our lives into either good or bad lives, I wish to point to two such powers being at the same time different in their own nature and yet closely related to each other: The powers that emerge from exemplary persons and leaders' [10, p. 125].

Ethnic conflicts are not the subject of this performance. It is more like historical data about the ethnic groups living nearby. Theaters often considered the history in patriotic aspects in order to show the story of the past, present and future. Lipovetsky and Boymers in their article try to analyze the ethnical issues in modern Russian

drama theater as a dokumentarizm as the other side of the issue: 'The themes of theatre are identified, as is the device of the ecolect used to characterize particular marginal social groups in each of the productions and plays. This approach is discussed in depth with reference to September.doc by Elena Gremina and Mikhail Ugarov, a play using blogs about the Beslan tragedy to address issues of ethnic conflicts, in order to explore established notions of Russian patriotism and terrorism through the text' [12, p. 293].

We find a very important aspect of working with the other senses – the aspect of 'semiotic' and the theory of 'resistance' in a new direction of 'existential semiotics' closer to the intentionality in the research. 'This article focuses on 'resistance' and the role that semiotics has to play in it. It positions the resistance through the lens of 'existential semiotics', based on Greimas. It also includes a lineage comprising Bergson, Aron, von Wright, Ricoeur and Elias, and, ultimately back to Hegel, reflects the logics of 'transcendence'. As in illustrative cases, the essay analyses the aesthetics of resistance in painting, print fiction and music. It also aspires to shed light on the theoretical co-ordinates of the phenomenon of globalization' [13, p. 28].

We explored the spiritual values as one of the measure of human potential, and religion as a form of valuable relationship to the world, which has deep roots in the ancestral human nature that satisfies his existential needs at one of the International Scientific Conferences Religion interests an artist 'as one of the forms of valuable attitude to the world, which has deep roots in the tribal nature of man and satisfies his existential needs. Whatever the differences in the definition of religion are all the researchers

agree that it plays crucial function in any society'[14, p. 221].

The inclusion of folklore into the theatre becomes an influential art trend, in which art seeks to give a comprehensive and vivid real-life picture of a person who fights for his/her own destiny and justice. The Kazakh Theatres solve these problems using the comparative method of folk stories, encouraging the viewer to understand and appreciate the philosophical meaning of human life and existence.

'The interrelation of myth and reality, used as the nature of time, is represented by an existential communicational human existence in the ethno-cultural discourse. Here, the conditions of existence for the heroes of both the reality and myth are the same. The comparison of the heroes' lifestyle with Kazakh folklore gives a new interpretation quality to the director's conception and dramaturgy' [15, p. 207].

In the article 'Theatre Semiotics: Semantic Formation of Scenography in the Kazakh Drama Theater' [16, p. 268] we examined the problem of interpretation of the text in the theater and scenography as the semantic beginning of plastic and visual arts. Philosophical paradigm on the issues of unconscious, which were developed by contemporary culture researchers in relation to art were given as an example.

Considering the history of theatrical reform and qualitative changes, our attempt was made to conduct a semiotic analysis in Kazakh Theater. Peculiar difficulties in the perception of established essential concepts and categories of our society appear in the methodology for the understanding of artistic processes of an unconventional theater. Thus, a relevance of these differences and the study of the theory of global aesthetic features befalls.

In another article 'Application of movie effects in theater productions (the play 'Tansulu' as an object of study)' we analyzed the technological issues of the play design. The research of technological aspects in the development of theater is based on the problems associated with the study of the cultural heritage of the people, with the discernment of



Figure 5. K.Khalykov. The scenography of the performance 'Tansulu' .G.Esim. 'The arrival of the Spirit of the Eagle.' 1st act. Photo K.Khalykov. 2014

cultural codes, the history of cultural texts. Today it requires a special knowledge and an approach to the use of theatrical techniques in scenography and solutions to the visual problems of pictorial direction (Figure 5). 'Kazakh Academic Theater named after M. Auezov is also looking for the same language of technology that would be able to reflect a particular time and space on the stage play. This performance contributed technical novelty to the artistic reflection of reality. Every act of the play is in search for a new image–plastic language and for knowledge of the verge of being untouched before by other artists and directors. Despite the fact that the theater technique has a considerable history of use of existing scenery and technology of magic transformation of images, many projection effects, video, and arrangement of different holographic effects the theater process here is impacted by cinema' [17, p.193].

