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Classics and the National Idea

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Shankibayeva Aliya⁵, Kumargaliyeva Nazerke⁶, Bissenbayeva Zhanat⁷

Abstract

For almost twenty years since the independence of the Kazakh people, the focus has been on the question of the national idea and the definition of the main directions of the nation's formation as a nation. It is known that each nation has its own appearance, traditions, mentality, consciousness based on certain ideas. Although living on the basis of a unified socialist structure in the Soviet era, the ideas that determine the direction of development and national identity of the Kazakh people have found their place in literary works, plays and have not lost their original color. Classical worlds based on folklore became a school for the professional development of theatrical art, which developed from amateurism and interest in the early twentieth century. The mastery of young artists (during the early development of theatrical art), who competed in such a large-scale, wide-ranging, uniquely structured works, formed the history of Kazakh theater for almost a century. Folklore and epic worlds, which gave them creative and spiritual strength, are valuable because they describe the sound of the times, the human spirit, and the influence of the social environment on the freedom and inevitability of the individual.

Keywords: national, idea, classical, art, theatre, literary

Introduction

A. Kalmyrzayev, a political scientist, said: "This is a system of ideas that reflects the fundamental interests of the people, nation, social group, political party and movement, the need for development of life. ... The value of any person in society is measured by the rationality and creativity of the idea he has mastered. Because the inner substance, the core of a certain person, social group, nation, people is determined by ideas "[1, p. 13], is explains. As for the national idea: "Thoughts directly related to the essence, life and development of the nation are the national idea. It reflects the goals and interests of the nation, its historical renewal "[1, p. 14]. Deep pathos, wide pathetic weaving in the pen of the authors of the barley, which has always been associated with humanity, such as courage and oppression, evil and kindness, jealousy and the pursuit of a bright life, "Enlik - Kebek", "Karagoz", "Kozy Korpesh - Bayan Sulu", It increases the artistic value of such classics as "Kyz Zhibek", "Akan Seri -

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Aktokty", "Aiman - Sholpan", "Karakypshak Kobylandy", "Kalkaman - May", "Er Targyn", "Abai". It reads: "... People turned the bright or sad periods of their lives into legends, turned them into songs, memorized them and made them more beautiful, painted, and decorated with realistic additions, filled with fantasy and turned into a new familiar is unfamiliar image. Therefore, historical events have changed from the state of existence to folk songs and spread by word of mouth "[2, p. 3], says the literary scientist S. Kirabayev. Such works, passed down from generation to generation based on oral literature and epic poems, have not lost their value over the centuries, but have become a cultural heritage.

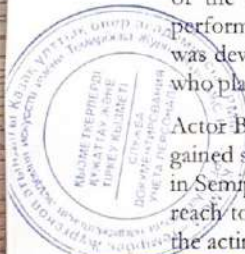
Directors Zh. Aimautov, S. Kozhamkulov, M.G. Nasonov, O. Bekov, B. Kaltayev, H. Shazhenov staged M. Auezov's tragedy "Enlik - Kebek" written in 1917 in different solutions in accordance with human and social interests and left their mark. , A. Tokpanov, M.I. Goldblat, B. Omarov, G. Khairullina, T. Irgaliyev, A. Onalbayev, T. Utebayev, Zh. Omarov's own views and decisions K. Mukhamedzhanov, A. Tokpanov, B. Kundakbayevich, It is considered in detail in the works of K. Kuandykov, L. Bogatenkova, R. Nurgaliyev, S. Kabdieva and in the collections "History of the Kazakh theater". The creative traces of those who laid the foundation of the National Theater and further developed it professionally, continued in the creative path and reached the pedestal of today's independence.

The East Kazakhstan regional Kazakh musical is drama theater of Semipalatinsk has made it a tradition to celebrate each decade of this tragedy as a special anniversary. There is information that the chronicler Moldabek Zhanbolatov (amateur director), who staged the 50th anniversary in 1967, was a director, Kebek was played by poet-journalist Mergali Ibrayev, Enlik was played by singer-actress Nagiya Bulanbayeva, Zhapaldy was played by 9th grade student Zhumabek Kambarov. In the personal archive of Aibek Sapyshev, the head of the literature department of the theater: "Although the stage was not played by professional artists, the level of performance was very high. He was well-liked and respected by the public. The work, which was developed and staged in a short period of time, was especially impressive after the people who played a key role in the art played a role," the article reads.

Actor Beken Imakhanov, who has lived with more than 200 characters in his fifty-year career, gained stage experience and in 2003 directed this tragedy with his own vision. Born and raised in Semipalatinsk, B. Imakhanov paid attention to the power of M. Auezov's language, it's clear reach to the audience. The writer's constructive sentences and wavy phrases, which weigh on the acting technique, are heavy and important. The main goal of the director was to pass on to the present generation the ideas of the play, especially the essence and background of the aitys of dances, the dignity of the fiery dialogues told by Espembet and Kengirbay.

Imakhanov paid special attention to the image of Esen, as well as Espembet, Kengirbay, etc., who opposed the sincerity of feelings and love. Enlik and Kebek did their best to show the reality of the social environment in which they lived. The conflict between the Naïman and Kipchak tribes, which raises the issue of land disputes and widows' disputes at that time, paints a scene of "biler aitys" in parallel with today. Through this "dance scene", the director showed that the original image and national color of the country, which gained independence, must be preserved.

In honor of the 90th anniversary of the work (2007) in this Semipalatinsk theater, directed by Baibit Omarov, the weight of free thought during the period of independence has increased. Abay, performed by B. Imakhanov, came to the forefront and rose to the level of a person who longed for peace and unity of the people, who believed in the future of an independent



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country. Abyz - Imakhanov's "Father, grandson, great-grandson - three cries!" The lament is the motto of the Kazakh people. For our country, which has always experienced social and political difficulties, the image of Abyz is a bright future for the nation's independence. B. Imakhanov's actions on the stage reflect this idea. As the stern actor weighs the future on the scales of mood, "What will happen to the next generation?" He is thinking hard. The actor sought a lot to convey the inner turmoil of such a deep philosophical thought. During his staging, B. Imakhanov, who was preparing for this role, studied, analyzed and thought over every detail of the work?

