

ANNOTATION
to dissertation text of Sultanova Zhanagul Serdalievna
"Problems of Interaction between European Theatre and Kazakh Theatre Art"
submitted for the degree of Doctor of Philosophy (PhD)
on the specialty 6D041600 - Art Studies

The relevance of a subject of a research is caused by the special importance of interaction of the Kazakh and European scenic cultures for formation and development of national theater.

The Kazakh theater is historically connected with the theatrical cultures of other countries. The interaction was carried out through plays of translated classical dramatic art, through active cooperation with invited directors, teachers; through impact of the new art ideas on national direction.

During a multiculturalism era this process gains the increasing value for the practice of modern Kazakh theater. In this regard there was a need of a comprehensive complex investigation of origin and evolution of a phenomenon of interaction of the Kazakh and European theatrical cultures on the example of dramatic art, performing arts and direction. The similar foreshortening allows to consider features and regularities of development of the Kazakh theater more fully, opening new aspects of its investigation.

Research Object. Dramatic art, performing arts and directing in the Kazakh theater development dynamics.

Research Subject. The process of interaction of the Kazakh and European scenic cultures.

Study Degree of the theme. The problem of interaction of the Kazakh and European theatre has not been a special object of a theatrical science before.

Separate aspects of a problem were affected in monographs and scientific articles on the Kazakh theater of the famous theatrical figures and experts in drama study: M. Auezov, A. Tazhibayev, N.I. Lvov, A. Konyratbayev, M. Gabdullin, K. Kuandykov, B. Kundakbayev, R. Nurgaliyev, S. Kaskabasov, L.I. Bogatenkova, A. Sygay, N. Shaukenbayeva, S. Kabdiyeva, B. Nurpeyis, G. Zhumaseitova, A. Mukan, A. Erkebay, M. Zhaksylykova, Z. Islambayeva.

In addition, an important basis for a research of a problem were works of such outstanding practitioners and theorists of theater as K.S. Stanislavsky, S.M. Mikhoels, V.E. Meyerhold, P.A. Markov, And. K. Dzhivelegov, G. Boyadzhiyev, V. Propp, V. Alpers, B.I. Zingerman, Yu. Zavadsky, O.Ya. Remez, E. Fischer-Likhte, D.G. Livnev and others. In these works one can find the deep analysis of different aspects of the theory of the drama and methodology of direction and performing arts; they describe the new approaches to research relevant for understanding of modern art process.

Research Purpose and objectives. The main purpose of the thesis is the analysis of a problem of interaction of the Kazakh and European theaters in the context of dialogue of cultures in different aspects opening its intrinsic characteristics from theatrical science position.

For the solution of this purpose the following objectives have been defined:

- to consider the interaction of theatrical cultures as an important factor of the development of the Kazakh theatrics with the trajectory of evolution; to describe its role and value in practice of the Kazakh theater;
- to define the main phases and the dominating principles of the above-named process in development of the Kazakh theatrics;
- to reveal genesis of forms of interaction of the Kazakh and European theaters, to define their features and influence on development of national theater;
- to analyse typology of the Kazakh scenic characters in the context of the European classical dramatic art;
- to define specifics of a way of scenic existence of the Kazakh actor in the context of influence of the European theatrical model;
- to analyse aspects of interaction of direction of the Kazakh and European theaters at the present stage.

Research methods

At a research of the problem the following methods have been used: cross-disciplinary, culturological approach, semantic analysis, a comparative analysis method and also methods of the historical, theatrical and critical, morphological analysis. When making a typological comparison the method of reconstruction of a performance has been used.

Theoretical and methodological bases of a research

A large amount of philosophical, historical, culturological, philological and theatrical researches has been analysed. The theoretical and methodological base of dissertation work besides the above-named leading theorists and practitioners of a scene, includes the works of theatrical figures who have made a large contribution to formation of directing, acting and theatrical schools: V.I. Nemirovich-Danchenko, S.M. Mikhoels, I. Kleyner, E. Fischer-Likhte, H.T. Lehman, A.V. Bartoshevich, I.N. Solovyova, A.A. Chepurov, M. Shvydkoi, Yu. Kleiman and also: B. Brecht, A. Artaud, P. Brook, E. Grotovsky, AA. Bentley, Yu. Alshchitsa and etc. Their researches are important consideration of ways and mechanisms of interaction of modern theaters, theoretical views and practical experience in the area of cultures dialogue. At the same time theoretical views of such philosophers as Jean Paul Sartre, Albert Camus, José Ortega-i-Gasset have been considered. Researches of the leading Kazakhstan theatrical figures and drama experts were important for a deeper understanding of the problem.

Scientific novelty of the dissertation work

Study of interaction of the Kazakh theater and the European theatrics as a key factor of formation and further development of the Kazakh national theater is undertaken for the first time. The perspective of consideration of a problem defines novelty of the research. In domestic theater science this subject in special researches has not been investigated. The problem reveals in a complex: from genesis of interaction of scenic cultures before its influence on relevant processes in modern Kazakh theater.

