



*Asesorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.
José María Pino Suárez 400-2 esq a Lerdo de Tejada, Toluca, Estado de México. 7223898475*

RFC: ATI120618V12

Revista Dilemas Contemporáneos: Educación, Política y Valores.

<http://www.dilemascontemporaneoseduccionpoliticayvalores.com/>

Año: VII Número: 1 Artículo no.:93 Período: 1 de septiembre al 31 de diciembre, 2019.

TÍTULO: Nuevas tendencias de la puesta en escena de las tragedias de William Shakespeare.

AUTORES:

1. Ph.D. stud. Mukhtar Dungeshov.
2. Ph.D. stud. Zhandos Boldykov.
3. Dr. Bakyt Nurpeiis.
4. Cand. Art stud. Zurha Islambayeva.
5. Dr. Baubek Nogerbek.

RESUMEN: El artículo analiza el proceso de puesta en escena de las tragedias “Hamlet”, “Othello”, “Richard III” de W. Shakespeare en el teatro kazajo. Los autores pusieron especial énfasis en la demostración de la renovación espiritual de la sociedad y la realidad del período histórico del escenario del teatro nacional a través de las obras del gran dramaturgo. Es obvio que la dramaturgia de W. Shakespeare ha requerido una línea especial de pensamiento, enfoque cultural y lógica psicológica profunda por parte de los actores kazajos. Esta tendencia ha durado hasta hoy en día. Este documento justifica que es crucial para el teatro nacional kazajo considerar e investigar las preocupaciones comunes de la humanidad a través del gran dramaturgo inglés.

PALABRAS CLAVES: dramaturgo, trabajo creativo, representación, performance, tragedia.

TITLE: New tendencies of staging William Shakespeare's tragedies.

AUTHORS:

1. Ph.D. stud. Mukhtar Dungeshov.
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ABSTRACT: The paper analyzes the staging process of W. Shakespeare's "Hamlet", "Othello", "Richard III" tragedies in Kazakh theatre. The authors placed special emphasis on the demonstration of the society's spiritual renewal and the reality of the historic period on the stage of the national theatre via the plays of the great playwright. It is obvious that W. Shakespeare's playwriting at all times has been requiring a special line of thinking, cultural approach and deep psychological logic from Kazakh actors and this trend has been lasting till nowadays. This paper justifies that it is crucial for the Kazakh national theatre to considerate and research the common concerns of humankind by means of the great English playwright.

KEY WORDS: playwright, creative work, representation, performance, tragedy.

INTRODUCTION.

The dramatic works of William Shakespeare, the outstanding English playwright are still being staged on the scenes of the world and proved to be one of the most popular among playgoers (McMullan, 1991).

The Royal Shakespeare Theatre (later on The Memorial Royal Shakespeare Company) was founded in XX century in England aiming to interpret the writings of W. Shakespeare. This tenement of art

is associated with the most famous directors of the last century. They are Peter Brook and Peter Hall who worked there in 1950-1960s, Trevor Nunn and Terry Hands, artistic directors from 1970 to 1980, later on, Adrian Noble, Michael Boyd, and Gregory Doran joined that team (Burnett & Wray, 2006). “The King Lear” (1962) and “Midsummer Night’s Dream” (1962) directed by P. Brook, “The Wars of the Roses” by P. Hall (1963), “Macbeth” by T. Nunn (1976), “The King Lear” by A. Noble (1982), “Hamlet” directed by G. Doran had a good run in the history of the world theatre. Those directors contributed a lot to the creation of a huge actors’ school ranging from David Herrick and John Gielgud to the present-day actors (Weimann, 2008).

The reason for the continued success and the ever-increasing spread of Shakespeare’s drama is the vitality of his works and in their unrivaled theatricality (Shapiro, 2005). Many generations of spectators received from Shakespeare’s performances the most exciting, unforgettable impressions. Actors know that Shakespeare created Shakespeare’s best roles to fully reveal his stage talent. They feel that through Shakespeare’s images one can tell a lot to their contemporaries about their destinies, about their era. Each actor wants to play Romeo, Hamlet, Othello, Lear, Juliet, Ophelia, Desdemona, Cordelia, Lady Macbeth. The glory of many stage masters is based on the bright incarnations of Shakespeare’s roles, which remain in the memory of generations as beautiful legends (Barker, 2007).