'What happens, though, when the two media are brought together; when theatre's stage becomes the backstage for cinema, and cinema's construction is a live performance?' [18, p.43]. Notwithstanding the merger of theatrical space with the cinematic one, authors of this article see the way out of this situation through an existential phenomenology, which is similar to the play of our example. The unconscious potential forms the semantic component expanding the base of existential consciousness in the play 'Tansulu'. Compared with the play 'Fleeting', the development of a non–classic idea of theater prevails in 'Tansulu'. On the other hand, the magic world, volumetric performance of shaman and vague memories back from the jungles of consciousness in the drama bring, if we recall the words of Deleuze, a kind of schizophrenia potential. In general, search for the source of creativity in the architectural plastics (ethnographic elements) and for a model of the world in the history and culture of the Kazakh people has to be 'fit on the theory of aesthetic science in 'Topos Era', and in the cultures of the era.

This is the culture of the absolute fusion of man, nature and the world [19, p. 281]. Based on this theory, all the avant–garde movements coincide with the Era of another culture. 'The era of chronotope (time–space thinking), is the stage of lost illusions .. person does not have a worthy place in the world. What to do? Who is to blame?' [19, p. 291]. Thus, it is not difficult to guess how one needs to shape the culture and art of the twentieth century. 'My basic claim is that the theatre enables the spectators to measure and evaluate their own humanity (physically, emotionally and ethically) in relation to this human/non–human divide, in particular

through the entrance of supernatural and divine figures into the hybrid container of the stage, but also by their absences [20, p.75].

The essay cuts across a variety of performances, discussed in terms of how they write and perform space: 'Each discussion shows that scenography is a particular mode of thought, grounded in visual-material logics, and concerned with a careful dissection of the stage, through which the possible effects and affects of design choices are being investigated' [21, p.95].

Especially when this 'scenographic show» steps on experiences with the audience, the reaction of an organism to the scenography is interesting, as it is shown in this article. 'The denigration of spectacle has often been founded on its appeal to the body and the way it produces pleasurable but ultimately empty experiences. However, I propose that a reconsideration of the body as a site of perception and reception in scenographic performance might reveal the complex relationships between spectators, performance and the world' [22, p.63].

The modern world is often drawn to the postmodern scenography approaches, in particular the question of the divisibility of art-making practice in productions. «Philosophical notions from the work of Deleuze and Guattari (1994, 2004) are drawn on with regard to modelling the complex relationships active in, and constitutive of, art-making in performance. The implications of this modelling are voiced with regard to the discipline of scenography, and the ways in which we define, and understand, the individual contributions of a scenographer to an event of performance as a whole» [23, p.195].

4. Intentionality as a Constitutive Principle of Research of Human Creativity in Art

Focusing on the meaning-generating psychological factor of perception, intentionality can be attributed to the creative beginning of life, meanings, symbols and values. The factor of introduction of intentionality into a stage performance and its components rises to new problems of theater understanding.

In such a case the issue of determining the intentional experiences of sensual and spiritual components as well as sharing their value in constitutive principle against actual and potential infinity needs to be raised. As a result of our study we are aware that intentionality in art is experienced empirically through the phenomenon of 'gile' and spiritually activating' noema, 'which represents the world in constitutive principle.

In phenomenology, Husserl implied intentionality, as one of the characteristics of consciousness (even without the real or ideal things) as consciousness itself – the consciousness of something. In the phenomenological method, in our opinion, the scientific content and the so-called «amazing property of intentionality» require finding a difference between the interpretation of the phenomenological and metaphysical speculation.

For example, the 'bodily intentionality' by Merleau-Ponty is different from the understanding of the intentionality by Husserl. In the first one the practical things of the material world provide for the subject and the content of it; as for the second, the possibility is considered as a perception of the external. Consequently, body for Husserl is only one element which is present in the world and is a part that exists. It is a result of constitutive procedure of consciousness.

Intentionality is, in our case, the study of constitutive principle of human creativity in the arts (Figure 6).

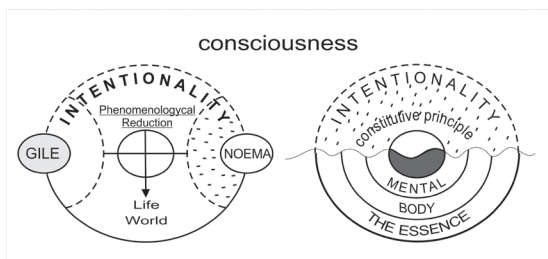


Figure 6. Intentional experiences of sensual and spiritual components, and their value in constitutive principle.

