

мистецтва України 80-х років» від 20-22 жовтня 1988// Центральний державний архів-музей літератури і мистецтва України, Київ, Україна (ф.581) Оп.1. Спр.2833. А.10

Ревенко А.М. Час та простір — виміри монументального мистецтва (Деякі питання розвитку українського радянського монументально-декоративного мистецтва 60 - 70 - х років) // Мистецтво і життя. — Київ, 1987. — С. 116–128

Республиканская комиссия по монументально-декоративному искусству. Секретарю ЦК КП Украины тов. Капто А. С. от 1982// Центральний державний архів-музей літератури і мистецтва України, Київ, Україна (ф.581) Оп.1. Спр.2538. А.10–13

Республиканская комиссия по монументально-декоративному искусству. Витяг з протоколу №2 від 1982 // Центральний державний архів-музей

літератури і мистецтва України, Київ, Україна (ф.581) Оп.1. Спр.2538. А.14–15

Скляренко Г. Монументально-декоративне мистецтво України другої половини ХХ століття / Г. Скляренко // Історія українського мистецтва: У 5 т. — Київ: НАН України, ІМФЕ ім. М. Т. Рильського, 2013. — Т. 5. — С. 643.

Скляренко Г. Володимир Пасивенко / Г. Скляренко // Советское монументальное искусство. Москва: Советский художник. — 1988 — №5 — С.162–169

Соловей О. «До історії створення енкаустичного розпису М. А. Стороженка «Осяяні світлом». Українська академія мистецтва: дослід. та наук.-метод. пр. 21 (2013): 146–156

Чегусова З. Бути чи небути? Про минуле та майбутнє монументально-декоративного мистецтва України // Образотворче мистецтво. — 1998. — № 1. — С. 30-33.

Bolat Momynzhanov

T. Zhurgenov Kazakh National Academy of Arts

1st year master student

Almaty, Kazakhstan

THE TENDENCY OF FORMATION AND DEVELOPMENT OF PERFORMANCES FOR ADULTS IN THE KAZAKH PUPPET THEATRE

Annotation. The article, along with the analysis of the formation of the current repertoire of the first Republican Puppet Theater, created in 1934, and the practice of performances, mainly intended for adults, comprehensively studied the development trends and artistic level of these performances. The research work will analyze the repertory policy of the State Puppet Theater, originating from our national games and widely using the world theatrical experience, and the interpretation of puppet performances for adults in the puppet language. Also, a comparative thematic analysis of children's productions and performances for adults was carried out, recommendations were presented.

Keywords: puppet theater, repertoire, modern trends, national game, art.

Intoduction: "Puppet theater is the art of animating puppet dance, images, sculptures. Historical roots lead to obscurity. But there is no doubt that this is due to shamanism or other hidden, not yet studied social phenomena"[1], - said the famous American puppeteer P. Schuman, according to whom the correct direction of research of the art of puppet theater has not yet been determined, which indicates that it is necessary to look deeply into its past and origins. Yes, many are interested in secrets, nuances, increasing interest in the puppet theater - this is an area of art, today requiring deep research.

Puppet theater art, which contributes to the formation of educational and moral ideas, the formation and improvement of aesthetic taste of children, plays an important role in the spiritual modernization of the nation. Because it is not enough just to be literate for a conscious generation to become an educated person. Children's theater is of great importance for the knowledge of the environment, the formation of children's own opinions, instilling humanity and nobility. If we consider the quote "Art is an artistic copy of life", the theater is not limited to dramatizing the painful problems of society, popularizes the general human values. In this regard, the analysis of the

performances of today's repertoire of the State Puppet Theater in comparison with the experience of world puppet theaters, the organization of the application of the experience of students-applicants studying in the specialty "Puppet theater artist" is one of our main tasks.