Interest in Shakespeare was never limited to the aesthetic sphere. For each era, his work was the source of great ideas about life. It is the ideological richness of Shakespeare’s dramatic art and its deep vitality that have ensured his creations a long stay on the stage (Brown, 2011). Moreover, even aesthetic prejudices, for example, the 18th-century classicists, could not prevent the recognition of the vital signs of the ideas of Shakespearean drama (Shaughnessy & Bristol, 2000).

DEVELOPMENT.

Kazakh theatres also have good expertise in staging W. Shakespeare's plays and representing his wise and perceptive heritage as well. The "Hamlet" was the first tragedy of Shakespeare which was shown by Zhumat Shanin on the national stage in 1927. Subsequently the "Othello", "Macbeth", "Romeo and Juliette", "King Lear", "Richard III", "The Taming of the Shrew", "Midsummer Night's Dream" proved to be the plays which have been written in golden letters in the history of Kazakh theatre. "Each theatre ensemble measures its capabilities, cultural and stagecraft level by staging the plays of Classical Dramatists, and the gold standard here is Shakespeare", (Kuandykov, 1972) said Zh. Shanin at the dawn of Kazakh theatre and took his chance to stage an extract from "Hamlet" tragedy, and that was the spiritual and cultural novelty at that time. After him, none of the Kazakh directors had ventured upon making the performance of this literary masterpiece. Only after a lapse of half-century Maman Baiserkenov dared to direct the tragedy in Gabit Musrepov Kazakh State Academic Theatre for children and youth by making a study of its history and getting thoroughly prepared for that undertaking.

It's worth remarking that Shakespeare's "Hamlet" tragedy has still being staged by every theatre in the world and each director has been performing it in his own interpretation (Kastan, 1999). When it comes to the history of Russian theatre we can see that this play has been staged a lot and reflects the development of Russian society on many fronts. For the first time the "Hamlet" tragedy was performed in Moscow Petrov drama theatre in 1837, the part of Hamlet was played by P.S. Mochalov. At that evening Vissarion Grigoryevich Belinsky, a theorist and one of the greatest contemporaries of Pavel Stepanovich Mochalov, admired the actor's performance. Under the impression, he wrote his famous article "Mochalov as Hamlet" where the book critic designated the realistic direction of Russian theatre and said that it had a promising future, and that evening gave birth to Hamlet's era on the stages of Russian theatre.

The role of Hamlet brought up several generations of Russian tragedy actors. Prior to Russia's Bolshevik revolution, the popular actors such as Karatygin, Rybakov, Ivanov-Kozelsky, Mamont-Dalsky, Lensky, and Kachalov succeeded in creating an inimitable image of Hamlet. The Soviet period witnessed a high demand for "Hamlet". Through the use of distinctive artistic solutions the performances of the popular directors like N. Akimov, N. Okhlopkov, Y. Lyubimov, Z. Kogorodsky and V. Filshtinsky contributed to the rise of the moral and aesthetic sense of the audience. The image of Hamlet took to a new scenic level the artistic identity of M. Chekhov, E. Samoylov, E. Taratorkin, V. Vysotsky and other actors who had played the role.

W. Shakespeare in all his plays addresses the eternal issues like time and human, age and society, life and death, love and evil, and expresses his attitude to these issues (Harris, 2010). The playwright managed to reveal either virtuous merits or disgusting features. The "Hamlet" tragedy is a completely different and specific world. According to the famous Russian drama critic Boris Vladimirovich Alpers (1977), "Hamlet" - the only hero of the English playwright whose all thoughts are aimed at changing the world, on his feelings from spiritual contamination. This is the only reason why he exists in tragedy". Regardless of the period of staging each director pays special attention to showing these features. This can be proved by the article "A note about Hamlet" by John Gielgud where he mentioned that the phenomenon of Hamlet would remain unsolved for an actor.

Since the "Hamlet" belongs to the category of often staged plays, there are plenty of research papers about it (Danson, 2000). Nevertheless, all directors try to demonstrate new creative search in their performances of "Hamlet". Director M. Baiserkenov made preferable interpretation by linking the social message of the tragedy with current problems. In association with the artist, Ernst Heidebrecht created simple decorations. Commonly the scene of the play takes place in the king's palace, for this reason, directors of Shakespeare's play use sparkling pieces of decoration trying to

demonstrate the luxury and wealth. Unlike most of them M. Baiserkenov decided to use worn-out and shabby curtains and to show that in a little while the masks would slip, Hamlet's society would decay and fall in crisis. Via decorations, he managed to express his concerns about the moral decay of our society. There were scenes where the heroes appeared from behind curtains and arisen from beneath the floor looking each other suspiciously, in such a way the director succeeded in showing the reality of social environment full of suspicion and distrust (Gurr & Ichikawa, 2000).