For the first time in the Kazakh theater science the comparative method is applied in the analysis of methods of creation of dramatic types of characters,

ways of actor's existence, problems of modern director's interpretation on the Kazakh stage.

Many-sided and creatively fruitful interaction of the Kazakh and European theaters is defined as a phenomenon of dialogue of cultures.

For the first time comprehensive interaction of the Kazakh and European theater reveals: in dramatic art, in performing arts, in direction, in search of modern scenic language at the present stage.

It is proved that the tradition of execution of characters as social types of character at the initial stage of development has exerted considerable impact on formation and further development of the Kazakh actor's school.

Aspects of interaction of directing of modern Kazakh and European theaters in the context of new art tasks are disclosed.

The important for modern art criticism concepts like "new drama", "saundrama", "post-drama theatre", "perform aesthetics" and etc. have been introduced for scientific use of domestic theater science.

The main scientific results of the research submitted to the defense

The key value of interaction Kazakh and European scenic culture for formation and further development of theatrics of Kazakhstan is disclosed.

The general are revealed and special in typology of characters of the European classical and Kazakh dramatic art, their art features are defined, communication of some of them with folklore and their influence on formation national theatrical performing style is traced.

It is shown that application of the dramaturgic composition methods similar to European ones, promoted disclosure of an opportunity to reveal a national originality and variability of the Kazakh theatrical forms.

The art originality of typology of characters of national dramatic art of an initial stage in the context of the European tradition is defined.

Features of a way of scenic existence of the Kazakh actor in the context of influence of the European theatrical model are revealed.

Means of scenic expressiveness of the Kazakh actors of an initial stage of history of national theater and actors of the commedia dell'arte are defined and analysed.

Genesis of forms of interaction of the Kazakh and European theaters has been analysed and the peculiarities of their influence on development of national theater is defined.

It is shown that at the present stage interaction of the Kazakh and European scenic cultures promotes enrichment of theatrical language and updating of national theatrics.

The main tendencies of development of modern European theater have been stated on the example of analytical analysis of performances of the leading directors of the international scale.

Theoretical and practical importance of the dissertation is defined by degree of the novelty which is contained in her basic provisions. Big practical material, a wide sociocultural context promotes versatile disclosure of interaction, both with traditional theater, and with modern relevant.

Results of a scientific dissertation research can be used as a training material for students, undergraduates and doctoral candidates of theatrical higher education institutions when studying such disciplines as "History of the Kazakh theater", "Modern direction and performing arts", "Modern world theatrical process and also on courses of professional development of theatrical directors, actors and other figures of theater.

Approbation of the research results and their realization

10 articles have been published according to the main results of the research. 3 articles were published in the magazines recommended by Committee on control of science and education of the Ministry of Education and Science of the Republic of Kazakhstan; 2 articles are in the International scientific magazines entering the Scopus database; 2 articles are in collections of domestic and foreign international scientific and practical conferences. Among them 3 articles are published in domestic magazines.

Scientific publications and approbation of the dissertation research

The results of dissertation research are published in scientific publications – in "Man in India" magazine which is included into the SCOPUS database, in the "International Journal of Environmental & Science Education" magazine, in the magazines approved by Committee on control in education and sciences of the Ministry of Education and Science of the Republic of Kazakhstan: "ENU bulletin" of the Euroasian national university named after L.N. Gumilev, "Science and life of Kazakhstan" and also in reports at the international and republican scientific-theoretical conferences.

The dissertation work has been discussed at the enlarged meeting of the department of "History and Theory of Theater" of the Kazakh national academy of arts named after T.K. Zhurgenov on April 24, 2018 (protocol No. 9) and has been recommended for defense.

Structure of the dissertation: The dissertation work consists of introduction where the relevance, the purpose and the objectives have been set; three parts, each of which consists of two subsections, the conclusion and the list of the used literature.

Main content of dissertation work

In the first part "Genesis of Interaction of the European and Kazakh Theatres" the actor's nature and organics of the first Kazakh professional performers, specifics of their way of scenic existence and a method of work, the analysis of form and content of execution are considered through a perspective of interaction of the European and Kazakh theatrical cultures. Communication of performers of both theatrical traditions, in particular, in improvisation, in types of characters, in the nature of comic comes to light.

In the second part "Features of the Kazakh Theatrics in the context of Development of the European Theatrical Model" different aspects of a theoretical research problems are considered; the variety of forms of interaction, for example, in comparison of the Kazakh performing tradition to actor's receptions of the Italian commedia dell'arte is reflected; the analysis of typology of national scenic characters in their communication with the European dramaturgic tradition is given.

In the third part "Modern Direction as a Basis of Interaction of the European and Kazakh Theater" it is emphasized that interaction of theatrical cultures leads to their development at the new level in the context of world art process. The analysis of performances of directors of modern Kazakh theater shows that the isolation of domestic theatrics is overcome and the domestic theater forms is a part of world theater with its search of the new. The prospects of development of modern Kazakh theatrical directing in the context of the European theatrical process are shown.

The conclusions are given at the end of each part.

In the Conclusion results of a dissertation research are considered and a number of conclusions and results is given.