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Cultural and philosophical analysis of theatrical art in Kazakhstan

This article considers the ways of professional development of kazakh directing in the era of globalization, having studied the artistic horizons of modern theatrical art from a new point of view. The directions of continuity of the theatre sphere, which is an artistic and aesthetic phenomenon in the culture of our state, from ancient times to the present day are considered. The national character of the country's theatrical directing is considered the trends of its development in the context of cultural and philosophical contexts. Theatrical art is a spiritual, social, artistic and aesthetic beginning for the nation from analysis of the current trends in the development of theatrical directing in Kazakhstan, determining its existence and essence. The role of the theatre industry is determined in a globalizing society in the preservation and development of the image and image of the nation. Scientific and theoretical analysis of the creative heritage of outstanding national directors will be carried out. The purpose of this study is to determine the role of theatrical art for the socio – cultural space of modern Kazakhstan, to determine the role of theatrical amateurs in the formation of modern kazakh culture, to identify interaction with other elements of the socio-cultural system.

Keywords: theatre, directing, philosophy, culture, value, virtue, prosperity, globalization, Kazakhstan.

Introduction

National spiritual culture is a body of spiritual values that testify to the traditional worldview, historical, cultural and aesthetic-ethical position of the people, language and mentality, identity and determine their place in world civilization. The culture of the descendants of the Great Steppe, from which such sages as Abu Nasr Al-Farabi and Mahmut Kashgari, Akhmet Yassawi and Abay Kunanbayev came, was not previously considered as the fruit of a whole civilization. Only in the last twenty years, when our country gained independence, attention began to be paid to the spiritual culture of Kazakhstan.

It is worth thinking about the fact that such things, which today strengthen the national spirit, are not deeply studied in educational systems. Perhaps all the indifference, languor and delusions in behavior among today's youth are due to the fact that they are not nourished by the spiritual world of the people. And reluctance, lack of nourishment from the spiritual world of the people, leads to ignorance. It is natural for such phenomena to occur due to the inability to manifest it. The current situation of young people who have moved away from the culture of their people and traditional art forms is a matter of thought. All this, in turn, is due to generalization in the socio-economic sphere, that is, due to the lack of attention to spiritual life, as well as the propaganda of excessive foreign worlds in everyday life. The averaging of human qualities inherent in Kazakhs leads to the beginning of the destruction of the roots of national reason. It is known that most of the universal virtues were promoted in the Soviet era in the Russian manner. It is also known that feelings of national value are seen as a symbol of nationalism, and strict barriers are placed on it.

In the process of studying all works of art, we realized its essence by feeling its artistic, ethical, emotional power. The main task of the name of art is to influence the senses, thereby instilling virtue, decency, artistic character, to convey the meaning of life. All human virtues are formed through art. Given that the very attitude of a person to art is a holistic attitude of the same artistic and ethical content, then this concept shows that the collective orientation of the psychological and educational foundations of the activity of the human race to form an attitude of virtue, beauty, sincerity to art was. We learn life from art. Even advanced works of art are reflected in the reflection of the meaning of life and the content of life. That is, the main principle in art is the ability to supplement the knowledge of the meaning of life, worldview and deeply recognize it. This was demonstrated by the formation of people's worldview-cognitive attitude to life and the determination of the effectiveness of a harmonious life worthy of it.

Since Kazakhstan gained its independence, the spiritual space is on the path of development, the historical destiny of our nation has reached a new level, having entered the third millennium as a sovereign

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state-building nation. The kazakh people came to this great achievement, made up of to the creation of the state, with great activity, which became the embodiment of a centuries-old dream. It is obvious that culture is a powerful tool for the formation of national ideologies and positions. Therefore, culture and the arts have a special place and role in the life of the nation. Today one of the tasks, conditioned by social needs, is the preservation of spiritual heritage and consideration of development trends that meet modern requirements.

The Soviet ideology, which existed for seventy years in the life of the nation, did not allow us to comprehend, to differentiate scientifically the values of our nation, absorbing the idea that all magnificent phenomena and wonders in culture and art exist in other countries, only in the Great nations. The culture, art of the kazakh people became a spiritual pearl. We approached the period in the history of our national art and culture, when we are telling the truth without being discouraged by anyone after gaining independence. People and art are recognized as two notions in the everyday life of the kazakh people. This includes the theatre industry. Therefore it is important for the society to carry out cultural-philosophical, scientific researches of theatrical art to inform the meaning of theatrical branch of our modern state for people who love scenes, to show achievements of the kazakh art and to define tendencies of development of our directing. The purpose of this article is to reveal the essence and content of theatre in the life of mankind by conducting a cultural and philosophical analysis of theatre art.