Discussion

Classical worlds based on folklore works by M. Auezov and G. Musrepov are characterized by the harmony of the sounds of different epochs, the chronology, the singing of social thoughts, the spirit of life, the compositional structure, the consistency of thought. It is well known that ideological positions and political censorship in the Soviet era divided the rich and the heroes into classes. At that time, the human personality of such heroes as Esen, Kodar, Kotibar, Bekezhan declined morally and psychologically. B. Omarov did a great job in restoring such twists and turns, working closely with actors, especially young actors. He aimed to portray Esen as a hero who strives for a bright life, a man who fought for his people and his land, for his love. In addition, the culmination of the tragedy was the "dance scene", in which the emphasis was placed on the connection and interconnectedness of words and actions arising from them. The dialogue of the dances reveals and puts an end to the love affair, fellowship, the widow's quarrel, and the big characters and irreconcilable conflicts that allow cruelty and assassination. In B. Omarov's interpretation, this court of judges was described as a path to independence and was accepted as one of the brightest pages in national history.

"Enlik - Kebek" was staged in 1996 under the direction of Zhanat Hadzhiev on the stage of the Academic Drama Theater named after M. Auezov. Here, too, since the revelation of the history of our sovereignty, the director's interpretation has changed, and Esen, who still weighs the scales with a negative character, was justified. This is because he also has the height and strength of love, the right to defend his feelings, to fight for his own destiny. When the curtain opens, a battle of heroes can be seen near the front of the thin lace. This is a scene of strife, land disputes and hostilities between the tribes (Naiman and Tobykty), which come with the name Kazakh and Kazakh blood. Such a scene, arising from the director's own ideas beyond the author's remark, brought an artistic peculiarity to M. Auezov's theater. Then the voice of the priest. This is the cry of a grieving ancestor who urges the country to be friendly and not to be cold to each other. These two scenes are intertwined, and the play shows that there is a humanity that can withstand the growing controversy.

The influence of Kuman Tastanbekov, who played the role very convincingly, showed the effect of the psychological stress of the ancestor, who called the dances to peace and unity in the play. The actor gave great weight and metaphorical meaning to every word of the protagonist. Abyz - K. Tastanbekov's dialogue with Kebek, Esen or Zhapal shows the light of honesty, kindness, purity in the inner world of a person who longs only for a peaceful day. In the director's interpretations of earlier performances, the abyz joined the kobyz and was depicted as a shaman. In Zh. Hadzhiev's interpretation, Abyz held a stick in his hand and delivered his stage words in a poetic way.

It is known from the history of the Kazakh Theater that the tragedy "Enlik- Kebek", which first appeared on the stage, began on the stage of dances, and then came together and rose to



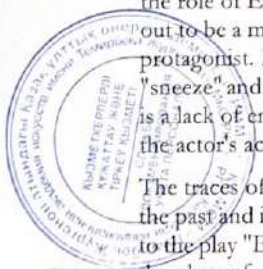
the level of integrity [3, p. 70]. Aristotle, who singled out tragedy from the performing arts and praised its impact on humanity, noted that the tragedy is close to demos (demos - "people" in Greek), and public opinion should be reflected on the stage [4, p. 28]. This aitys, which corresponds to the concept of the thinker, determines the ideological content of the tragedy of M. Auezov and the temperature of the climax, showed the depth of the political and philosophical background of the national tradition. Here Kengirbay and the author's imagination, adapted to the nature of the genre and created in connection with the deepening of the conflict, without pity, one-sided Espenbet - dances that keep the balance at both ends of the scales. Correspondent G. Zulkharov: "... In order to increase the dominance of the Matais, Auezov invented the Espenbet dance, opposite the Kengirbay rainbow of the Sahara, and presented it to the audience. ... Without it, the play will not be complete, the conflict will subside and will remain only as an echo of the legend, and in the meantime the name of Espenbet will return to the playwright's mind. ... He was a great sniper, an archer, a leader of the khan's reconnaissance team, a brave man who spent his whole life on horseback. Abylai and Kazybek bi once called him "Adak" for his ingenuity and courage [5], - tells the reader about the real life of Espenbet in the play. In the tragedy, the same Adak-Espenbet, on the contrary, darkened the shadow of human nature. Bolat Abdylmanov's performance of Espenbet ignored the tears of lovers Enlik and Kebek, who fought for their happiness. The character's harsh and violent character echoes the actor's great personality and strong voice, bringing a touch of cruelty to the stage.

The passage of Espenbet and Kengirbai around the cave in the middle of the stage, imagined by the artist Esenkeldy Tuyakov, is a mise-en-scène. In this scene, whether he was thinking about the peace of his country, or whether there was a line of evil thoughts in the depths of his consciousness, Kengirbay - Aidos Bektemir seemed to agree with his opponents with a stern expression. The actor, who at first seemed soft-hearted and compassionate, clearly showed a mastery of the psychology of his character, who could not resist Espenbet.

Another character from the playwright's own play, Esen, looks like a steppe beast. In addition, in the interpretation of the director Zh. Khadzhiyev, he was recognized as a citizen who had the right to fall in love with beauty, despite his arrogance and arrogance. There is also jealousy. The only way for the hero to capture Enlik is to lead. The external texture of Baurzhan Kaptagai in the role of Esen, who was justified by the director's decision and equated with Kebek, turned out to be a man worthy of a hero, a real widow. The actor tries to convince the character of the protagonist. Knowing that the shepherd boy had been deceived by Japal, he said nothing but "sneeze" and did not get angry. However, in B.Kaptagai's game, the love character is weak; there is a lack of emotions. Although the hero's love for beauty was known only from his dialogues, the actor's actions did not show a significant burning sensation.