Researchers, of both the theoretical and practical point of view of art history, see the specific traits of different images between the perception of the text and artistic integrity. Subject issues of direction and scenography tend to treat the problem of modeling and the establishment of a play's art form. In its turn, the analysis of the creative process requires understanding and penetrating deep into the bowels of the phenomenology. It happens when the problem of art going wild in the phenomenology: believing, knowing, wanting and hoping that things would tend to describe the state of forethought or intention. 'According to the first thesis of Brentano, ...'that is not 'natural phenomenon' which has no intentionality. ... intentionality is a sign of mental: all and only mental states / events have intentionality' [24, p. 91].

In the examples of Brentano of 'physical phenomena' there were no processes of the brain, but there were (mainly) prominent properties such as 'color, sound and heat' [24, p. 116].

Despite the fact that 'intentionality' is of a philosophical phenomenological question, our scientists and professional practices are interested in the phenomenon of modernity. The relations of intentionality, in the aspects of



Figure 7. Intentional experience of 'anxiety' and 'invasion' with the help of a number of music and visual aids at the performance 'Tansulu' .G.Esim. 1st act.

Photo K.Khalykov. 2014

understanding through metaphysics and/or semantics, are of a contradictory and complex matter. The very presence of intentionality in a work or an act of perception of art is one thing, and the fact that there are no studies devoted to intentionality in theoretical and methodological terms is quite another.

In his monograph 'The Problem of Human Being in Contemporary Art', we tried to understand the root of the intentionality of consciousness in art, which is based on Husserl's category of 'noesis' and 'noema'. The intentional principle is determined by an uninterrupted dynamic stepping over the boundaries of human consciousness and, further on, over any borders. Husserl introduced a constitutive principle in this gap between the conscious and formal, on the basis of transcendental subjectivism, which he called 'the principle of intentional' [25, p.384; p.116].

Thus, 'man finds his sense of being in contemporary art in this intentional action' [26, p. 118]. It is necessary to recall the Kazakh director Bolat Atabayev, who put a number of performances in the theater 'Aksaray» such as the musical 'Kyz– Zhibek» (2001) and 'Keshkin' (2009) in the domestic experience of intentionality in theatrical practice. In these productions,

the director aware of the theory of Husserl, Merleau-Ponty and Searle tried some elements of sensual experience. In the first case it was a musical production taken as a basis for the folk-epic legend «Kyz Zhibek»; in the second one it was the Turkish playwright T. Dzuzhenogly's social drama with the experience of natural setting of intentionality. There is an international experience of applying phenomenology and multisensor systems to scenography; in the same way there is development of scenography as an independent type of creativity.

'The incorporation of the spectator as an active element of performance design raises new questions as to the nature of scenographic engagement. Scenography, in this article, is positioned within a phenomenological and multisensory framework as developed by Joslin McKinney' [27, p.38]. This phenomenological approach to scenography is throwing new light onto scenography as a method and operation for performance practice and research. I adopt the rising and common acceptance of scenography as what Pamela Howard calls 'the seamless synthesis of space, text, research, art, actors, directors and spectators that contributes to an original creation' [28, p. 130].

We consider the use of intentionality in the national experience to be important to the world of science. Together with catharsis and mimesis, intentionality makes it possible to realize the experience at the level of acknowledging the interpretation of phenomena, to recognize the cultural texts in accordance with the texts of the era of Body and World in a new theatrical practice in the arts and culture in general.

We see the future of research in art history in the phenomenological

approach to the intentional experiences correlated to learning psychic phenomena in the audiovisual arts, psychology and philosophy of perception of art and artefacts of cultural phenomena. The phenomenological intentional factor will undoubtedly be the key to understanding the era called by Friedrich Nietzsche 'Dionysian' Culture, which is of our time.

The objective of research is to understand the semantic intentionality factor as a new phenomenological approach to scenography.

Tasks:

- to justify the essence of the phenomenological approach of the study of the Kazakh theater;
- To analyze the theme of masculine courage and heroism of women in the culture of Central Asia within the play «Tansulu»;
- to consider intentionality – as a principle of research konstituivny human creativity in the arts;
- To verify the role of the constitutive principle in transformation of human world, which is carried out by means of empirical manifestations and active role in intentional spiritual aspect;
- To show the influence of sensually experienced and spiritual components on intentionality, and to hold the distinction of its potential and actual value on the basis of a constitutive principle;
- To study phenomenological perception of stage and analyze the problem of 'corporeality' as natural self and perception of the subject.

Assuming that every mental state/event is intentional, a further issue arises whether the representational content of a mental state determines 'what it's like' to be in the state of 'qualia' (Dretske, 1995; Lycan, 1996; Tye, 1995) [29] which, among others, endorses this

determination claim. Such an 'intentional theory of qualia' is controversial, and has been widely discussed in the literature on consciousness' [30].