"...Kazakh director M. Baiserkenov and Kazakh actor A. Kenzhekov have found the clew of the medieval hero in Hamlet's skepticism and self-analysis which were mentioned before in Goethe's definition and I.S. Turgenev's essay "Hamlet and Don Quixote" (Dosanov, 1980). We do not agree with this idea. Everyone knows that Russian clerisy has been more interested in Hamlet rather than other heroes of Shakespeare's plays. As for I.S. Turgenev in his essay "Hamlet and Don Quixote" described Hamlet as a selfish person full of skepticism and distrust of everyone. He compared Hamlet and Don Quixote, and as a result, made a conclusion that Hamlet was inactive and dormy. Such characterization of Hamlet means that the writer could not agree with the new trend set by Democrats like N.G. Chernyshevsky and N.A. Dobrolyubov, but Russian theatre always has been proving that I.S. Turgenev's evaluation of Hamlet had been wrong. As an example, P.S. Mochalov's acting, his portrayal of Hamlet amazed V.G. Belinsky himself. The outstanding actor felt Hamlet's spiritual torments and portrayed the emotional stress of the hero as the state of humankind.

As for M. Baiserkenov, he is one of the directors who makes a study of the history of each play and then sets to work. He studied social environment of Hamlet's period and considered the main character of W. Shakespeare as a philosopher. The fact is that Wittenberg University was one of the best at the time. And the monologues of Hamlet tormented by doubts and disappointment, his

reflections about life and objective reality could not be said by an ordinary person. Being a witness of the surrounding evil, he compares real life and the otherworld.

Altynbek Kenzhekov was quite good at understanding Hamlet's profound philosophical ideas about life. The idea of how to live right made him restless. Among the corrupt and mean people he failed to find a like-minded person who could understand and support him, as a result, Hamlet fell into despair. Thanks to his acting and psychologically deep speeches A. Kenzhekov managed to express Hamlet's self-contradiction. The actor perfectly portrayed the philosophical portrait of the main character in the scenes with the spirit of Hamlet's father, mother, King Claudius, his friend Horace, Ophelia. Needless to say that the role of Hamlet is a serious challenge for any actor. Actor A. Kenzhekov perfectly coped with it, proving his creative abilities and acting skills in the classical plays.

One of the central characters in the play - the ruthless, cruel and treacherous King Claudius was precisely represented by Mukhtar Baktygereev. Rosa Ashirbekova and Gaziza Abdinabieva, the performers of the role of Queen Gertrude staged that role in different manners. R. Ashirbekova portrayed the Queen as a stately and noble person, pointing at the noble origin of Gertrude, and G. Abdinabieva acted Gertrude, her ruefulness and confrontation with her conscience in a manner close to our national mentality.

The role of the sentimental Ophelia was performed by Lydia Kadenova, Gulzhamal Kazakbaeva, and Rashida Khadzhieva in turn. Writer and literary critic Sabit Dosanov revealed the acting features of each actress. He wrote about the specific nature of acting, "L. Kadenova with her acting skills succeeded in showing the contradictions in the society which forced Ophelia to go insane. In the interpretation of G. Kazakbaeva Ophelia appears innocent and as pure as a child.

By the means of expressive gestures, plasticity, and facial mobility R. Khadzhieva managed to convey the feelings of Ophelia” (Dosanov, 1980). Such actors as N. Zhakypbaev (Horace), T. Aitkozhanov (Laertes), T. Kuraliev (Guildenstern) great contributed a lot to the disclosure of social problems in W. Shakespeare’s play. Broadly speaking, this performance gives an excellent opportunity for the children's and youth theatre to perceive such a great playwright as W. Shakespeare.