Methods

The methodological basis of the research is anthropological, theoretical, hermeneutical methods used in the article. The research applied the methods of description, narrative, observation, classification, comparison, induction, deduction. Cultural and philosophical analysis of the field of theatre art was carried out, including the methods of critical thinking were implemented. The research work used the methods of structural analysis, comparative textual analysis, systematization, while the objective research was carried out with the help of philosophical research methods.

The realities of the theatre sphere in the cultural space of Kazakhstan

A distinctive feature of the kazakh heritage of artistic creativity is syncretism (i.e., unclassification, Unification), which characterizes its first not yet developed state. Of course, syncretism is not a special feature inherent only in pre-revolutionary kazakh folk art, it will be characteristic of the early stage of the development of any creative activity. But the fact that art is underdeveloped, not classified into genres and types does not mean that art forms do not exist completely. For example, before the revolution, kazakhs did not have theatre, choreography, symphonic music, painting, graphics, sculpture, but some symbols, individual elements of these types of art were present in folk art in the earliest period of our time. The artistic creativity of the people is not a reflection of the same aesthetic laws of being that interest only the individual, only a small circle of people and even some kind of class, but it becomes vital for the entire mass of the people. Therefore, artistic cognition covers topics that meet the vital needs of the entire population. On the topic of artistic cognition, the foundation has already been laid for its integrity, cohesion, the fact that art is generally folk. This is evidenced by the fact that a work of art of the masses of the people can be recognized not only by some form of figurative thinking, but also by several forms at the same time (artistic word, figurative music).

The phenomena of “high” culture, which are now symbolized in Kazakhstan, include art works (theatre, novels, muskles, detective, television, etc.), philosophical, religious, scientific works, etiquette, architecture, computer games, etc. In average culture, there are few creative elements that are reproducible in nature, in the forms presented to the general consumer. The difference between “high” and “medium” cultures and “low” cultures is conditional. For example, novels can be full of philosophical reflections, at a high aesthetic level, or of a character that excites only human lust. The lower culture can include not only works of art, but also forms of entertainment, such as boxing and racing. The main criterion is not depth and subtlety in entering the human essence, but vulgar hedonistic feelings come to the fore in such a “mass” culture.

The only possibility of the spiritual and physiological development of the people is that one of the main branches of cultural foci reflecting the fate of the people, the theatre and cinema, from its place in the life of today's society, has reduced the quality of national psychology, education, aesthetic value to modern requirements. The main reason for this:

- foreign or Western film culture: explicit porn products, African-American pop music, erotic films, violent film products and series that negatively affect consciousness, behavior;

- weakness of the works of Kazakhstani theatre and film institutions that attract the attention of the public;

- distribution of video tapes promoting various foreign cultural trends on the unlimited trade market;

- cultural centers of cinema-advertising and mass screening of foreign films in cinemas