5. Phenomenological perception of the scenic and the problem of «corporeality»

1) Natural and phenomenological reduction setting gives the opportunity to understand the naive immersion to the outside world and the focus on the act of experiencing consciousness in which the world represents. That is, all created scenography – the meaningful beginning of the play, the ranks of visual, musical transitions of pictures' acts, stage action, mise en scenes with actors – in the phenomenological philosophy and in the natural attitude are thought as given things existing outside of our consciousness, in space and time. They are not like the images in our minds, as well as the transcendental consciousness of our physical reality.

– According to the phenomenological–psychological reduction, the phenomenology of consciousness takes these experiences not as concrete facts, but as a common entity. It transpires in the form of eidetic reduction – when cleaning consciousness' phenomena out of factuality starts. The facts of the phenomena is neglected and is used only as examples thereof. The experience of consciousness is not as a specific phenomenon of the moment, but as a timeless essence.

This shifting of attention to the act in which the intentionality happens (transcendental perceived color, texture, shape inherent in the real thing) is carried out by means of the phenomenological–psychological reduction. To explain in simple terms, it



Figure 8. Intentional scene with 'Shaman' in the play 'Tansulu' .G.Esim. 1st act. Photo K.Khalykov. 2014

is when we live in a phenomenological act – the phenomenological structure of perception does not depend on their real existence. For example: red color is not the color of the object that it has; 9th planet is perceived as 7th planet because 7 is considered a sacred figure. It describes the importance of the approach: 'I' is a particular soul, empirical subject in where consciousness causally related to each other in specific experience, absence of the external world and the body.

Transcendentally accepted experiences can be applied to the scenography of Tansulu as well: the stage decoration in the form of saukele (a bridal headdress) is something more than just a bridal headdress; it is like a World Mount, the shelter of Shaman, the door to the hereafter, wedding curtain, fate, the house heath that contextually tells more than just about an object itself. We realize here the effect of the attention shift to an intentionally experienced act regardless of its own real stage existence. The experience of consciousness here is more than just exact happening at a moment – it is a timeless essence (Figure 8).

2) The 'eidetic reduction allows the rotation of the perception of the world in a natural setting to focus on the experiences of consciousness themselves, and then go from viewing experiences in their personality to the discretion of the entity.'

In this way, 'Phenomenological reduction opens the actual phenomena of inner experience, eidetic reduction, or essential form of spheres of mental life' [31, p.371].

'Though, we can neglect the actual phenomena of our party and use them as examples in the mode of the eidetic reduction. Eidetic reduction is a transition happening at the time of considering the experience of consciousness from existence to essence, from facts to their essence (eidos) and is seen in the ideation' [31, p.372].

The body becomes relevant in our time than ever before in both art and philosophy of phenomenology. In particular, intentionality towards Husserl's understanding of the body is different from Merleau-Ponty's, as we have indicated above. The first author, according to the psychological and phenomenological reduction, an intentionally-experienced act does not depend on their existence, that is, at the moment they are not interested in a particular phenomenon (the body as an empirical reality), but in the timeless essence.

There is the main bond, in Merleau-Ponty's understanding of the human body which unites the world with us. It discovers new prospects for the theatrical practice and scenography. Human body, body of object and body of costume brought into the context as a living mechanism in motion can play a role in intentional perception, thought and intuition. The body is placed under question is a being bound by the obligation to answer these questions. It is always being questioned. 'In fact, all questioning is built on the oblivion of the body and is not addressed to him, but to the flesh as an inherently reactive sweep. But that's why the approval and confirmation of the answer always lies on the other side of the flesh. Yet the Stoics

argued that 'actions and the driving reason necessarily have a body. The reason is the same body. Existence is a body. Finally, there is also a statement that 'substance (ousia), and the body is one and the same' [32, p.385].

The effect of acts with decorations at the performance is fragmentary of its inclusiveness and its principle of materiality in relation with the perception of the whole text. However, this fragmentation structures the experience of vision and the preceding reading experience. Visualization always implies and indicates the positional corporeality; visual experience is always the experience of corporeality. Hence, Merleau-Ponty notes that '... It is necessary that my body itself was involved in the visible world: it receives its ability to the extent that it has a place from which it looks. This, of course, is the thing, but it's a thing where I live [which I have and which is 'ME']. The body exists in relation to the subject, but it is associated with all the other things: a relation of 'absolute here' to 'there', 'power distance' to distance itself exists between the body and the things' [33, p.141].