The traces of Kazakh history, the timeless classical works of Kazakh music can be weighed in the past and in the future. Based on this principle, Z. Khadzhiyev aimed to give a modern look to the play "Enlik - Kebek". Defining the aesthetic meaning of the play, he focused on showing the place of good human qualities in society. There are no negative characters in the director's interpretation. Esen Batyr mentioned above is one of the proofs of that. That is, the director's idea is to raise the spirit of humanity through the virtues of great love. However, this play was painted in a different way and became a success of the theater.

One issue worries directors today. It is in the interest of the Kazakh people, who have gone through many difficult periods of war, to pay special attention to the freedom and peace of their country. Based on this concept, Hussein Amir-Temir, who in the first years of independence



was the chief director of the Almaty Regional Kazakh Drama Theater named after B. Rimova (Taldykorgan), also made his decision. He considered the free vision of the young independent state, which is in the process of formation of self-knowledge, in the image of Kengirbay and recognized the path laid by M. Auezov. The director commented: "In the previous version, the story revolved around a widow's dispute between two tribes. Now we still have a disease that negatively affects the unification of our heads: "Russification", "localism" From this point of view, I do not think that I have lost if I did not win the promotion of Kengirbay not only for the honor of his tribe, but also to the level of a wise man who cares about the peace and unity of the country. In order for my people to live in peace and not to quarrel with each other, Kebek was handed over as a "male lamb - a sacrifice." It is perceived as a sacrifice made in the name of good deeds, as well as the unity of the country" [6, p. 94], - he explains. Mukhtar Auezov, who was able to illustrate the role of Soviet ideology in the creative oppression of Kazakh literature and instill in his characters wisdom and foresight, also put forward a national idea in the interests of his country and the Kazakh people. The decision of Taldykorgan residents is based on this.

Coming to "Enlik-Kebek" with such a variety of solutions, which have a very heavy plot structure, each of which is a hill, the characters are intertwined, the images of which are constantly rising to the bottom of the abyss. . The weight of the struggle for freedom has grown, especially since independence. Kazakh theaters were not indifferent to the tendency to approach the work with a free attitude, to re-examine the originality of the characters. As a result, classical performances with a high level of art have qualitatively supplemented the repertoire of national theaters. In general, the directing interpretations and ideas of the directors, directed to "Enlik- Kebek", showed the search for theaters and a special respect for the classical world.

One of M. Auezov's post-Enlik-Kebek plays is rich in national colors and has deep Kazakh roots - the tragedy "Karagoz". The power of the national mentality prevails in this play, which combines customs and traditions, customs and traditions, social events that contribute to the change of human psychology, and sings the artist's own pathos. Karagoz is a play that depicts not only the world of pure love, but also the social place of mankind, its psychological and moral aspects, and is characterized by its structural and plot structure. "Among the genres of drama, the closest to life is tragedy, because in this form the various contradictions of life, great conflicts, battles of passions and emotions, conflicts of thoughts and ideas are depicted with great pathos and realistic depth. ... The heroes of the tragedy die in battle with the cruel habits of the dark ages; in front of them, there are many obstacles, insurmountable obstacles; the tragedy describes the tragic struggle of a brave soul with a lofty spirit. The hero of the tragedy is in the arms of the sea; it penetrates deep into itself; suffers from grief, sorrow, pain; the obstacle fights relentlessly" [p. 7, 10]. The artistic and ideological content of "Karagoz" is still relevant, as it is the result of the desire of young people to break free from the feudal shackles to true love and a bright life.

Director B. Omarov (1997), who staged this tragedy on the stage of the Pavlodar regional Kazakh musical-drama theater named after Zh. Aimaurov, focused on acting. Here in Karagoz there is a woman's tenderness and helplessness. In the first scenes, Gulzhan Kairbekova portrays the character's pranks, feelings of love and excitement with a beautiful voice and tender movements, and captures the psychological change after the appearance of Narsha, on the contrary, with a radiant, passive attitude. The actor realized that Karagoz is a complex image, an individual, and it takes courage and courage to break through obstacles such as Morzhan



and Zharylgap. The main principle of the actor was the courage and bravery of Karagoz, who, for the sake of love, overcame all the traditions, like Morzhan, "the natural guardian of antiquity" (R. Nurgaliyev). Karagoz - G. Kairbekova, whose stage action is based on such a narrow path, was helpless when she faced Narsha, but she forgot all the difficulties with her only supporter Syrym, tried to be with her lover with all her strength. Many for its sincerity remembered the actor's meaningless step on the stage of madness, the whole game.

Her lover Syrym was passionate, talented, courageous, longing for freedom, a real equal to Karagozdei. Erkin Zhanaikhan has a special place among the Kazakhs. The actor's stage performance shows that the protagonist can be truly in love, in turn, knows how to argue and has the strength to bear the pain caused by love.

Special mention should be made of Karlygash Zheksenbayeva and Seitzhan Tazhibayev, who played the role of Morzhan in the creative ensemble. Morzhan -

K. Zheksenbayeva can play with a white hat. It was as if the stick were giving him a special fear. It is not easy, both psychophysically and artistically, to reveal the true nature of the goddess, who rules the whole country, and to play a key role in the tragedy. The difficulty of this is that due to the lack of stage movement of Morzhan, the tempo of each word of the actor-artist is based on voice-diction, psychological thought-barley attitude-facial expressions. K. Zheksenbayeva's arrogant voice, calm and majestic feet, and critical approach to the changes in the inner world of her character justify this principle. The notion of a goddess who adheres to folk and tribal traditions is that her daughter's happiness is only like Narsha's. That Narsha turned out to be a very wise man. Patience has become the main object of the actor. Narsha - S. Tazhibayev keeps his strength and toughness in the back of his mind, he has to calmly stop the rumors in the village and wait for the last moment. This is the decision of Narsha - S. Tazhibayev because he truly loves and respects Karagoz. Such an interpretation of the actor showed that Narsha, who did not lose hope in Karagoz, despite the fact that she and her beloved husband fell ill, has a deep understanding and a big heart. In general, the search for an actor to emboss the character of the protagonist with his own paintings is clear: "Avoid the ignorance that is paid in cash, and now it is up to you to do whatever you want" (R. Nurgaliyev).