One of the most difficult periods were for kazakh culture in 1930s. Colonial policy had its effect on the cultural life of the country. The beginning of the XX century was full of tense socio-political events in the kazakh life and caused complex phenomena in the cultural and spiritual world. The birth of the art of theatre on kazakh soil was a great cultural event in the history of Kazakhstan in the beginning of the 20th century. Theatre (Greek theatron — a place of entertainment; amusement) is a type of scenic art that through dramatic action depicts life scenes with the power of actors in the eyes of the audience, as well as a venue for general cultural events [1]. The path of formation, development and prosperity of theatre is inextricably linked to the life of every nation, every people, their common history and culture. The theatre art is also one of the main forms of social thought. The first theatres began to form and expand as in ancient Greek, Eastern countries, including Japan, Indonesia, China, India and others. A new cultural and aesthetic system emerged with the formation of the theatrical system on the kazakh land in the society. We connect directly with a personality of the director forming development of the theatrical sphere. It is connected to the fact that the development of theatrical art is intertwined with creative work of a director. The director is not only engaged in staging individual performances, but also unites people, whose ideological and aesthetic goals-interests converge in the same vein, creates an integral theatrical collective and is a unique personality, forming the repertoire program and inventing individual creative methods. The director is an artist who defines the artistic-ideal, moral-aesthetic, political-social, moral, educational, philosophical thought of each stage work. And the theatrical art is a spiritual world, which forms artistic and aesthetic values for people in the society. It is natural that the higher the professional level of the director's sphere, the more aesthetic are the theatrical productions of the cultural space. If we talk about the realities of the personality of the performance artist, it is logical that “directing is a certain form of creativity that arises from the relationship of the playwright, director, actor, the certainty of his/her skill in the artistic art. The fact that the worlds of art such as drama, directing and acting form the basis of theatrical space is proved by the art world of Sophocles and W. Shakespeare, Moliere and F. Schiller, A. Chekhov and M. Auezov, who gave birth to the world famous live works. The stages of formation and development of kazakh theatre directing in kazakh culture can be traced to the years 1915-2005. Kazakh nation saw the difficult period on their land and were in danger of extinction as a nation at the beginning of the 20th century. During these periods, F.I. Goloshchekin created a struck the country with a catastrophic famine and surpassed the times of “Aktaban shubyryndy”. The kazakh steppes were bloodied and over two million people were lost in 1931-1932. The country's intellectuals were subjected to mass repression and the execution of thousands of people, it grew into a black vortex of Stalinist repressions of 1937-1938. Such heartbreaking tragedies touched the kazakh people. There were no national art institutions in the country, except for the state theatre in the early 1930's. A great blow to the walls of the kazakh theatre was inflicted by the slander and mutilation of Zh. Aimaurov, who was the leader of the directorial art in the kazakh steppe, and D. Adilov, who formed the professional theatre. During this period, the issue of providing experienced specialists and training national specialists became acute in order to activate the work of the theatre. In this connection, the regional committee of Kazakhstan adopted a special resolution “On the state of the kazakh drama theatre and its tasks”, which assigned several tasks to the country's management centers on November 1, 1931. The theatre was charged with the work of inviting and improving the professional skills of its members, improving the artistic quality of performances and strengthening ties with other Soviet theatres. The necessity to work on establishing kazakh national theatres were noted at the public meetings, paying special attention to the establishment and development of kazakh theatrical directing. Likewise the resolution “About reorganization of the literary, art organizations”, issued on April 23, 1932, pointed out the new direction in the national literature and art of the union republics. Great opportunities for the dynamic development of the “director's theatre” were created in Kazakhstan. A unique style and principles of creation from that moment the kazakh theatre started to form, through its productions created the model of authorial and aesthetic theatre. The formation of the stage cognition and knowledge inherent in the kazakh theatre through the interpretation of the social life of the world classics and kazakh classical dramaturgy. The performances in the theatre of that time were focused on the interests, ideals of the nation. The works “Blood and Sweat”, “Kozy Korpesh Bayan Sulu”, “Kara Kypchak-Kobylandy”, “Karagoz”, “Mother-Mother of Earth” staged at kazakh theatre were performances that were like a textbook of Kazakh spirit [2]. Professional development of kazakh theatre art, not to mention its art

form, is inseparably linked to the name of it is well known, that works of Zh. Aimaulytov, M. Auezov, G. Musrepov with clear author's language and style, with rich characters and with prevailing of social reality form the repertoire of any theatre in the country. Professor M. Knebel, Doctor of Arts, noted: "In order to be imbued with the author's style, one has to create one's own individual image, one has to choose repertoire oriented towards playwrights with a distinctive face, with their own unique handwriting, with their own kind of life; to see behind the lines of a dramatic text a whole big world", — this is evidence of our opinion [3].

Therefore, all of them are characterized by height and depth, irrespective of work were created by Zh. Aimaulytov, M. Auezov, G. Musrepov. Classic performances by M. Auezov "Enlik-Kebek", "Abay", "Karagoz", G. Musrepov's "Kyz-Zhibek", "Kozy Korpesh Bayan Sulu", "Akan seri — Aktokty", which cover the pressing problems of society, sound to the present day and as we know from the history of theatre, inspired many masters of the art [4]. Behind these performances were great philosophical thoughts that raised common problems for humanity. Among the creative legacy of G. Musrepov, who is considered the first pearl of kazakh theatre, is the musical drama "Kyz-Zhibek". Although, of course, the genre is musical drama, the libretto was written by G. Musrepov, and the music by E. Brusilovsky, this is one of the productions that still finds recognition in the hearts of people. E. Brusilovsky used in the opera more than 30 songs and cues of our people. All scores of the work are taken from the collection of kazakh folk songs by V. Zatayevich. The modern Abay State Academic Opera and Ballet Theatre first presented the opera Kyz-Zhibek in 1934. It was a great discovery in the cultural life of our country.

