

ANNOTATION

**to the text of dissertation of Yeshmuratova Anar Karibayevna
“Directing of the Kazakh Puppet Theater: genesis, evolution,
modernization” submitted for the degree of Doctor of Philosophy (PhD) in
specialty 6D040600 - Directing**

Urgency of the research. The Puppet Theater as a phenomenon of performing art holds a unique position in culture area understood not only in the measurements of aesthetic insight of oneself and his place in the world, but also in historical measurements implicating specific local symbiosis of technology, behavioral rituals and customs, social norms, moral and religious values, world view constructing and definition of objectives. As of today, issues about puppet theater nature, the boundaries of its expressiveness and specificity of human realm reflection in cultural and historical aspect of its development have become urgent.

Research of this art form obtains special rationale within the framework of implementation of State programs “Rukhani Zhangyru” and “Tugan Zher” developed at the initiative of the First President, Nursultan Nazarbayev. Fundamental nature of this composite complex objective is the formation of the nation’s cultural code without which it is impossible to address the issues of strengthening national-wide cohesion, developing human capital and civil society, mobilization of forces of every citizen for the sake of prosperity of the country: “Even the societies modernized to a wide extent contain cultural codes, the origins of which recede into the past. The first condition of a new type modernization is the retention of own culture, own national code. Modernization will turn into an empty phrase without this.

Our national traditions and customs, language, music, literature and marriage rites - in a word, national spirit should always be with us.”

An issue - to what extent the national art of puppet theater is ready to effectively contribute to the solution of this national problem - requires a well-grounded answer based on the analysis of its past and present. It should be noted that global challenges understanding of which gives an edge to the relevance of the research carried out by us face contemporary puppet theater in general, and especially Kazakh Puppet Theater.

What new director’s solutions are the most successful and able to steal the audience? What repertoire is able to form that cultural code soundly and in the

most efficient way for young audience that will be the wedge of its national cultural identity? Practical activity of Kazakh Puppet Theater as an art form depends on the answers to these questions that gives an edge to the relevance of our research even more.

Thus, we notice the contradiction between the challenges facing today's Kazakh Puppet Theater as an important resource for the spiritual revival of the nation, a decent response to which may be given by mediums of directing on the one hand and, on the other hand, absence, despite of substantive theoretical insights of the object, of special scientific research devoted to the establishment and contemporary state of particularly Kazakh Puppet Theater directing. This contradiction is a scientific problem for the national art history that has determined the choice of this research issue.

Degree of knowledge of the problem. By now, there is a sufficient wide range of works illuminating the specifics of puppet theater and its expression mediums, A.N. Vassilkova, E. S. Demmeni, A.V. Minakova, Yu.I. Kozyurenko, M.M. Korolev, S.V. Obraztsov, N. Simonovich-Yefimova, N.P. Alexandrova, Ye.S. Kalmanovsky, N.I. Smirnova, O.I. Polyakova, L. Pumpyansky "Technique of puppet guidance in acting" E. G. Krag, "Theoretical issues of puppet systems" A.P. Fedotov.

Within the context of specific historical periods and theater types of European researchers of puppet theater, it is necessary to identify the works of E. Mendron, Sh. Manena, Yorick (P. Ferrini), G. Bati, H. Yurkovsky, M. Vashkel;

National puppet systems receive wide coverage, B.P. Goldovsky, M.Yu. Dmitriyevskaya, M.A. Kadyrov, L.A. Perepelitsina, I. N. Solomonik, Ye.Ya. Romanovsky et al.

One of the first works in the national research of puppet theater is the thesis research of Ye. T. Zhuasbekov "Formation and Development of Kazakh Puppet Theater" (1994).

Thesis research devoted to the consideration of puppet theater in a phenomenological way is the work of T.S. Khasangaliyeva "Puppet Theater as a Cultural Phenomenon" (2007).

Hypothesis of research: in the course of research, we assumed that Kazakh Puppet Theater, being the mean of representation of historical and national identity of culture and having incorporated the heritage of world performance art, has the potential of transfer of national values that may be

elicited more subject to apprehension of directing mediums in the dynamics of its development and full review of contemporary national and foreign experience, including evolution of the director's solutions, choice of repertoire, stage expressiveness, development of a national stylistics using modern technology.

