

**ANNOTATION**  
**on the dissertation presented for receiving a scientific degree**  
**of Doctor of Philosophy (PhD)**  
**in the specialty 6D041600 – Art studies**  
**“Problems of interpretation of foreign dramaturgy in Kazakh theaters” by**  
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**Relevance of the research work.** The relevance of the dissertation is directly related to the large-scale civilizational processes and complex historical and cultural changes taking place in the modern world. Numerous changes taking place in the social and spiritual life of modern society can be called a cultural existence that has absorbed spiritual culture.

If we turn to history, we will see that all periods of social development and the important political decisions taken at this time, as well as the achievements and shortcomings of spiritual life are directly related to the art and culture of that country. Among other things, the importance of performing arts as an integral part of culture is great.

One of the main issues, that we face, is understanding the nature of the world's dramaturgy, conducting a theatrical analysis of the works that have been interpreted by Kazakh directors in a new way.

One of the creative traditions, formed in the Kazakh Theater, is the continuity of generations. The fact, that the national theatrical art does not lose this continuity, but develops and updates in accordance with the requirements of the time, is also a consequence of this fruitful tradition.

Today's theatrical art of Kazakhstan is a living phenomenon, developing because of continuity of generations and constant expansion of the horizon of creative searches. Therefore, in the era of globalization at the beginning of the new century, defining the national cultural features of our young state, as well as forming the national idea for the younger generation, are very important, and we believe that the work on the development of translated dramaturgy as a theatrical art direction should be carried out at the state level.

One of the ways to expand the horizons of national art in our sovereign state is a new interpretation of foreign dramaturgy. Innovative interpretations, that is, new artistic solutions, of course, do not appear out of nowhere, it is the continuation of a formed tradition, rooted in the past. In this connection, it becomes necessary to analyze the traditional national artistic solutions that have been encountered in the staging practice of the Kazakh Theater since Kazakhstan gained its independence and to the present day, as well as the new styles that are emerging.

There is a need for research in our national theatrical art related to foreign dramaturgy, that is, translated works, the study and analysis of the interpretation process that is carried out in accordance with the requirements of the time, the director's decisions of these plays, with the implementation of theatrical theory and methodology, as well as taking into account the cultural aspects.

**Aims and objectives of the study.** The main **aim** of the dissertation is to investigate, from a theatrical point of view, the problems of interpreting foreign plays staged on the Kazakh theatres since Kazakhstan gained its independence, through defining the modern state of the Kazakh Theater.

To achieve the aims mentioned above, we set the following **objectives**:

- Studying the tasks of the director of stage interpretation of classical works in creating the artistic and ideological content of the production;
- To discover the continuity of tradition and innovation in the performances of Kazakh directors who staged world classical plays;
- Comparing new artistic solutions of Shakespeare plays in the Kazakh Theater to performances in foreign theaters;
- to define modern director's readings of Russian drama;
- Determine the nature of the Kazakh dramatic artworks by Kazakh directors. Evaluating the harmony, relevance and viability of their epoch;
- The practical significance of influence of national director's and actors' art in interpretation of ChingizAitmatov's works, as well as their influence on theater culture and aesthetics.

**Scientific research state of the theme.** There were no special research and systematic scientific and theoretical analysis conducted on the interpretation of foreign dramaturgy in the Kazakh theater in the years of independence theme.

Opinions and reviews of theater experts such as, B.Kundakbayuly, A.Sygai, A.Kadyrov, N.Lvov, L.Bogatenkova, K.Kuandykov, S.Kabdiyeva, B.Nurpeis about individual foreign drama plays staged between 1926 and 1991, which is, before gaining independence, can be found in their scientific monographs. In particular, in the voluminous collective monographs, "Qazaqteatrynyntarihi (History of Kazakh Theatre)" by B. Kundakbayuly and L. Bogatenkova; in the scientific monographs of B.Kundakbayuly "Put' teatra (Theater way)", "Uakytjaneteatr (Time and theatre)", "Zamanjaneteatroneri (Epoch and theatre art)", "Teatrturalytolganystar (Thoughts on Theater)"; L.Bogatenkova's researches "Vernost' vremeni (Faithfulness of time)", "Sovremennoekazahskoestcenicheskoeiskusstvo (Modern Kazakh stage art)", "Uslyshat I ponyatcheloveka (To hear and understand a person)", "V poiskahutrachennogovremeni (In search of lost time)"; in N.Lyvov's book "Kazahskiyteatr (Kazakh Theater)"; K.Kuandykov's research "Teatrdatuganoilar (Thoughts born in theater)"; S.Kabdiyova's monographs "Folklornyetradiy v kazahskomteatre (Folklore traditions in the Kazakh theater)"; B.Nurpeis monographs "KazaktynZhastar men balalarteatry (Kazakh youth and children's theatre)" and "Qazaqteatrrejissurasynynqalyptasuy men damukezenderi (1915-2005)", there are chapters dedicated to the level of development of world, Russian dramaturgy and plays of Turkic-speaking countries in the Kazakh theater.