The best examples of folk music and folk poetry were widely used in the performance, which was staged on the opera stage. The core of the work is devoted love of Kyz-Zhibek and Tolegen, a spiritual and value-oriented life orientation for today's youth as well.

Academician S. Kaskabasov said about it: the epos "Kyz-Zhibek" can be called a life anthem of love. The desire of both Tolegen and Zhibek to find a worthy spouse, to marry with love — this is what the young people of that period dreamed about, said about, wished for. This is probably one of the reasons why the song is so widespread among the country. Tolegen is a new hero of the kazakh epos and even of all kazakh folklore. The most noble qualities of a kazakh woman is the image of Tolegen described in the epos as an ideal one that brings together. She appears in two images in the song: a beautiful girl and a devoted woman, he analyzes and proves that the song "Kyz-Zhibek", which appeared more than five hundred years ago, still has not lost its historical meaning and content, the folk spirit [5]. One of the works that still resonates with the audience. In this performance, the main thing will be the promotion of national spiritual values, the popularization of love and fidelity. The girl draws the way of life peculiar to a kazakh girl through the image of Zhibek. One can say about the tragedy of M. Auezov "Karagoz", which can be compared to the most advanced works of the world drama. The well-known reformer Vl. Nemirovich-Danchenko "Today, Right now, If we recall the famous principle "Right here", "Karagoz" is a work that has not lost its relevance today, a work that focuses on the acute problems of modern kazakh society. "Syryms" who fight against the tradition, "Narshas" who oppose it, "Karagoz" who are suffocated by their own feelings are still among us", he concluded [6].

The tragic fate of Karagoz, who was raised by a stern grandmother and lost his parents early, touches to the core, and even though it is contrary to popular tradition, the tragic end of his noble love for Syrym will bring tears to your heart.

Also at one time K. Kuandykov: "Song, love and life are the ideological and artistic basis of the tragedy "Karagoz". "The song and love give the performance of a lyrical tenderness, a romantic tone, bathe in the light of the beauty of the characters" [7], he used many new melodies in the play.

The strength of M. Auezov's creativity is in his ability to deeply reveal the inner subtle curves of the female soul. One of the performances that shook the minds of the audience. Any theatrical performance must have "spirit, body, soul", as M. Chekhov said. The spirit of the performance is the idea that underlies it and underlies in it. The body is the stage action of the characters. And the soul is the stage atmosphere [8]. Only then the theatrical industry will become popular and the performance will impress people. At first, it was the spiritual and social, artistic and aesthetic principles that were the basis for the development of kazakh theatrical art. The kazakh people have a special place in the field of theatrical art on the way to creating their own cultural and spiritual space and establishing national unity.

Kazakh theatre directing in the context of globalization

Theatre is an art form that artistically masters the world through dramatic action, which is realized by actors before the eyes of the viewer. The basis of the theatre is drama. In addition, it includes art of painting,

sculpture, sometimes architecture (decoration), sometimes cinema, music, and dance. The synthetics of theatrical art is determined by its collective character: the creative efforts of a playwright, artist, composer, actor are combined in the performance. The “building material” of the artistic image in the theatre is a living person, an actor. The thought of the playwright and director is realized through the actor. He gives theatricality to everything on stage. On the contrary, if an actor can accurately and fully convey the image of a person in a situation and environment in accordance with his actions, even the most general signs of the environment (for example, as in Shakespeare's theatre, to the plates with the inscriptions “garden”, “field” or “palace”) merge with theatrical life. The peculiarity of the significance of the Tetra is that here the creative act (embodiment of the image) is realized before the eyes of the viewer. In this regard, the theatre will have a huge opportunity to influence the audience. In cinema, the viewer sees the result of creativity, and in the theatre—the process itself. This is the key to the most important feature of the performance.

A professional theatre was formed on the kazakh land, dramatic art found harmony with the national culture, underwent an acculturation change (eng. acculturation — the process of mutual rapprochement of cultures), and the stage art took root deeply, realized through potential at the beginning of the 20th century. Among the founders of the theatrical art of the kazakh people are K. Kuanyshbaev, E. Omirzakov, Zh. Shanin, S. Kozhamkulov, K. Zhandarbekov.