At present, the State Puppet Theatre is producing new performances. In Soviet times, there was a false opinion that " puppet theater is only for children." This work is the first to mention the artistic ideas and features of puppet productions for adults. To implement these tasks, the following tasks were set: systematization and analysis of the formation of productions for adults staged in the theater of a new direction;

- Study of features of interpretation of works of world classics in puppet theater;
- Consideration of the role of dramatic art and directing in the development of puppet theater;
- Definition of the modern creative image of the theater;

- Determining the place of puppet theater art in society and culture by comparing performances for children and adults.

In addition, the research paper considers some problems in the idea of presenting the mission of the theater in the art of puppet theater at the proper level and ways to solve them.

Methods: The methodological and theoretical basis of the research work are the works of foreign and domestic critics. The research paper uses various conclusions, system-structural, theoretical, institutional methods of comparative analysis. The analysis was carried out on the basis of the results of the survey and the opinion of theatergoers about the current trend in the development of performances for adults taking the first steps in the Kazakh puppet art.

Analysis: As you know, when it comes to theatrical art, we talk about the "actor" as the main person who embodies on stage the work of the entire creative team (playwright, artist, composer, choreographer, director). In music, drama, Opera and other theaters, the viewer evaluates the work of the entire team directly through the actor's play. And in the puppet theater you can see the "skill" of the actor, but the "most" actor is not visible. Here the result is determined by the movement of the dolls, its realism and general artistic image [2]. Having fully investigated the unexpected circumstances offered by the studied character, he now tries to convey to the audience the image formed in his memory with the help of a doll. This is a phenomenon that requires twice as serious responsibility, boundless perseverance and, ultimately, love for their profession. From this point of view, the creative relationship of the team studied by us, the love of puppet heroes did not allow any viewer to doubt the professionalism of the actors.

Knowing that the main "personality" in the theater is a doll, actors are able to create beautiful images, treating their roles not indifferently [3]. Today's direction of the creative team, honing their skills by creating a variety of scenic images, is growing at a special pace worthy of research. We know that the Director of the play, through the relationship of the characters raising socio-political, philosophical, civil and many other problematic issues, is also its author and organizer of the creative process. Despite the fact that the concept first appeared at the end of the XIX century, today this profession has become necessary as art in any branch of art. It is obvious that in the first ranks will be named the names of Z. Shanin, A. Mambetov, A. Tokpanov, S. Asylkhan, R. Seitmetov, Men don Uka, M. Bayserkenov, V. Pusyрманov, A. Kenzhekov who laid the foundations of directing in theatrical art, and shed light on young talents. Despite the fact that many of them did not receive professional education, they were rated as "academicians of the steppes" and managed to create a unique world with innate talents.

As K. S. Stanislavsky said: "My experience is that it is impossible to prepare a Director, Directors are born. We can only create good conditions for its growth." Yes, "in fact, to be a Director from a person

requires high education and versatility. The Director should be knowledgeable in both medicine and ecology, and literature and history should know like the back of his hand. The current Directors do not have enough of its versatility. Relatively speaking, in order to bring one character to the stage, it is necessary to open the actor's skull and be able to see what is happening in his brain...". [4], - says Maman Bayserkeyevich. If the above-mentioned Directors not only created theatrical art, but also raised it to a high level, then later this list was replenished with the names of such young Directors as E. Obaev, A. Ashimov, T. Zhamankulov, Zh. Hadzhiev, A. Rakhimov, B. Uzakov, A. Mayemirov. And who do we call the first, speaking of Directors of puppet theater? Starting with B. A. Fedorchenko, who worked tirelessly during the formation of the theater, who opened the first puppet circle on the basis of the I – th orphanage in Almaty, among the first Directors of puppet art are the names of S. Telgaraev and G. Badyrov. At the next stage of development, Directors A. Ancharov, M. V. Sokolovsky, Igor Borov and others filled the doll with national flavor and presented it to the viewer. The level of performances presented on the stage in the repertoire of the theater in recent years is a delight for both the public and theater specialists. However, Directors are specially invited for these performances. The reason that we do not prepare shots on a speciality "the Director of the puppet theatre". The lagging puppet art, born one of the first in the theatrical art, needs its professional Directors. In order to present a puppet show on the stage, the first Director D. Zhumabay, and then the Director of the Ust-Kamenogorsk Youth Theater A. Salban were invited. It is noteworthy and will not be superfluous if we say that these Directors lit the stars of puppet actors. If higher educational institutions preparing specialists in the arts, will undertake the education of the Directors, it would be good, perfect not only for puppetry, but for the whole Kazakh theatrical art. If you support not only the performances for children, but also to support the team, carrying out work on the implementation of the experience of modern theaters of the world, made a breakthrough in a new direction, truly, it will lead to the achievement of unprecedented heights. Still, over the past three years, the theater is without doubts, makes great strides, opening opportunities for new directions, dolls and actors. In this research work, we have widely used several methods based on the works of domestic theatergoers and foreign theater theorists, taking into account the opinion of the audience about the performances for adults. For example, if in linguistics there is a descriptive method, a comparative-historical method, a structural method, a statistical or digital method, etc., [5] then the work we are considering on the puppet direction in theatrical art requires a special, peculiar approach.