Object of research is Kazakh Puppet Theater as a phenomenon of performing art within the context of the impact of global trends.

Subject of research is directing of Kazakh Puppet Theater as a combination of stylistic, scenic, dramatic and particularly directing techniques, and solutions in the dynamics of its cultural and historical development.

Research objective is to reveal genesis, the evolution of establishment and modernization of Kazakh Puppet Theater directing from the standpoint of spiritual revival of the nation.

Research Tasks:

- to identify the theoretical and methodological approaches to the research of Kazakh Puppet Theater directing within the context of spiritual revival of the nation (by the example of the programs "Rukhani Zhangyru" and "Tugan Zher");
- to reveal insights into importance of Kazakh Puppet Theater activity in the establishment of cultural identity of the citizens of Kazakhstan;
- to investigate the sources of origin of professional Kazakh Puppet Theater including pre-theatrical forms of puppet performing art;
- to demonstrate the influence of the Soviet school of directing on the development of Kazakh Puppet Theater;
- to describe the processes of establishment of national puppet theater directing in the second half of the twentieth century;
- to search creative activity of the directors of contemporary Kazakh Puppet Theater;
- to analyze national content in the repertoire policy of puppet theaters;
- to identify innovative trends and modernization of expressive means of the directors' solutions in Kazakh Puppet Theater, in particular, special aspects of creative activity of contemporary directors.

Research Methodology. Working on the thesis, the author used the complex of scientific and special approaches to study a phenomenon. Among them: cultural, axiological, historical, dialectical approaches. Implementation of these approaches required the use of different research and practice methods

including: periodization method, comparative, factual methods, method of semiological analysis.

Sociological methods, in particular, the method of a structured interview, were widely used in the research. Respondents were old pros of Kazakh Puppet Theater, people of art, direct participants or spectators of puppet plays of the second half of the twentieth century, whose information allowed to restore a reliable picture of the directing practice long ago, to collect materials about the performances not recorded previously in video documents.

Provisions of the thesis put forward for consideration are the following:

- contemporary directing of Kazakh Puppet Theater relays the national idea of the nation spiritual culture revival. Concept of development of Kazakh Puppet Theater directing meets the provisions of the leading State programs of Kazakhstan “Rukhani Zhangyru” and “Tugan Zher” aimed at the development of national consciousness and integration of Kazakh national culture into the world community;

- main trend of Kazakh Puppet Theater directing is accumulation of moral experience of the younger generation; development of their need in moral and spiritual perfection; ability of puppet plays to form the children’s core moral values; puppet’s ability to design human behavior model in real life through the representation;

- origins of Kazakh Puppet Theater directing is in the ancient myth and ritual practices, as evidenced by the plot, imaginative and stylistic unity of the performing forms of culture at all stages of the evolution of artistic consciousness of Kazakhs. A characteristic feature of the national cultural tradition is syncretism that is manifested in the organic combination of methods and techniques, genres and even art forms. Spectacular example of this is puppet and musical art Orteke rooted in the era of hunting and early cattle-raising cultures: being, in the first instance, the art of puppet guidance, it is beyond belief without kyuya, manufacturer’s arts and crafts, and in the past - without being accompanied by a legend, fable or fairy tale; performances of sals and sere which may be considered as the earliest form of theatricality in Kazakh culture were added to pre-theatrical forms to which many researchers refer shamanistic ritual of baksy.

- puppet theater as a professional genre appears in Kazakhstan only in the first half of the XX century, but neither repertoire nor directing were not of Kazakh national character.

- Kazakh Puppet Theater directing, despite of enormous influence of the Soviet school, was able to find its stage language, independent stage solutions, while at the same time maintaining conventionality, fabulousness, fantasticality. At the same time, directing of these theaters use all variety of stage genres: musical, tragedy, comedy, fable, parody, etc.;

- during the period relatively recent in historical terms of its existence, Kazakh Puppet Theater have managed to create a unique, nationally-based art of performing puppet. National puppet theaters managed to raise outstanding directors, puppeteer actors due to creativity of which the repertoire of stage productions was made to meet the needs and the interests of the audience.