The tragedy, born of such true love, is decorated with Kazakh traditions, and the performance uses folk songs rich in national colors. "The lights went out and the curtain slowly opened. An eye-catching picture of beautiful nature. The moonlight is shining on the vibrating riverbed. In the evening, under the double trees, Karagoz's boyfriend Narsha (actor Seitzhan Tazhibayev) kisses his friends" [8]. However, the director tried not to ignore the artistic connection between the actors and the atmosphere of the stage, but said to the scenography: "... However, there is a lack of scenery. Especially the house of the goddess Morzhan, the world of the extended girl is very beautiful. All property must be up to date" [8]. It is true that such vague details, which do not reveal the structural, genre, ideological background of the play, contradict the social nature of the goddess of the genus Morzhandai. Despite the tragedy, it is important that the image of the grandmother, cast by M. Auezov, its place in the play, the furniture and household items, and the bed, which crosses the threshold of a proud woman like Tekti, should not be obscured. Here, for the artist (Boris Somov) and the director, Syrym's "Twelve horses were collected from the ancestor to the present child." It is important to take into account the remark: "If I name the number it attracts fifteen thousand" or "The color of the massacre - the tears of the girl of this village the girl was called" forty horses "... [9, p. 292].



In the finale of the play, the symbolic ghost of Karagoz gave Syrym strength and encouragement: "... You are the owner of a lively word. When you are calm and in good spirits, you will have a burning desire to speak. Steam strengthens your waist! Shave your tongue! Justify you and me! I order this! A broken man is healed, he writes down his grief in words. Let your voice be like a great storm that shakes the head of a thick forest! There will be no direct enemy in your face. It disappears like a leaf blown by a storm and rain. Decide your language! Wake up, jump! Speak!" turned out to be an optimistic voice addressed to all mankind. B. Omarov emphasizes this epilogue artistically, emphasizing the sincere love of Karagoz and Syrym, who fought for their bright future. This play, which depicts the general feeling of love and the desire for a bright life, was a creative success of the Pavlodar theater, deeply immersed in human destiny, revealing the personality of each character.

History has shown that at the beginning of the twentieth century in all regions of Kazakhstan there were art groups, which first began as amateur and later became a professional drama theater. The history of this theater is also deep. Founded in 1921, the Kyrgyz-Tatar art organization became a Kazakh drama club in 1936 and opened the amateur theater with the musical comedy "Aiman - Sholpan" by M. Auezov. According to Aitzhan Badelkhanuly, who worked in the Pavlodar regional museum of literature and art named after Bukhar Zhyrau, in 1936 in the Kuibyshev workers' club was formed a Kazakh drama circle of 12-13 people, led by young artists Nuryim Mukushev and Kalan Seitov. He said: "By order of the Ministry of Culture of Kazakhstan, Kadyr Khamzin has been appointed chief director and artistic director of the theater. The theater opened the first stage with the play "Aiman

- Sholpan" by Mukhtar Auezov, directed by Kamzin. One of the main roles in the play is played by a talented singer-actress Kapiza Khamzina, the role of Aiman, and the role of Sholpan is played by actress Bykiya Asylbekova "[10]," - says the first stages of development of Kazakh theater since 1938. However, after the closure of the theater in 1955, only the Russian theater operated in Pavlodar. We know from history that Kazakh-speaking groups in our country have always been caught in the Russianization policy of the Soviet era. Geographically and regionally, the city of Pavlodar, which borders on Russia, is not left out of such socio-political changes.

However, fifty-four years later, the people of Kerek opened the theater for the second time with the comedy of the great classic "Aiman - Sholpan". Here the image of Zharas, the peacemaker of the two countries, became the mainstay of the play staged by Ersaiyn Tapenov. Recognized as an open-minded citizen, Zharas, Aiman and Sholpan, who strive for a brighter life and voluntarily make decisions for their own happiness, have the power to withstand the dependence of the mind and emotions. In the context of the revival of our national spirit today, this comedy, whose artistic character is decorated with the colors of the traditions of the people, was distinguished by its importance in the promotion of the national idea.

This work has a special place for the Kazakh people, whose lives are full of humor. From the very beginning, the light fight in the play, which was nurtured by a feast, first took place between Arystan and Alibek, but as the story unfolded, it turned to Maman and Kotibar. Maman and Alibek, who were proud of their wealth, and Kotibar and Arystan, who believed in their heroism and strength, weighed the weight of the fight, praised Aiman and praised Sholpan, and made Zharas jealous. Kurmangazy Aitmyrzayev's witty words and light movements, which paid special attention to loyal friendship in the shadow of Zharas's cunning, corresponded to the character of the hero. The actor, who is sometimes sitting on the ground and sometimes on his elbows, uses the improvisational method to show the ingenuity of Zharas. Based on the author's imagination, "holding the key to the comedy" (K. Kuandykov) Zharasty

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K. Aitmyrzayev, understanding the reasons for the social conflict in the idea of the director, raised him to the image of compassion of the people. He stretches out every word and speaks beautifully. Kotibar's greeting slides onto the stage bends and hurries with a light movement. According to B.