Since Kazakhstan has become an independent state the interest of the national theatre in the great playwright has been increasing. A lot of Kazakh directors who had staged Shakespearean plays interpreted them in their own way, tried to discover new aspects (Astington, 2010). Witnessing the growing desire for staging this play of Shakespeare, the Polish Shakespearian scholar Jan Kott said, “Many generations found their traits in “Hamlet”. Perhaps, it is precisely the genius of “Hamlet” that everyone can look at it like in a mirror. The ideal “Hamlet” would be both the most Shakespearean and the most modern” (Kott, 2011).

It is remarkable that two leading theatres of our country, i.e. M. Auezov Kazakh State Academic Drama Theatre in Almaty and K. Kuanyshbayev State Academic Kazakh Music and Drama Theatre in Astana challenged to stage the “Hamlet” tragedy. Directors Yuri Khaninga-Beknazar and Bolat Uzakov have made the new interpretation of “Hamlet” considering the modern approach. Both directors decided to show the play in the context of humankind tragedy.

The performance held in Almaty has a deep philosophic idea. Apart from Hamlet’s destiny the problems of mankind, the destiny of the whole state was described. Because “Hamlet” is considered to be not just a tragedy about revenge but also is a unique philosophic tragedy of the world culture. According to the specialist in drama study Vitali Nikolayevich Dmitrievsky (2015), “Any stage interpretation definitely contains some psychological signs of a modern nature because the appeal to a product is due to the logic of certain social-psychological and artistic patterns. The theatre

actualizes the character, makes it a modern for the audience. Therefore, the creative “face of the theatre”, its ideological and artistic position is distinctly and consistently manifested precisely in the repertoire, in the selection of dramatic literature, in the character of its stage interpretation”. Relying upon this opinion we can state that the theatre by staging foreign plays on Kazakh scene shows its aesthetic growth and demonstrates the connection of the national art and the world theatre.

Y. Khaninga-Beknazar decided to contribute his own vision on the established traditions of scenic tragedy. He showed us Hamlet not only as a thinker, but also as an ardent opponent of lies and atrocities, and also portrayed him as a noble person, a supporter of truth and justice.

Azamat Satybaldy in the role of Hamlet is best remembered for his liveliness, the ardent temperament typical of young men. His Hamlet appeared before the audience as a man ready to bet everything in the name of justice and sacrifice his life for the sake of humanity and goodness. The scenes of Hamlet with his mother Ophelia left a deep impression. The actor was able to convey to the spectators a special love for his mother and his beloved, as well as the internal confrontation that arose from the betrayal of his mother.

Toleubek Aralbai and Kymbat Tleuova who played the role of the King of Danish Claudius and Gertrude respectively managed to demonstrate their superior skills by showing their heroes from different perspectives. The famous Russian Shakespearian scholar Aleksey Vadimovich Bartoshevich (2014) wrote the following, “Every time, every generation, as you know, has its own Hamlet”. Y. Khaninga-Beknazar managed to maintain the pace and artistic integrity of the play showing on the stage a vivid image of our contemporary. At the same time, the plastic-spacing solution created in tandem with the director and the art director Esenkeldy Tuyakov brought realism to each action of the play. Especially Hamlet’s numerous rushes up and down were an effective and right solution. In general, all the actors of the play did their best to reveal the tragedy’s peculiarities and to convey the artistic idea of the author.

As for K. Kuanyshbayev State Academic Kazakh Music and Drama Theatre, it staged the Shakespearean drama in dark colors and showed the Elsinore exhausted by psychological and philosophical problems. Director B. Uzakov and artist D. Dospayev decided to use obscure costumes without any vivid colors and luxury clothes.

Nurken Oteuilov, a talented actor who played the role of Hamlet, represented a young man who had suffered from despair and betrayal. His hero was a smart, intelligent, hedonistic young man with a pure heart, who lived in hard times, who did not tolerate impudence but was an advocate of justice and truth. The actor plausibly portrayed faithful, energetic, thoughtful man, spiritually strong fighter. Therefore, Hamlet is a philosophy and politics harmonized with each other in the thoughtful monologue of N. Oteuilov about life and death. Hamlet spoke not only about himself but on behalf of all the honest people he spoke about the felony tortured ordinary folks.

Art critic Akhmet Oten (2014) said, “He immediately gained the spectators with the cordiality, smooth sound of his voice, with the legerity by moving easily up and down the corners and edges of prison-like building”. It is easy to note that the performer's athletic activities, the skill of using words, supple mind and voice control are suitable for the tragedy of Hamlet.