The first in the repertoire of the theater performance for adults, which served as the Foundation for a new direction of development of the theater, was the play "Ana Zhuregi" ("Mother's heart"), released in the 83rd season. It was one of the best performances not

only of the theater, but of all puppet theaters. The work, presented on stage by Director Anton Zaitsev, is addressed to teenagers from + 12 years.

The performance staged has not only cognitive, educational significance, but also staged using the experience used in the modern theater space. Appropriate elements of choreography, satire combined with new methods of driving dolls. We will analyze the artistic level of the performance.

"Puppet theater has only two main components, the first-a special kind of acting, that is, the actor-doll, the second component-a special kind of fine art, that is, the doll"[6]. As you can see, this performance, having equalized the shares of both components, became a single work of art. The Director deeply analyzed the psychology of children, and managed to convey the idea of the author quite clearly with the help of puppet language.

Facial expressions and gestures of the actor, recognized as a reflection of the regular behavior and character of the actor, called such gestures and facial expressions, gestures in different ways modifying their name, this is a "Psychological gesture" in the theory of M. Chekhov, "fantastic reality" by E. B. Vakhtangov, "impressive gestures" by A. Yu. Tairov, S. M. Eisenstein called them "gestures, signs of power", U. S. Mikhoels called "reflection of thought". While these actor's gestures and mimicry are biomechanics for V. E. Meirhold, for B. Brecht actor's gestures are a public position, for A. Artau mimicry is a way of expressing the inner world. If we summarize according to the conclusion of K. Stanislavsky, gestures are a set of actions that have become a new valuable and expedient way. [7]. One of such performances, in which gestures, consonant with plastic, have a special impact on the audience, was the performance of "Ana Zhuregi" ("Mother's heart"). In the play from the repertoire of the theater, which occupied the first positions in several foreign theater festivals, directed by A. Zaitsev, priority is given not so much to the word as to new ways of driving dolls. One of the first works of the young Director A. Zaitsev (who staged "Pinocchio" in this theater) is devoted to the relationship between mother and child, which today is of great importance in our society. The hour-long performance, the leitmotif of which was such a topical topic, is interesting for its semantic background, complex metaphorical language. The Director managed to put a new meaning into each prop, animating everyday things on stage. As a result, the context of the performance is created"[8]. In addition, the background of the event in the changing, hectic flow of life, the master explains on stage with the help of infinitely long ropes. Joint movement, concerted action-the main rule of the dolls. It usually takes a lot of skill for two artists to drive one doll with four hands. The first steps of the team, limited to the presentation of children's performances, that is, one of the first performances for adults, managed to demonstrate the skill of this team.