Kundakbayevich: "... All his tireless actions on the stage are meaningful and purposeful. You are convinced of his words, facial expressions, and playful moments. Zharas-Aitmurzayev's play, which is more intelligent than those around him, is based on a true comedic pattern "[11, p. 448], - explains the actor's performance skills.

In scientific works published during the Soviet period [12; 13] Zharas was defined as "a representative of the awakened masses, a growing young, popular image, perhaps against class inequality." Today, Zharas is a socially open, open-minded citizen. From this point of view, it is obvious that the actor approached his character objectively.

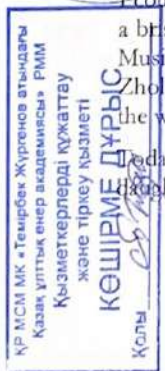
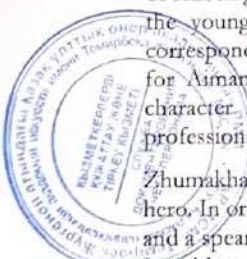
Zharas, who has become more modern, appeared on the stage of the Academic Drama Theater named after M. Auezov as a bribe-taker (directed by E. Obaev, 2003). In B.Turys's game, the character of the hero, who carries a coin from both Alibek and Arystan, is one of the bitter truths of today's society - the sale of human labor. It is natural that after independence, along with the innovations that entered the public consciousness, such a change in the director's conclusions, interpretations of the characters. In this sense, the dissenting interpretations of these two theater actors are the result of an independent conclusion beyond the decisions made within a certain framework of the Soviet era.

In 1992, at the M. Auezov Theater, director Mambetov portrayed Alibek as a citizen of the market age, dressed in a tailcoat, a cylinder and a cane on his wrist to express the domestic political situation in the country, which turned to a market economy.) gave the girls the character of a naive person who really loves, even though he believes in his wealth. In addition, the representative of Zhetyru on the stage of the Pavlodar Theater is confident. His "I'll take the girls back!" It is obvious that he relied on his wealth to challenge Arystan. Alibek-Mukhtar Baizhumanov, who acts wisely, is not without his ignorance. Actor "Zharas-au, which one is Aiman, which one is Sholpan?" The character's confused mood, unable to distinguish between girls, is convincing with the rhythmic changes in the vocal cords. "M. Baizhumanov in the role of Alibek gained a lot from the combination of drama and song. ... The harmonious statue of the young man, his beautiful and majestic movements, his arrogance in wording - all corresponded to the image of a gentleman who worshiped the power of wealth. Both his love for Aiman and his confrontation with Arystan are convincingly portrayed in the actor's character, according to the nature of the protagonist" [11, p. 448], - said the critic, a professionally fair assessment.

Zhumakhan Dospayev's great personality and arrogant voice in the role of a lion matched the hero. In order to deepen the fight between the rich man and the armor-bearer, he wears a whip and a spear in order to deepen the fight between the actor and Alibek. The characters "I wish I could get both!" The actor convincingly conveyed his dream with the fiery flame of youth, at a brisk pace. If we look at the history of the national theatrical art, the stage master Shakhn Musin's emphasis on Arystan's singing and horsemanship (Semey, 1935) and Ataibek Zholymbetov's quest to create a passionate, courageous hero (Almaty, 1960) told Zh. opened the way to pay attention to the nature of.

Today's beauty and stage beauties Aiman and Sholpan are beautiful girls who, despite their rich fighters, could not go beyond the traditions of the XIX century. But K. Kuandykov, devoted

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to the artistic image of the girls, said: "They will rest together with the rich and the hero, who put their heads in the air, and thus will help to calm the conflict in the country. This is the only field. Neither the playwright nor the audience sees the two beauties as rich girls, but as one of the Kazakh women who has no will, in the hands of animals and power" [12, p. 76], - the characteristics of which have changed today. In the role of Rauza Tazhibayeva and Talzhibek Atambek in the role of Aiman (by the director's decision, Aiman is played by two actors and Sholpan by two actors), the character of "a girl who supports a guy praised by the country" prevailed. The young girl's feelings of love and lyricism are truly evolving in the beautiful songs and voices of the actors. The wisdom of Aiman - R. Tazhibayeva in the first part is sincerely connected with the psychology of Aiman -

T. Atambayev, who became a prisoner of Kotibar in the second part. Both actors keep the character in the same line and pay attention to the wisdom and ingenuity of the daughter, who pays for the beauty of Maman.

Bakhargul Kurbanova, the youngest daughter of the rich man, portrayed the masculine and childish character of Sholpan with a light playfulness and tender voice, while Maira Dauletbakova in the second part was more vindictive than arrogant. The voice-over actor lacks the tenderness and tenderness of a young girl. Given the difficulty of portraying comedy more realistically than tragedy, the actor still needs to explore the nature of the heavy genre. However, in the lyrical characterization of the performance, all four actors, who understood the mysterious color of drama and music, gave a successful wedding songs and sad melodies of captivity.

The most memorable character in the play was a paralyzed character described in a satirical plan. Special mention should be made of Sansyzbay Bekbulatov, who, like the shadow of a hero, gave the voice and behavior of a paralyzed man, who considers himself a hero, in accordance with the genre. S. Bekbolatov, a paralyzed man who was especially interested in Kotibar's captive "girl" Aiman in the second part, turned to the ground, worked and acted. The actor created the character and actions of the protagonist in a sarcasm. S. Bekbulatov's movement is real and funny, as the young man in the final scoffed at Kotibar and ran away. He quoted R. Nurgaliyev as saying: "If the body of each individual character is funny, the soul of the stage work begins to enter. Exaggeration is one of the main artistic tools of comedy. Hyperbole and grotesque, or magnification and cultivation, are always twins, nestlings" [7, p. 218].