However, it is worth repeating the absence of special scientific research and conclusions on the development of foreign dramaturgy in the Kazakh Theater since independence, which constitutes the main section of our research work. Only about individual performances one can get an idea from the articles and monographs of the theater scientists such as, S.Kabdiyeva, B.Nurpeis, A.Mukan, A.Erkebay,

M.Zhaksylykova, Z.Islambaeva, N.Eskendyyrov, S.Abedinova, Zh.Sultanova, A. Kadyralieva, A.Ahmet.

Since the theme of our research involves the analysis and evaluation of modern new productions, the opinions of intellectuals from informational and analytical articles and interviews published in periodicals are used as an appendix to this work on the plays that constitute the subject of the research. At the same time, modern Russian studies, as well as analytical works written in the Soviet era were used.

To sum up, it is worth noting that, due to the lack of fundamental research and theoretical conclusions on the interpretation of foreign dramaturgy on the national stage since Kazakhstan gained its independence, the theme we have examined is new from a scientific point of view. More precisely, there were no scientific dissertations on this theme.

**The object of the research.** Kazakh theatrical art in the years of independence.

**The subject of the research** is the consideration, from a theatrical point of view, of foreign dramaturgy plays staged in Kazakh theatre, which occupy a large place in the repertoire of the national theater.

**The novelty of the research.** The novelty of this scientific research is mainly that it comprehends the directions of creative searches in plays on translated dramaturgy set in the Kazakh Theater in the years of independence for the very first time. Innovative interpretations of foreign dramaturgy in modern Kazakh theatrical art are considered as a manifestation of national spiritual freedom.

In the course of the research, a number of conclusions have been obtained that have the status of novelty. The main ones are:

- It was analyzed that the film's design, exposition, and the stage-making director were perceived as the author of the theatrical interpretation.
- The Kazakh artists' performances and techniques have been defined in the context of the introduction of Kazakh theater art into the context of world culture.
- The directors, who came up with their own interpretations of Shakespeare, found that the most important issues of today are based on conventionalism, metaphors and plastic language.
- The new artistic solutions of the Russian drama theater in the Kazakh Theater have been proven by the new tactics of directors.
- The plays on the Kazakh stage of American playwrights were first introduced into the scientific circulation and made a great impetus for the soundness of our directors and actors.
- Ch. Aitmatov's works are based on different scenic works, which serve as a basis for updating the directors and actors of the theater.

**The main results presented to the defense of the thesis.**

The research results of rendering the foreign dramaturgy in Kazakh stage shows the following **results**:

- The director lives at every stage of the play: in general organization of action, space-time decision of performance, in stage setting, in artistic composition of theatrical art. The whole criterion of interpretation and the dimension of the director as creative individuals are their only integral part. That's why the new interpretation

of the foreign drama on the stage is related to the actual problems of society, and the combination of the idea of “Eternal Country” reflects directing decisions, directions of the national actor school, advanced theater traditions and innovative models. The process of self-improvement in complex works of other nations is continuing in the Kazakh Theater.

- Interpretation of the world classics in a new independent perspective, in terms of today's requirements. B. Atabaev, R. Andriasyan, A. Rakhimov, N. Zhakypbay, K. Sogirbekov, T. Zhamankulov, K. Kasymov, N. Zhumaniyazov, A. Kabdeshov's new performances in the performances of national directors have come to the forefront of the world's highest level of art, and has been a key element in determining the identity of our national culture. Their performances were characterized by vigorous, rational, compact scenic character, acting playmanship, a single stage ensemble, brilliant theatrical painting, deep psychological sensuality, and novel directing interpretations.

- Shakespeare's plays have shown the creative potential of the theaters and contributed to the development of directing and acting. World classic pieces show the theatres' artistic capabilities, and influences the development of directing and acting art. As before theatre repertoire is still dominated with Shakespeare's dramaturgy, in particular the ones which met the high level of artistic requirements such as director Y. Haninga-Beknazar's “Hamlet” and N. Zhakypbay's “Taming of the shrew”, D. Zhumabayev's staging of “King Lear” were the results of research in a new theatre era and met the requirements of time. In these performances, the most important phenomenon of reality was found in the genuine artistic imagery. The directors were able to perform artistic excellence, based on realistic tradition, with the achievements of contemporary theater, making artistic high-quality performances. In their directing, the inner art world of the play was deeply studied and the uniqueness of the national character was evident.

- During 1991-2015 Kazakh theatres have established a close creative connections with the Russian theatre directors of the republic. As a result M. Auezov Kazakh Academic drama theatre showed the following works: Shakespeare's “Hamlet” staged by Y. Haninga-Beknazar, G. Hauptman's “Before Sunrise” and A.P. Chekov's “Three sisters” staged by R.S. Andriasyan that were special because of director's careful decisions, culture of staging and outpouring beautiful national stage color. These directors have stripped off their stereotypes because of stereotyping of acting technique and modernized their stage artwork. Along with the inner psychological development of the scenic image, special attention was given to plastic movements and strengthened the philosophical knowledge and practice in the directing.