Rethinking the value of corporeality and creating a new concept of intentionality, Merleau-Ponty's phenomenology reformulates the problem, the method of transforming the essential description of the phenomena of consciousness in the method of analysis of the motor action, ensuring the unity of the subject and the world. Thus, he writes: 'if the body is not given to us by virtue of the truth of the law of its constitution, if it is an expressive unity knowable only through its active use then its structure will be communicated to the world of sense. The theory of corporeal circuit is, substantially, the theory of perception. We have learned to feel our body. We have found an objective

and specific knowledge of it, another knowledge that we have that it is always with us and that we are our body' [34, p.67].

Notwithstanding physicalism, which is attributed to a number of authors of phenomenology, overcoming the physical dimension within intentionality body becomes a universal subject of discussion in the semantic chain World – Body – I. The creative potential of the body means now much more than the other options for the phenomena of a stage. 'We need to re-open our own experience of the world as much as it is revealed to us, as we are in it through our body and the extent to which the world is perceived by. Noticing the contact of the body and the world, we will reinvent itself on the basis of how we treat the body which is a natural self and the subject of perception' [34, p.68].

The main qualities of the sensual world discernment are realized through the body in art. How productive enough the attempts to open the human body as a creative process and the creative principle of the world with which we have ties for philosophical reflexing? This is a new breakthrough in science and art, which has been created by new tendencies and approaches of the World picture development. The ideas about the antagonism of body and spirit become ordinary and body gets a lot of practice in phenomenological and cultural terms. In this way, advertising subconsciously cannot go without a human body in today's popular culture and everyday life

6. Conclusions.

In conclusion, the use of intentionality as phenomenological approach in the Kazakh theater is a new phenomenon, rather distinguished from the professional tasks of stage. All properties and

expressiveness of the scenic are reflected by phenomenological method of contemplation and intuition. The question of the phenomenological approach in the Kazakh theater and the attempts to study this phenomenon in this exact region are raised for the first time. Manly courage and a heroic act is regarded as cultural philosophical problem of Central Asia. We analyzed the mental qualities, the world outlook and the features of self-preservation of people that lets us to justify the question of 'regeneration of the genetic code of Kazakhs'. The phenomenological approach, at first glance, may seem alien to scenography, but, in fact, it allows the performance and the creator and researcher to abandon the outward manifestation such as physical and illustrative introduction and naturalism. It delivers pure austerity and sense of perception of pure consciousness.

Sensual and spiritual components as well as meaning constructing elements of consciousness reach «back to the very things» by Husserl famous thesis and appeal to the primary experience of the knowing consciousness; attain the intentionality using a phenomenological shutdown reduction of constitutive principle. It is known that the problem of rejection of the reality of the world, the approval of such rejection and of revelation of the pure consciousness has been criticized by naturalism, Platonism and psychology. Phenomenology is different in this case in its appeal to the primacy of experience. As a result of our study we are aware that intentionality in art is experienced empirically through the phenomenon of 'gile' and spiritually activating 'noema', which represents the world in constitutive principle. In the attempts to carry out the domestic

experience of intentionality in the theatrical practice (director B. Atabaev) the phenomenological reduction of the installation in the creative process is difficult to determine as the author refers to the primary experience as “pure generation of meanings» of intentionality. Understanding this phenomenon not as an object of empirical psychology, but as «Transcendental I» may let us know it as an internal experience of acting or stage action. We are able to attain the inner meaning of life by means of directing method of unfolding. Often, artists and directors consider understanding of the «inner world» through intuition, contemplation, with the help of associations, metaphors, symbols, etc. That consciousness which is to be directed to the object is indicated in one of the definitions of intentionality. One may see how, in the theatrical practice of scenography scenic phenomena change perceptions through the body, scenery, sound, and other scenic expressions. While being shown the likeliness of a state, or a particular object, the audience displays the desired goal. Thus, the objects, aims, given circumstances can undergo more internal

perceptual entity using this contextual. It creates an «image», not as a specific and collective, general and not private. The definition of ‘corporeal intentionality’ and of body as our link to the world made by M. Merleau-Ponty opens up new horizons for experimentation and experience in scenography and theatrical practice.

The context of the living mechanism in action can play a role in intentional perception, contemplation and intuition in the primary sense where everything is connected in the motor and perceptual powers. At the same time, body is like an expressive unity in art and vision implies the positional corporeality: without the experience of vision there is no physical experience. Thus, corporeality is very important for action perception.

To summarize it briefly, we would like to state that it is the intentional approach that makes us witness how the constituent components of scenography as content, form and image constitute a correlation of tactile and visual field by means of consciousness and evokes a flash in spectator’s mind which is called a “scenic act”

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