The production began with the actors portraying a continuous run. Every now and then they slip, stumble, then get up again and run. Only one of them remains. It

is a semantic decision that reflects the struggle for the life of the fetus in the womb. Tolkyntse Tleulieva came out of the auditorium. She took her baby in her arms, nursed it, and put it in the basket. A doll depicting a newborn child is played by Ruslan Abu. The doll is not like the others, its belly is like an empty basket. That is, portrays the carelessness of the child. It is a bird whose head on three sides resembles the head of a man, its body resembles the trunk of a bird, it flaps its wings and landing here and there, finally attracts the attention of the baby. Poor children, not thinking about tomorrow, flying from place to place. They are fascinated by themselves, come and go, picking one apple.

In the next scene, the struggle in the mother's soul is conveyed through plastic solutions. Pushing barrels all the way. It is an allergic image, personifying the trials piling on from all sides. Bending and panting, wiping the sweat from his forehead, falling and rising again, does not cease its activity. To convey such a complex scene elements dances, words would be inappropriate. The image created using the stage movement of the plastic solution is much more convincing and impressive. In the performance, which continued with the screening of the stage in the club, words are also not used. A girl with a horse's head appears from the rear. All attention is focused on this girl. It portrays children on "his language" not speaking teenagers.

It will not be superfluous to say as observers of such physical theater that the play "Ana Zhuregi" ("Mother's heart") became one of the first performances of the Puppet Theater. It is possible to note especially here such moment of performance. The main character of the house celebrates his birthday. His duplicitous friends are with him. This is evident from the fact that they wear several masks. The actors put the masks on their shoulders, on their knees. And the faces of the mask with a wide smile. Consequently, people smile for their own benefit. At this point, the mother appears with a candle in his hand. His mother's heart is like that faint candle burning alone in the pitch darkness. A mother's heart is always on fire.

The last scene is the moment of his mother's funeral. At the top again the main hero is. Yes, no one is eternal on earth. It is clear that even a mother who is ready to move mountains for the sake of her child will not always shine to him. But life does not stand still. The actor begins to run again, as in the first scene, it is a sign of birth. That is, a new child is born. And not known now, the basis of what history will become the next. The last scene is also wordless, ending only in action. There is nothing superfluous in the play. A holistic, deep and emotional story. A huge role in it belongs to the actors. A doll can't compete with a man, but as the play showed, sometimes a man can't compete with a doll. The audience is surprised: how could the actors in this dramatic story to revive the dolls and convey complex human emotions. The performance is perceived as dramatic by people of all ages, understandable, penetrating to the depths of the soul. Up to tears.

To date, this performance has received prizes in ten domestic and International theater festivals. This is, first of all, the merit of the Director and the author, and secondly, proves the high potential of the acting tandem.

A. B. Nemirovsky wrote: "the Fight, fencing, elements of the fight performed by the actor during the performance of the role should be bold, impressive, but also safe for the partner. In addition, the stage fight should convince the viewer of his "critical danger". Compliance with safety rules is a prerequisite for training in stage wrestling. The main thing that is required from the actor, as I understand it, comfortable clothes and readiness of the apparatus, that is, the body to this process. As you master the elements of the technique of stage combat, you can move on to the stage complex movements. During technical training at lectures, students' attention should be focused on the actions of their hands and the movements of the partner" [9]. In conclusion, the artist should pay attention to the fact that at the first level, first of all, it is necessary to achieve not only the development of technology, but also the formation of the habit of the necessary technical actions is appropriate. In this performance, there are also quite a lot of very complex scenes, that is, such choreographic decisions as jumping from barrels to ropes.

One of the purposes considered by us in the first part of the research work is a comparative analysis of performances for adults on the stage of puppet theater in comparison with the repertoire of other puppet theaters related to the thematic features of the performances.

In order to implement this task, we have seen and studied the performances of several regional theaters, the leitmotif of which is taken themes for adults. At the same time, given the limited number of Kazakh dramaturgical works in the repertoire of the State puppet theater, in the following sections of the work we will widely consider and offer plays and fairy tales that are asked for in the puppet theater.