And we can name such directors as Zh. Shanin, A. Tokpanov, K. Zhandarbekov, A. Madievsky, who contributed to the theatrical direction of Kazakhstan. At the same time, B. Omarov, M. Bayserkenov, E. Obaev, K. Zhetpisbaev, R. Seitmetov, Zh. Omarov, Kh., they are considered to be a group of directors who paid great attention to poetic metaphors and managed to incorporate into their productions the symbolic images and beliefs characteristic of our people. A. Mambetov, E. Tapenov, Zh. Khadzhiev, D. Aryngaziev, A. Rakhimov, armed with the methodology of the Russian school of theatre directing, contributed to the professional expansion of the theatrical system “method of role analysis” in the kazakh language, stage art. These directors used the education and experience gained in the Russian theatre school to create the structure of psychological theatre in Kazakhstan. The creative structure and artistic principles of creating the image and figurativeness of the performance and improving the acting technique in Kazakhstani theatrical art have become a golden pillar of continuity, a great spiritual lesson and an example for young directors of our independent state.

Over time, the currently found artistic solutions and ways of depicting the scene become outdated and require a new search. The taste and knowledge of the public is also in tune with the times. That is, repetition in art is not continuity, on the contrary, it can turn a blind eye to the emotions and imagination of the artist and viewer, and even fetter aesthetic taste and knowledge, enthusiasm. In this regard, the great thinker, philosopher J. Ortega-y-Gaset “In art, any repetition is meaningless. Each historical style can give rise to a certain number of different forms within one general type. But time passes, and the once magnificent spring dries up. Therefore, it can be considered fortunate that, simultaneously with such deprivations, a new perception is born that will contribute to the flowering of new talents” may be the basis for the question of time and innovation [9].

Today, even in their theatres, directors deeply feel the breath of the era, steps are being taken to harmonize the idea and content of classical works with the requirements of the new era.

After the kazakh people became an independent state, kazakh performing arts got out of the power of Soviet ideology, gained creative freedom, new directions appeared in the theatre space, and new searches began. The most important thing is to get rid of rigid principles that have been frozen for seventy years, a new approach has appeared in the kazakh theatrical art, the process of staging historical plays, myths and epics in harmony with modernity, “modern interpretation” began with the new. Several figurative languages of the modern stage appeared on the kazakh stage in scenography and directing, acting. Well-known representatives of the world and Russian classical dramaturgy in the performing arts of our country performed the drama “Uncle Vanya” by A. Chekhov — A. Mambetov (State Academic Kazakh Musical Drama Theatre named after K. Kuanyshbaev), the comedy “Inspector General” by N.V. Gogol — N Zhakypbay (Astana Youth Theatre), symbolic drama “The Blind” by M. Maeterlinck — B. Atabaev (Kazakh State Academic Drama Theatre named after M. Auezov), the tragedy “The Elder” by W. Shakespeare — K. Sugirbekov (Almaty Regional Drama Theatre named after M. Auezov). B. Rimova), W. Shakespeare's tragedy “Romeo and Juliet” — K. Kasymov (West Kazakhstan Regional Kazakh Drama Theatre), A.S. Pushkin “Mozart and Solieri” — G. Mergalivalar (Mangistau Regional Kazakh Music and Drama Theatre named after N. Zhanturin). It was an important event to make the version in an innovative way and make it a work of art for our national theatre, and leave it in the history of our culture.

In the state policy, it was believed that in the 21st century, when people closely interact with each other, establish cultural conversations and exchange experiences through the modern integration of Kazakhstan, our theatrical art should not remain a separate world in itself.

Steps such as the acceptance of the people of Kazakhstan as members of the United Nations, the Organization for Security and Cooperation in Europe, UNESCO, Turksoy, International Trade Organizations are not only the economic potential of our country, but also an excellent way to further develop art and culture, in addition integration our national values in the world process of globalization.