For the first time on the Kazakh stage American writers T. Williams, E. O'Neal, E. Albee's plays are the periodic achievements of the national theater. It created the most dramatic works of the theater, a new aspect of directing and acting skills. These works have influenced the impact of global changes and social processes on the Kazakh society, which have a great impact on today's society and historical knowledge. The performances of “The Glass Menagerie”, “A Streetcar named

desire,”“The zoo story” and “DesireUnder the Elms” are a bright example of the continuation of the development of new stage language and new forms.

- The main criterion for the viability of classical dramaturgy is in its own time. Sh. Aitmatov’s works are connected with spiritual and aesthetic values, with the development of universal and global issues. Aitmatov’s world on stage was presented in A. Mambetov, T. Temenov, O. Kenebayev, N. Zhumaniyazov, D. Zhumabayeva’s plays which determined the relationship between tradition and innovation, director’s searching, new approaches to space exploration and interpretation work and undoubtedly extend the horizons of the Kazakh scene.

### **Theoretical and methodological basis of the research.**

The achievements in Kazakh theatre art science and scientific research works have served as theoretical and methodological base for this thesis work. Particularly, scientific conceptions and understandings about the history of Kazakh Theatre and genres of the plays, as well as important scientific works on the issues of stage and acting art are methodological and scientific direction of the thesis. Works of scholars in culture, literature and philosophical studies are used widely in the work. Contributing to literary criticism in this issue. Auezov, A. Tazhibayev, R. Nurgaliev, S. Kaskabasov, S. Kirabaev and other scholars’ works and scientific researches were taken into consideration and used in the process of their work as needed. The works of scientists in the field of cultural studies, philosophy were also used.

At the same time, theoretical opinions connected to the topic of the thesis by Russian scholars were taken into account, as well as the scientific works by K. Stanislavski, V.I. Nemirovich-Danchenko, A.D. Popov, B.E. Zakharov, A.V. Efros, B. Alpers, A. Bartoshevich, P. Markov, K. Rudnitski, M. Knebel and others. Researches by foreign theatre leaders, namely, B. Brecht, A. Artaud, P. Brook, J. Grotowski, G. Strehler, E. Bentley and others were considered during the research. At the same time, the works of Kazakhstani theatre scholars such as, B. Qundaqbaiuly, A. Qadyrov, A. Sygai, S. Qabdieva, B. Nurpeis, T. Zhamanqulov, A. Muqan, A. Erkebai, Z. Islambayeva, M. Zhaksylyqova, N. Eskendirov were used during the research.

Methods of historical-comparative and historical-chronological, theatrical analysis were implemented in the dissertation work.

In identifying actor’s technique and play, psychological and physiological, pedagogical, cultural awareness, scenic speech, acting technique in a play and other principles and theatre critical analysis methods were used. Materials on the translated works that were staged in the Kazakh Theater in the years of independence were the base to collect, analyze and determine.

During the writing of scientific works were considered fundamental scientific works of foreign and domestic, periodicals, catalogs and albums. At the same time, relying on expert research and consistent materials on the thematic museums and archives, as well as directors increased the value of the research work and gave the job accuracy and accuracy. During this stage, the scenes were studied in detail and their compositional structures and solutions were analyzed. In order to clarify the data in the research work, the specifics of the development of the national theater in the period of Independence were determined on the basis of specially selected

performances and the ways of adaptation of foreign dramatic works to the Kazakh scene were considered.

**Approbation and approval of the research results.**

The dissertation research took place at “Theory and history of theatre art” department of “Art history” faculty in T. Zhurgenov Kazakh National Academy of Arts and were subject of discussion at the sessions of the department.

Main content, research results and main conclusions were presented in a special publications established by the Ministry of Education and Science of the Republic of Kazakhstan and the Committee of control in education. Theoretical and methodological principles, practical results and conclusions of the thesis were presented at scientific-theoretical conferences and scientific-practical seminars.

**The structure of the thesis:** The thesis consists of an introduction, two chapters, each of which is divided into three paragraphs, and a conclusion. The list of references and annexes is provided at the end of the thesis.

In the first chapter, entitled “The influence of Western European dramaturgy on the formation and development of the Kazakh theater,” the history of the plays of foreign dramaturgy in the Kazakh theater is studied, from the first days of its existence to the present day, the reasons are determined on why original director's interpretations and plays acquire epoch-making significance. The history of productions on the Kazakh stage during the years of independence of such bright representatives of European dramaturgy art such as Sophocles, Euripides, Moliere, Gozzi, Schiller, Hauptman, Ibsen are considered. Theatrical evaluation is given to the director's decision and the artistic level of the production. The actual issues of the day and the actor's achievements in Kazakh directors’ productions of world known Shakespeare plays did not go unheeded.

In the second chapter, entitled “Ways of scenic exploration in mastering the world dramaturgy,” analyzed are the directors' interpretations of plays by leading representatives of Russian dramaturgy N.Gogol and A.Chekhov. The value of the works by T. Williams, E. Albee, E. O'Neill in the Kazakh Theater, the influence of innovative director's decisions in staging these plays on the development of the national theater is analyzed. Also, original, director’s decisions are considered, which reflect the philosophical content of the prose by Ch. Aitmatov on a new level. Short summaries on the results of the research work are giving in conclusion.