Conclusion: Since its appearance, the Kazakh Theater has demonstrated its vitality, the breadth of cultural horizons. Theater groups, which have made an invaluable contribution to the development of the Kazakh stage art, managed to master considerable peaks of theatrical art. If the beginning of the national theater was laid more than a century ago, every year the number of young theaters is growing. However, it is no secret that the majority of theater groups (including puppet theater), linking national culture with world civilization, is not studied, historically is not marked. The words of our First President Nursultan Nazarbayev are absolutely true: "We must determine which representatives of our modern culture should enter the world stage. Through them, we must popularize, present to the world the advanced examples of our national culture"[10]. Therefore, the greatest achievement of our culture should be the sphere of theatrical art. The new creative path of the Almaty State Puppet Theater, which for almost a century has made a significant contribution to national culture and

spirituality, achievements and works in staging performances for adults have never been taken for study as an object of research.

Summing up the article, we conducted a more extensive analysis of the overall artistic integrity of the performance for adults "Ana Zhuregi" ("Mother's heart") (directed by A. Zaitsev) for adults, presented in today's repertoire of the theater. In the next section of the research work, the stages of development of puppet art and its role in society, as well as the artistic level and achievements in staging performances based on the story "Kus Zholy" ("Bird's flight") by Sh.Aitmatov, "Ana-Zher Ana" ("Native Land") by D. Zhumabai, "Medea" by Euripides (dir.:A. Salman), "Romeo and Juliet" by Shakespeare (dir. D. Zhumabaeva) in modern theatrical style.

To solve the set goals and objectives, we conducted research, along with the history of the theater, fully studying the repertory policy of the theater. We will consider the need for higher educational institutions that train specialists in the specialty "Puppet theater artist", not to leave the problems of directors of puppet theater and children's drama in the background.

For this purpose we will make the list of plays of the Kazakh drama written by several playwrights who ask in the modern Kazakh drama theater of dolls, and we will present them in a tabular form as the special offer.

As for the world experience and the modern process of puppet theaters, today's puppet theaters have changed not only from the point of technical equipment, but also the repertoire, the space for staging, the necessary equipment, the professional qualifications of artists, the education system for puppet theater artists, scenographic roles and theatrical technique. Not only the theatrical season, but the dolls have taken on different forms.

And thanks to the harmonious combination with the national drama, the art form praised by the people, which has become an indispensable innovation, has grown into an art that attracts the attention of the audience. And only when working in step with the times and deep breathing of the theater will be in harmony with the pulse of time.

List of used literature:

1. B.P. Goldovsky. Historical development and stage life of Russian drama of puppet theatre of XVIII-XX centuries. St. Petersburg., 2007. 46 p.
2. Y. Zhausbek Kazakh puppet theatre . – Almaty, 2017. - 199 p.
3. O.M. Freidenberg Semantics of building a puppet theater. M.: The Russian University of Theatre Arts, 1988.13-35 p.
4. M. Bauserkenov. Scene and actor – Almaty: Ana tily, 1993. – 325 p.
5. M. Zhaksylykova Features of development of the Kazakh professional acting art: researches, articles. - Almaty: "Karatau KB" LLP; "Dastur", 2014. - 152p.

6. U.M. Lotman. Dolls in the culture system // U.M. Lotman. Selected articles. T. 1. Tallinn: Alexandra, 1992. P. 377-380.

7. M. Knebel. On the effective analysis of the play and the role. – Moscow, 1961.– 72p

8. M. Zhaksylykova The theme of the mother in the puppet theater // www.oner.kz 2018. February-22

9. Nemirovsky A.B. The plastic expressiveness of the actor. - М.: GITIS, 2013. -- 256 p.

10. Nazarbayev NA `` Focus on the future: spiritual revival " // April 12, 2017. http://www.akorda.kz/kz/events/akorda_news/press_conferences/memleketbasshysynyn-bolashakka-bagdaruhani-zhangyru-atty-makalasy.