The International Exhibition EXPO-2017 is an event aimed at familiarizing the world with native culture, literature, national values and the art of the kazakh people and it held for the first time in the history of our country. During the EXPO exhibition, the theatre directorate of Kazakhstan conducted research in the direction of innovation and gave way to new ideas by staging innovative modern performances. In the context of the globalization of society in the theatrical sphere of Kazakhstan, an experimental research process should develop, revealing the continuity of the cultural and spiritual heritage and giving rise to innovations. The theatres of modern kazakh society, having absorbed the advanced ideas of their time, show the ideals of virtue, and most importantly, when they deeply and honestly depict the life and spiritual goals of a person and his complex inner world, it rises to the highest artistic level. At the same time, the glorification of our national values should be recognized as an urgent task of the Theatre industry.

The kazakh people have experienced different periods until this period. Nowadays, the kazakh nation has initiated a new path of development and renewal. If we looked at the past life of our ancestors, our country has experienced different periods. The kazakh people have overseen such historical periods during their life. 1. Golden Age is the Kazakh and Nogai unity during the Golden Orda. The Eurasian Great Steppe is the peak of nomadic civilization. The historical consciousness of this era is “Forty Heroes of Crimea”, “Yerkosai”, etc. were reflected in epic poems. 2. Challenging times — Kazakh and Nogai separated, chose nomadism in difficult times, migrated, created an independent state and protected it from external enemies. The historical consciousness of this period can be described through the author's poetry of the Kazakh valleys (Dairkozha, Kaztugan, Asan Kaigy, Dospanbet, Shalkiiz, Zhiembet, Aktamberdi, Umbetey, Bukar zhyrau) of the XV-XVII centuries. 3. Zar Zaman is a massive crisis of Eurasian nomadism, loss of independence and Kazakhs becoming slaves of the Russian empire. This period is considered through the works of the poets of “Zar Zaman” such as Shortanbay Kanayuly, Dulat Babataiuly and Murat Monkeuly. 4. New age — from the beginning of the 20th century, the reformist movement covered all the eastern countries, the time when the national consciousness was awakened in the struggle against Western imperialism and in determining the cultural, ethnic and political path of their societies, and nationalism came into force. Modernism in the historical consciousness, starting with the Enlightenment (Shokan, Abai, Ybrai), the ideas of “Turkistan”, “Alash”, “Kazakh” were raised as a national idea. 5. The modern age will be the time of development, renewal of historical consciousness, penetration into industrial and post-industrial society, and globalization [10]. Currently, very complex processes are taking place around the world. One of them is the process of globalization — this is a term that means a social, spiritual, political economic process. Globalization, extension, world expansion, proliferation (English Global — global, worldwide, general) is the process of creation of a new global political, economic, cultural and informational unity [11]. Although our nation has gone through some times, it has not lost the important values for the nation.

French philosopher Jacques Derrida said, “Globalization is an irreversible legal process in today's world. That's why it is important to study it with great seriousness and discover its positive and negative sides. Globalization is one of the phenomena that bring the culture, economy, political and information systems of the peoples of the world closer together and integrates them on the positive side. Thus, globalization brings to our country the results of integration processes on earth, the benefits of world development, and on the other hand, it encourages the maximum erosion of national characteristics and national culture and treats the principles of political and social independence with maximum indifference. It is dangerous because it is ready to swallow some weakened cultures and civilizations, because of its tendency to destroy our ethnic identity. Today, globalization is necessary for our society, but the values that make a nation, a nation must not be allowed to be swallowed up by global changes. Modernization and development of the kazakh country is the demand of today's times.

The country's step towards innovation creates innovation in the nation's perception of the world and thinking system. In science, it is often associated with the term “innovation”. “Innovation” comes from the Latin word, which means “renewal”, “improvement” or “change”. “Innovatio” means “in the direction of change”. In the context of globalization, the role of the theatre industry in conveying to the people the

primordial values of our national culture, which has stood the test of time, is the impregnable fortress of the nation, the root of national identity. After all, if the values left by the ancestors are forgotten and lose their meaning, the next generation will not be able to become a full-fledged personality. At the same time, the thought of Lao Tzu is very important, who said: “The spiritual and moral degeneration of society should be prevented not from the outside, but by absorbing national symbols” [12]. The theatre industry must contribute to the preservation of the values that are the strength of the nation in a globalized society. The theatre has its own characteristics. One of its features is the collection of expressive means of literature, music, painting, dance, architecture and cinematography. The theatre is one of the arts of great social and cultural importance, and it cannot live on its own without an audience. The spectator who appreciates the theatre, therefore, the theatre will fulfill its social function and achieve its aesthetic goals only if it touches and deeply moves the inner feelings of the spectators.