M. Manap (Kotibar), K. Turmanbayev (Balpyk), A. Zhukin (Zhantyk), G. Saimasayeva (Tenge), who raised the ensemble to the level of integrity, have their own quests, but often the lack of speech and action is a characteristic feature of all actors. We would say. Here it is necessary to pay attention to the passionate movement that arises from the comedic conflict in the author's remark. However, the young graduates of the State Institute of Theater and Art (1990), who took part in the performance, tried to deepen the content of the syncretic work, taking into account the principle of harmonious harmony of classical, including musical comedy song, dance and action synthesis.

The scenery plays an important role in the intertwining of the character and acting in the play, in the expression of the director's idea. In this performance, the artist Ermek Kamkenov gave the family of the rich man through yurts. In addition, in the development of comedic events (for example, at the climax of the play, a curtain depicting the riders is filmed, where Kotibar and Shal, who did not have access to the girls, cry in the forefront, etc.). Along with such decorations, the artist showed the beautiful nature of the steppe and the Kazakh land on a large



canvas with six-storied columns and a picture of nature in the form of a stage. Accompanied by a symphony orchestra, the melody of the folk song "Gulderaiym", Isa Baizakov's "Wind" and Zhayau Musa's "Ak sisa", which became the leitmotif of the comedy, gave a fun atmosphere according to the genre (conductor B. Rakhimzhanov). It was an interesting decision and artistic novelty of E. Tapenov to bring Kotibar to the stage with a live horse, to show the work in a naturalistic direction and to play the role of Aiman and Sholpan by four actors. This approach of the director, which also took place on the stage of the Turgai Theater (Kotibar's appearance on a live horse), was warmly received by the audience as a novelty in terms of thickening the color of comedy. E. Tapenov, known for his imagination and ingenuity in staging many classical, historical and translated works in the theaters of Semipalatinsk, Turgai and Karaganda, is a unique detail of his directorial style his ability to use dances between scenes as an artistic line of his interpretive solution. This is a rational way to avoid pauses in the systematic communication of each scene and an artistic response to the compositional structure of the work. However, one thing to note about the costumes of the characters in the national style of the play is that it is not clear to Kotibar that in the scenes after his introduction, Tenge wore a saukele with a long flag. In our tradition, this sketch of a hat worn by a young bride when she jumps on a white threshold is drawn against the age of the protagonist and the naughty, naughty character.

"Unlike other genres of drama, comedy finale often ends with a positive outcome of the conflict, the defeat of evil and the dominance of good. According

to the conditionality of the poetics of the comedy genre, negative characters eventually bite their fingers, admit their mistakes, fall to their knees, and then honest intentions, good intentions, and justice prevail "[7, p. 218]. indicates that Thus, in the context of the revival of our national spirit today, the musical comedy "Aiman - Sholpan", whose artistic character is decorated with folk traditions, has found its place in the history of Kazakh theater as a periodic performance on the stage of Kereku for more than fifteen years. With this performance she performed at the Festival of Experimental Theaters in Cairo (1995), was highly praised at the Days of Culture and Arts of Pavlodar region in Almaty (1997), won first place at the II Festival of Turkic-speaking countries in Turkey (2008). Showed that he can master. The long history of comedy on the stage of the Semipalatinsk Theater is a fruitful period of Kazakh culture. O. Bekov and Sh. Gataullin (1935), A. Matybayev (1948), B. Omarov (1957), E. Obayev (1978), A. Zhanbyrbayev (1993) directors' autographs are visible from all angles. No more. In addition, it seems that the team

did not come to the sixth premiere in 2009 with a light smile. Director Baurzhan Tulekov enriched the musical composition with dramatic elements. In the unique decision of the Union of Director and Artist (D. Temirkhanov) on decorative decoration, two hearths set on both sides of the stage, two families represent the rationale of being the owner of two families, despite being rich daughters of Aiman and Sholpan. This conclusion is observed in the miscen-scene of two girls from both sides. In addition, at the end of the performance, the young people join their peers, light a fire, raise the pot and cook. It is not difficult to see the national identity of the Toishyl Kazakh people in this description. There is an artistic harmony in the first part, which is full of humorous arguments, boys' fights with girls, the ingenious action of Zharas and its dramatic continuation, that is, the second part, which describes the care of the beauties captured by the screaming Kotibar. In general, "Aiman-Sholpan" from Semipalatinsk is one of the most advanced in recent years in the search for the troupe with some different solutions.

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Classical works, including musical ones, are important in deepening the search for each actor-stage actor and increasing his cultural and spiritual responsibility. Apart from S. Bekbayeva (Aiman) and S. Tulekova (Sholpan), B. Imakhanov (Maman), S. Ashimbekov (Kotibar), A. Bairova (Tenge), K. Doldayev (K. Tendaev), who had a defect in the sound and melody of vocal singing? The reality of their games showed that they felt such a stage responsibility.

First, the great poet, spiritual leader - Abai, reveres the Kazakh name. The only proof of this is the writing and staging of M. Auezov's drama "Abai", which depicts the wise image of the genius, who was able to appreciate the role of education and science, religion and spirit in the Kazakh society for his people. Abai is a great man who has been alone for thousands of years to save his people from darkness, tyranny and cruelty. Along the way, he did not drink poison, heard insulting words, and witnessed crimes.

At the opening of the stage of the Academic Drama Theater named after M. Auezov on the left side of the stage stood Orazbay, Zhirenshe, Narymbet, whose faces were painted with revenge, and on the right, Abai, holding a candle in the light from darkness to light:

"Deep down in my heart,

I am a mysterious person, think about it I grew up in a place without bumps,

Do not blame me for being alone with a thousand!" -

The rhythm of the great struggle in the course of the story can be seen in the presentation of the wonderful verses of the poem. Abai's poems in Arabic letters are written on the wall in the form of a yurt, created by the artist Esenkeldy Tuyakov. This means the significance and eternity of the poet's poems, which are revered by the people. Further, the story is systematized by the fact that the fate of Aidar and Azhar, who are on the verge of death, is decided positively, that is, they are released from punishment by Abai's justice and start a separate family. In the end, the betrayal of Kerim and Azimkhan was combined with the arbitrariness of Orazbay and Narymbet, and the play ended with Abai's despair and loneliness. The reason why

the great sage was in such a state was clear, and his brothers did not want to listen to him. The main goal of the poet, his eternal philosophy was to make the Kazakh people literate, to be equal to the advanced, civilized countries. However, it is impossible for the human mind and society to move forward in the presence of the above-mentioned backwardness and jealousy.