УДК 78.071.2

Кольц Ілга Петрівна

аспірант НАКККіМ,

викладач Миколаївського коледжу культури і мистецтва

ФЕСТИВАЛІ ТА КОНКУРСИ НАРОДНО-ІНСТРУМЕНТАЛЬНОГО МИСТЕЦТВА МИКОЛАЇВЩИНИ

Kolts Ilga Petrivna

postgraduate student of NAKKIM,

Lecturer at the Mykolaiv College of Culture and Arts

FESTIVALS AND COMPETITIONS OF THE FOLK AND INSTRUMENTAL ARTS OF MYKOLAYIV REGION

Анотація. В статті здійснено огляд основних фестивалів та конкурсів народно-інструментального мистецтва, які проводяться на Миколаївщині. Важливу роль у розвитку народно-інструментального мистецтва регіону відіграють ті, що розраховані на досить високий виконавський рівень, як-от всеукраїнський фестиваль-конкурс народно-інструментальної музики «Золота струна» та фестиваль-конкурс виконавців на народних інструментах ім. Г. Манілова. Більш спеціалізованим є фестиваль «VIVAT GUITARA», метою якого є розвиток гітарного мистецтва. В рамках даних фестивалів-конкурсів проводяться різні проекти, в тому числі майстер-класи, в яких приймають участь провідні викладачі в сфері народно-інструментального мистецтва. Чимале значення мають також Всеукраїнський відкритий багатожанровий фестиваль-конкурс мистецтв «Лиманські зорі», а також обласні огляди малих форм ансамблів народних інструментів «Грайте, струни душі», «VOLTA» та ін. Розвиток народно-інструментального мистецтва Півдня України демонструє взаємодію між Одеським та Миколаївським регіонами, що стосується обміну кадрами, створенням спільних проектів, фестивалів та конкурсів.

Abstract. The article reviews the main festivals and contests of folk and instrumental arts held in Mykolaiv region. Important role in the development of folk and instrumental arts of the region is played by those designed for a rather high level of performing, such as the all-Ukrainian festival-competition of folk-instrumental music «Zolota struna» and the festival-competition of performers on folk instruments named after them G. Manilov. More specialized is the festival «VIVAT GUITARA», which aims to develop guitar art. Within the framework of these festivals-competitions various projects are carried out, including master-classes, in which leading teachers in the field of folk-instrumental arts take part. Of great importance are the All-Ukrainian Open Multi-Genre Festival Competition of Arts «Lymans'ki zori», as well as regional reviews of small forms of ensembles of folk instruments «Hrayte, struny dushi», «VOLTA» and others. The development of folk and instrumental art of the South of Ukraine demonstrates the interaction between the Odessa and Mykolaiv regions in terms of personnel exchange, creation of joint projects, festivals and competitions.

Ключові слова: фестиваль, конкурс, народно-інструментальне мистецтво, Миколаїв, майстер-клас.

Key words: festival, competition, folk-instrumental art, Mykolaiv, master class.

Постановка проблеми. Народно-інструментальне виконавство Миколаєва наразі перебуває на досить високому рівні. Цей процес зумовлений рядом змін у сфері виконавства. Такими чинниками є інтенсифікація мистецького життя, поява значної кількості різноманітних фестивалів та конкурсів, які сприяють розвитку народно-інструментального мистецтва регіону. Проте той масив проектів, які відбуваються у сфері фестивального та конкурсного руху Миколаївщини, є мало дослідженою темою. Відповідно, нагальним питанням виступає

окреслення специфіки фестивалів, які впроваджуються у даному регіоні, що сприятиме виділенню їх характерних особливостей, усвідомленню їх значення та перспектив.

Аналіз останніх досліджень та публікацій.

Питання розвитку фестивального та конкурсного руху Миколаївщини досі не ставало предметом ґрунтовних наукових розвідок. Певні питання пов'язані з особливостями розвитку колективного народно-інструментального виконавства в умовах сучасного культурного процесу висвітлювались І. Кульовою [3]. Композиторський