In general, this performance in Astana was a demonstration of the creativity of the theatre. Considering the fact that the proper director of a play and integrity of the cast are wanted for some art groups in our country, the metropolitan “Hamlet” fully matched these requirements.

The next tragedy of William Shakespeare played on the stage of the Kazakh theatre was Othello. At the beginning of 1939, M.V. Sokolovsky, well-educated, experienced, imaginative director from St. Petersburg was invited to the main director's work of the M. Auezov Academic Theatre. He released the tragedy, which is considered as one of the best examples of world drama art for the Kazakh scene.

The theatre troupe has put a lot of effort to stage the “Othello” tragedy. As the history of the Soviet theatres’ recounts, this play was the most repertoire among the works of William Shakespeare in the 1930s (Legatt, 2005). Masterful actings of Georgian Khorav, Armenian Papaziyan, Uzbek Khidoyatov, and Tajik Kassymov, who played the main role, became very popular. In particular, the performance, directed by Sergei Ernestovich Radlov in 1935 at the Maly Theatre, had a great impact on all the director’s interpretation of the main character. If before the image of Othello was considered politically, S.E. Radlov showed the keen sorrow of ordinary people. The actor A. Ostuzhev contributed greatly to the realization of the director’s idea. Even though several actors of Maly Theatre P. Sadovsky, P. Olhovsky, M. Lenin tried out for this part, the role was given to Alexander Alexeyevich Ostuzhev. Inna Lutsianovna Vyshnevskaya, the theatre and literary critic, who praised actor’s skill, expressed her opinion after the performance in following lines, “Ostuzhev’s acting had special realism, realism romantic, the realism of Pushkin, of Mochalov, and he did not say his lines, he sang it, he melodized it.

Othello by Ostuzhev, a stranger among all, could not speak to them the same language. They just spoke, and he pitched the powerful sounds of his wonderful voice in Shalyapin’s way, sometimes crushing, sometimes caressing everything and shuttering the audience with the current tragedy, then calming it down with future harmony” (Bartoshevich, Ivanov, & Shakh-Azizova, 2004). The author of the article highly evaluated the actor’s acting by saying, “Thirty-seven times Ostuzhev was invited to the stage after the premiere, even Yermolova herself did not know such a triumph after her legendary “The Maid of Orleans” (Bartoshevich, Ivanov, & Shakh-Azizova, 2004). The Kazakh Theatre decided to try their strength in staging tragedy that was successful in Soviet Theatres.

The great Kazakh writer Mukhtar Auezov supported the play to be demonstrated on the national stage. Along with the translation of the tragedy, he also gave advice about the cast and worked with the director in a creative tandem. The most important thing was that he read lectures to the cast of

the play about the ways of development of English dramatic art and theatre in the period of Renaissance.

The young painter Kulakhmet Hodzhikov and the opera make-up artist Gutenko was invited to design the stage of the Othello play, while the sketch of costumes was drawn by the main artist of the theatre Emil Charnomsky.

Music was written by Alexander Zilber and Boris Yerzakovich. The reasons for the failure of the play, though such skilled professionals worked for the performance, were reflected in the book “The History of the Kazakh Theatre”. It states, “...The play was prepared in a rush for Shakespeare’s celebration. The main idea of the director to stage the tragedy in an artistic way was not realized fully. Also, the purpose of Sokolovsky to make a large-scale design of the stage did not succeed. The narrowness of the theatre stage at that time did not allow for such a wide-scale design. Those were the reason why the stage seemed poor and inharmonious” (“History of Kazakh Theatre,” 1975). In addition, the author of the article argued that criticism of M.V. Sokolovsky’s direction was too jejune, “Sokolovsky’s creative decision on “Othello” was aimed at demonstrating the struggle between Shakespeare’s good and evil, by telling the love tragedy of Othello and Desdemona. The director focuses primarily on prioritizing the internal and external contradictions of the modernization era. That was why he instructed the actors to convey the main idea that Venice’s bloodthirsty actions, that is, wickedness and oppression were alien to Othello and that Othello’s tragedy was because of the controversy of the social laws and social structures of the modern era.

The two groups that took part in the Othello show could not go beyond the interpretation of Sokolovsky. Only Badyrov and Karmysov found *mise-en-scenes* themselves and applied them (“History of Kazakh Theatre,” 1975). It is not difficult to notice that the director worked out the

idea of the play, its artistic significance, the characters' social, psychological foundations with two groups”.