- penetration of new multimedia technologies and puppet theater art were in fact an integral part of the evolution of directing and creative quests. At the same time, closer attention of the audience to the theater in media era should be noted - search for emotional contact with an actor, lack of realism in exclusively technogenic environment incline towards watching theatrical performances in real mode. Rigid frameworks of smokescreen have disappeared, different genres, scenic objects of different types, scenic metaphors are used;

- moving through the logic of global theatrical art, National Puppet Theater of Kazakhstan is characterized by high innovation, permanent search for innovative directing solutions. Repertoire, imaginative, conceptual embodiments of the national idea at the cusp of XX - XXI centuries are the following: actualization of importance of national spiritual heritage; modernization of classics, its “aggiornamento” - as a mean of formation of inheritance links between epochs; reference to national dramaturgical heritage; restoration of ancient authentic theatrical traditions Orteke and significance of folk heritage as a reflection of the revival of the national system of value orientations.

Scientific novelty of thesis research.

- Directing of Kazakh Puppet Theater has been considered as an autonomous art criticism phenomenon;
- Numerous evidences of establishment of Kazakh Puppet Theater directing in the second half of the XX- early XXI centuries have been introduced into scientific circulation;
- Main directions of Kazakh Puppet Theater directing within the context of

- spiritual revival of the nation have been identified;
- Objective role of the Soviet school of directing in the process of establishment of Kazakh Puppet Theater have been identified;
 - Role of Kazakh Puppet Theater in the formation of national cultural identity have been identified;
 - National content in the repertoire policy of puppet theaters have been analyzed;
 - Methods of use of multimedia technologies in Kazakh Puppet Theater directing at the present stage have been recorded;
 - Existing innovative trends and modernization of expressive means in directing solutions of Kazakh Puppet Theater have been characterized, in particular, from viewpoint of actualization of spiritual heritage.

Scientific-theoretical and practical significance. Materials of the thesis research may be used and continue to be used in a research of historical and theater criticism works of art experts, culture researchers, theater criticism practice and art critic of puppet plays. The results may also be used in educational activities, guidance papers of teachers, in academic research work of students, master's student, and postdoctoral students.

Approbation of the research. Main provisions of the thesis are set forth in twelve research articles including in international research publication having non-zero impact factor included in Scopus database of the company, seven articles were published in the Materials of international scientific conferences and in journals recommended by the Committee for Control of Education and Science of MES RK.

Structure of the thesis. The thesis consists of Introduction, three main sections, Conclusion, List of sources used, Annexes. Volume of text is 136 pages.

Introduction explains the relevance of research issue, defines its objectives and tasks, degree of research status and scientific novelty, as well as represents provisions for the defense, provides the expected scientific and practical significance of the thesis.

The first section “THEORETICAL FRAMEWORK OF RESEARCH OF KAZAKH PUPPET THEATER” consists of two subsections. The first section considers methodological approaches to the research of Kazakh Puppet Theater as a phenomenon of art in its cultural and historical dynamics. Kazakh Puppet Theater is considered within the context of State program of spiritual

revival of the nation “Rukhani Zhangyru” from the standpoint of nation cultural code formation, and the second section determines its functional importance in socio-cultural and educational aspects, defines its potential as a resource for the formation of national cultural identity.

The second section of the thesis - “GENESIS AND EVOLUTION OF KAZAKH PUPPET THEATER DIRECTING” consists of three subsections. They respectively identify the main pre-theatrical forms of puppet performing art, sources of origin of Kazakh Puppet Theater, role of Soviet-Russian theatrical school in the development of national puppet theater directing for much of XX century is defined based on historical and theater criticism analysis, the first steps of Kazakh Puppet Theater directing are shown.

The third section “CONTEMPORARY DIRECTING OF KAZAKH PUPPET THEATER IN SEARCH OF NATIONAL IDENTITY” consists of three subsections, special aspects of contemporary directing of Kazakh Puppet Theater are considered: creative research in Kazakh Puppet Theater directing within the context of spiritual revival of the nation (by the example of programs “Rukhani Zhangyru” and “Tugan Zher”); national content in the repertoire policy of the puppet theater. Innovations in directing solutions of Kazakh Puppet Theater have been analyzed. **Conclusion** summarizes the thesis research.