The play revolves around such controversial social issues, between Abai and the spiritually deprived "smarts". Every word of the experienced actor Bolat Abdylmanov in the court of judges, who has his own way of developing a stage fight, struck a chord with his opponents. The first Abai on the Kazakh stage - Kalibek Kuanysbayev (1940), then Kapan Badyrov (1949), Idris Nogaibayev and Mulik Surtubayev (1962). The hardened actor's game was characterized by realism. The main thing is that the appearance and make-up of the poet at the age of genius are in harmony. At the same time, the actor's soft voice, which can captivate everyone, reveals the kindness, patience and wisdom of the protagonist. Abay - B. Abdylmanov's behavior, actions, teacher's kindness to Aidar, fatherly affection for Abish and Magash develop dramatically when they die one after another. In general,

B. Abdylmanov showed his stage skills by convincingly portraying the image of a great man, who was backed by the good, but the bad.

Bakhtiyar Khoja and Erlan Bilal in the role of Kerim, who became a symbol of hypocrisy all over the world, act with understanding of the character's metaphor. In the description of



B.Khozha, Kerim, who was holding a Koran in his hand and sowing the poison of jealousy around Abai, is known for his changeable character, while Kerim is a friend and relative of E.Bilal. This actor is able to rationally combine the colors of dramatic worlds. We learned this from the game of painting the image of Kerim.

Convincing playfulness of O. Kenebayev (Orazbay), Zh. Amirov (Narymbet),

S. Merekenov (Zhirenshe), K. Nurlanov (Abdrakhman), D. Akmolda (Magauiya), Zh. Meyramova (Aigerim) in the play, understanding of the social background of the work His native stage performances raised the drama to artistic heights. A. Boranbay, Zh. Makhanov (Azimkhan), B. Turys (Baimaganbet), M. Nurasilov (Takezhan), G. Kulzhanov (Dolgov), G. Zhakypova (Karlygash), etc. in the role of episodic characters in a historical work of great psychological concern. Contributed to the ensemble integrity of the work.

The performance "Abai" by A. Mambetov, who in his creative life faced the classics and held the reins of some figurative, meaningful and meaningful performances, gave a different impression. This drama, which reveals the essence of Kazakh life, is one of such works that does not lose its critique and mystery. After all, Abai's idea of achieving independence, recognition in the world as an individual nation has been going on since the XIX century. This is due to the relevance of every word of the sage, the knowledge of the character of his nation. This drama is valuable because it is based on such a great task.

"Kozy Korpesh - Bayan Sulu" by Gabit Musrepov, which is in the center of the collection of poems "Seven Lovers", became a leader of Kazakh drama. From the first Uyghur theater (1938) to the present day Zhantyk and Kodar's artistic images are testing their gardens. N. Gabdullin: "The writer takes this work as a basis

for the tragic story told in a famous folk song, develops it in a new field, deepens its historical and social significance and solves it in a new way; It expands the range of actions to define the class surface of the images, depicts the dramatic conflict in relation to the social situation of the time, reveals the deep social secret of the fierce struggle between evil and morality "[14, p. 29], - said the playwright. In the work, the weight of Karabay, who was the basis of the tragic situation in the struggle against evil and morality, is leading. "Karabay" (N. Gabdullin) "The root of the world of evil, which broke the dreams of two lovers who longed for freedom" (N. Gabdullin) became a symbol of cruelty and cruelty on earth. Karabay, who lives only on the sound of a horse that has conquered his mind, is a caricature by G. Musrepov, which rose to the heights of greed. In the play by Tursynbek Duzbayev, an actor of the East Kazakhstan Regional Kazakh Drama Theater named after Zhambyl, Karabay's cattle are on fire, and he is confused when he thinks about the "future" of this interest. The actor, with his fiery flames and exaggerated actions, thickened the primitive character on the stage. The local press said: "We saw that he was in the role because of his behavior, his style of speech, his gestures. There is play and there is inability to deliver. In addition, this actor overcame both challenges, was able to play, to think and to convince the country "[15], - he said. Such a process of psychological development has not been easy for an actor who has never been beyond the rural stage.

Describing immorality and greed, which are the lowest limits of human qualities, requires a lot of research, and T. Duzbayev, realizing that creative responsibility, exposes Karabay's indifference to wealth in the hands of poverty.

Another special character in the play is Zhantyk. Amanzhol Khamzin's Zhantyg corresponds to Gabdullin's description: Zhantyk - A. Khamzin considers stingy people like Karabay and makes quick moves like Kodar as an indispensable tool for gaining dominance and makes quick

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decisions along the way. Actor Khamzin has mastered and conveyed the essence of the well in the above article, which reads: "You have no Bayan while the lamb is alive; I have no cattle while Karabai is alive." In his performance, Zhantyk, who laughed at lies, was saddened by lies, and did not allow himself to do good, came out in a special, special way "[15], - says the actor.

At the same time, it is worth noting the games of Maira Kalamovna and Gulbakyt Baktybayeva, who stood out for their original search for the motherly love of Makpal and Kunikei. While M. Kalamkyzy convincingly conveys Makpal's monologue and heartbreaking cry with the unique plasticity of her voice, who has no one but her only son, G. Baktybayeva expresses her care and sympathy for Kunikei's only daughter, who bravely opposes Karabay's domination. Sits.