The theatre plays a very important role in educating people in aesthetic morality and virtue. One of its features are that in some productions it breathes life into its actions and animates them, so the audience is indifferent and indifferent to the action and thoughts and dreams of the characters participating in it, to joyful laughter and vibration of feelings, mood, common life and breath, they observe with all enthusiasm and passion, that is, they appear at this moment as a direct participant, and not just a neutral, cold-blooded observer of the scenes of stage life. Ultimately, the social and educational activities and the ideological, emotional, artistic and aesthetic impact of the Theatre are strong. The culture of each country can be recognized by its theatre, and it is the center of the art of each nation. In a globalized society, it is necessary to update the national values of the cultural and social space of the Theatre and adapt it to modern requirements.

Conclusion

Today, due to the global diffusion of the factor of globalization and multiculturalism, changes are taking place in society. In a globalized society, changes, competition, innovations in science and technology, the rapid exchange of spiritual and cultural values are taking place at an unprecedented speed.

The diversity of the cultural, social and historical world will become a reality of a globalized society, and during this period the theatre has a special place in maintaining the harmony of mankind, shaping the image and image of the nation, giving priority to the principles of spirituality and morality. Today, linking the modern trends in the development of the theatrical direction of Kazakhstan with world cultural contexts, it is necessary to be always one with the historical roots of national identity and the spirit of the people, the need to be active in preserving the cultural heritage should become the main position of the direction. Today it is necessary to direct the attention of the public to spiritual and moral values through highly artistic productions staged by directors.

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Қазақстандағы театр өнерін мәдени-философиялық талдау

Мақалада қазіргі театр өнерінің көркемдік көкжиегін жаңа көзқараста зерделей отырып, жаһандану дәуіріндегі қазақстандық режиссураны кәсіби тұрғыда дамытудың сара жолдары анықталған. Мемлекетіміздің мәдениетіндегі көркемдік-эстетикалық құбылыс болып табылатын театр саласының ерте заманнан бастап бүгінгі күнге дейінгі сабақтастық бағыттары қарастырылған. Еліміздің театр режиссурасының ұлттық сипаты мен оның даму үрдістері мәдени-философиялық контекстер тұрғысында зерттелген. Қазақстанның театр режиссурасының заманауи даму үрдістерін саралап, оның болмыс-бітімі мен мәнін айқындап, театр өнері ұлт үшін рухани-әлеуметтік, көркемдік-эстетикалық бастаулар екендігі айтылған. Жаһандану қоғамында театр саласының ұлттың бейнесі мен келбетін сақтау мен дамытудағы рөлі ерекше екендігі көрсетілген. Отандық көрнекті режиссерлердің шығармашылық мұраларына ғылыми-теориялық тұрғыдан талдау жасалынған. Зерттеудің мақсаты — қазіргі Қазақстанның әлеуметтік-мәдени кеңістігі үшін театр өнерінің рөлін көрсету, қазіргі қазақ мәдениетін қалыптастырудағы театр рөлін саралау, әлеуметтік-мәдени жүйенің басқа элементтерімен өзара байланысты анықтау.

Кілт сөздер: театр, режиссер, философия, мәдениет, құндылық, ізгілік, игілік, жаһандану.

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Культурно-философский анализ театрального искусства Казахстана

В статье авторы, изучив художественные горизонты современного театрального искусства в новом ракурсе, рассмотрели пути профессионального развития казахской режиссуры в эпоху глобализации. Изучены направления преемственности театральной сферы, являющейся художественно-эстетическим компонентом культуры нашего государства, начиная с древнейших времен и до наших дней. Проанализированы национальный характер театральной режиссуры, а также тенденции ее развития в контексте культурно-философского контекста. Театральное искусство способствует духовному, социальному, художественному и эстетическому развитию народа, а анализ современных тенденций театрального мира Казахстана помогает понять его реалии и особенности. Определена роль театральной индустрии в контексте глобализирующегося общества для сохранения национального образа и имиджа. Также проведен научно-теоретический анализ творческого наследия выдающихся отечественных режиссеров. Цель данного исследования — определить роль театрального любительства для социально-культурного пространства современного Казахстана, а также театрального искусства в формировании современной казахской культуры, выявить взаимодействие с другими элементами социально-культурной системы.

Ключевые слова: театр, режиссура, философия, культура, ценность, добродетель, процветание, глобализация.

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