In general, the director Toleubek Badyganov decorated the work in the national style. The costumes of the characters, the plastic nature of the performance have become popular. The decision of T. Badyganov, who thickened this national color, was the basis for the tragedy to find its place in the history of the theater as the first theatrical premiere and the first director-actor search (Weimer, 2023).

In general, it is very difficult for any theater to master the classics, and it has a great creative responsibility. Such worlds are important because their original ideas, artistic goals and aesthetic level are focused on socio-epoch-making changes. During the years of independence, the creative experience of the theaters did not repeat the past, but tried to reveal other aspects of the character, the director's interpretations to meet the requirements of the time. In the pre-independence period, the characters in the classical works were divided into positive and negative, and the Soviet approach, through the negative actions of Esen, Kodar, Zhantyk, Bekezhan, turned Kebek, Kozy, Tolegen into an artistic ideal. Today's directors' interpretations have changed, and the perpetrators of violence have been able to justify themselves. Because the current new approach has proved that every human being, who has a special place in society, is an individual subject that everyone who has the right to love can fight for his or her love. Thus, Esen, Bekezhan, Kodars became heroes who fought for the country and the land, for love.

The Petropavlovsk Regional Kazakh Musical Drama Theater named after S. Mukanov, founded in 2000, also paid attention to the depth and weight of the idea of classical works. From the very first days of its staging in the world of socially significant, psychologically and morally complex worlds, it is clear that the theater intends to give free rein to creative freedom and open expression of ideas. The arrival of the director Orazali Akzharkyn-Sarsenbek with a new solution to "Kozy Korpesh

- Bayan Sulu" (2002) was a significant innovation. He also pays attention to the specifics of the characters, their place in the work and justifies the negative images. The performances of Yerbol Shukirov and Nurgul Magauina were successful in the play. Zhantyk - E. Shukirov emphasizes human sensitivity and deep-seated evil, while N. Magauina's play is dominated by Bayan's tenderness, joy and sadness.

The director Zhanat Hadzhiev (1992 at the Zhezkazgan Theater) was the first to give Kodar a foolish look at his foolishness. O. Akzharkyn-Sarsenbek, who further deepened his concept that "Kodar is a young man, he also has the right to be in love", aimed to portray Kodar in a new image. However, this tragedy was one of the most successful performances in the early days of the theater.

He studied the play further and staged it as an experiment in 2003. In the tragedy "At the top", all the characters are once Karabay, and now with the same movement turn into Kozy

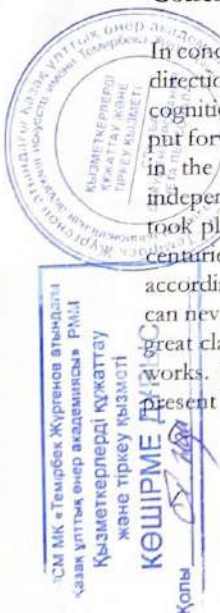


or Zhantyk. It is a director's concept that represents the parallelism of honesty and cruelty, justice and jealousy in society. This is evidenced by the plastic action of uniformly dressed characters among the withered trees. The director made this decision: "We called this performance" At the top ". However, there is no story of Kozy and Bayan. If we separate all the themes of the play, we can say that the Lamb is a good character, Kodar is a man of supernatural powers, Zhantyk is the most evil devil, and in our play all, these qualities are in one person... The characters of the play are a blind crowd. The blind man was ready to repeat what he had said without thinking, and to fall in the direction of the wind. If he praises someone, he applauds, and if he complains, he goes badly" [16], - he explained. In the same year, the theater team took part in the traditional festival of world experimental theaters in Egypt, and in front of eighty theaters from around the world, with such a unique interpretation of the classical world, defined the phenomenon of human behavior on earth [17].

Such Auezov's world and Musrepov's legacy have become a source of deep search for representatives of different generations of performing arts, allowing them to distinguish between different characters. The struggle between good and evil, love and betrayal is most clearly reflected in the national classics. The classics of the authors, who logically developed the immortal world, logically developing the topical ideas and eternal themes that accompany the caravan of life, are very valuable for today's generation [18]. The author's mission and artistic-ideological concept of the playwrights, who sang the song of eternal love, are clearly sown in the hearts of every spectator by the power of the stage art, the interpretation of the directors who contributed to the spiritual development of humankind. The studied classical works added to the repertoire of Kazakh theaters during the years of independence. Analyzing all this, we realized that in the creative balance of young teams, which are gaining momentum in the performing arts, there are fundamental issues and failures [19]. Maintaining the taste of our classics without lowering the price is a difficult task for both the director and the actor. Such eternal treasures are the mirror of our nation. Therefore, it is our duty not to dust the works of our classics at any time, which are characterized by topical lines of thought, deep dialogue and monologues. It is clear that such delicate and delicate things will be passed down from generation to generation and will find their way into the hearts of people of all ages [20].

Conclusion

In conclusion, in the process of social progress in Kazakh culture over the past two decades, the direction of the national idea that promotes cultural heritage, spiritual values and historical cognition has been identified. By staging national classics in a new interpretation, the directors put forward our endangered folk traditions and customs. The search for Kazakh drama theaters in the regions, which were closed by the policy of Russification and reopened after independence, is a significant step forward. Each director's own thoughts and free decisions took place on an independent stag [21]. Classical works based on epics and folklore with a centuries-old history presented various concepts analyzed above. The difficulty is that, according to the director, the stage decisions change and the interpretations are different, but it can never be fixed. For today's generation it is necessary to preserve the unique signature of the great classics Mukhtar Auezov and Gabit Musrepov, the meaning of the word in their unique works. From this point of view, despite some shortcomings, Kazakh theaters were able to present the classical world in accordance with modern requirements [22].



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