If the acting of Elubai Omirzakov demonstrates Othello's jealousy rather than the fairness and conscience, high ideals of humanity, Kapan Badyrov' acting fully revealed his deep philosophical monologues. The above article stated that K. Badyrov was deeply impressed by A. Ostuzhev's ambitious idea of romanticism, and then tried to convey the message that the tragedy of Othello occurred not only because of his faithfulness and gullibility but also from the contradictions of the Venetian society. In K. Badyrov's acting the main feature of Othello was that his death in order to fight for humanity and justice has been depicted with deep trembling and reality.

Iago - K. Karmysov, Emilia - M. Shamova, Cassio - Sh. Aimanov, Desdemona - N. Ipmagambetova and A. Abdullina, who acted in accordance with the director's interpretation, achieved significant success as a result of the independent search. In conclusion, the Kazakh theatre has shown the capability of creating a romantic image by William Shakespeare's tragedy of "Othello". It can be said that this is a literary work that opened the way for the national theatre to stage romantic compositions. The creative group had identified its ideological orientation through mastering Russian and world drama and demonstrated the capability to educate the Kazakh people's consciousness.

M. Auezov Academic Drama Theatre staged "Othello" for the second time in 1964 by the directing of Abram Madiyevsky. The main hero of this performance the Moor Othello was played by Shaken Aimanov and Ydyrys Nogaibayev. According to historical data, this play was not highly evaluated. It was proven by the fact that "Othello" was criticized by theatre critics for the Moscow tour (Brown, 1996). There was only Nurmukhan Zhantorin in the role of Iago who had a positive assessment of the critics.

And for the third time, "Othello" was staged in 2014 by Russian director Nadezhda Ptushkina. It is true that the cultural environment expected something new and different from this play. However, N. Ptushkina could not produce a high performance which would inspire more the Kazakh actors.

Since the director could not fully disclose the creative potential of the actors, many of them could not immerse themselves in the inner world of their heroes. As you know, an actor who does not have the opportunity to interpret scenic reality in his own way necessarily has to be imitated. This leads to the fact that in the actor's work imitation, stamps are formed. This process is especially clear when an actor, voluntarily or not, begins to imitate himself. Of course, the actor is the creator of the stage image, but at the same time, in some cases, he can act as a creative material. This material is constantly changing due to the working days of the actor. Actor's weekdays, his feelings, mood, psychophysical state influence him, forming in him a unique layer. Copying an actor of his yesterday's game to revive the image leads to a discrepancy between expressive means and creative material, i.e. the internal content of the image, which contributed to the birth of the image in the subsequent performance.

The actor of a professional theater can overcome difficulties only when he is in constant creative search when he aspires to create this or that specific image by the whole inner world. To achieve this goal, the actor should perceive, see, feel and retain in memory the metamorphoses of the surrounding reality. An actor who adheres to the principles of a stamp in the game does not have a full creative range, a meaningful form, and it is difficult for him to rebuild from role to role. As a result, the empty form and stamps diverge from the embodied image and begin to exist separately. The image performed by the actor is not a reflection of real life but becomes only an opinion about it, and the performer of the image is the actor of the stamp. This took place in the game of E. Bilal, who played the role of Othello. The actor, subject to clichés, played without emotions, only by external actions. He took the situation superficially, acted blindly, could not establish contact with

his colleagues on the stage. From the stage movements of the actor, his speech and voice did not convey the greatness of the warrior. Unfortunately, E. Bilal has a hugely positive experience of convincing play in classical productions, he could not realize Othello's image on the proper level.

The theatre group did not skimp on a scene-designer, a costume artist and even a choreographer from abroad to address body mobility issues on the stage. The stage was decorated with massive details, and the costume design of characters was also attractive. But the director did not come up with any of the interesting decisions and was limited to producing the atmosphere of the period of Othello heroes only by decorations and clothes. Considering that there are enough theatres to harmoniously interpret Shakespeare without any decorations today, the director's more than three-hour performance could not give any spiritual-aesthetic impression to anyone (Jonathan, 2010).

Artistic director Boris Voluyev created a palace with stones. The massiveness and cold color of these stones gave the performance a monumental look. Regrettably, even though stage decoration was solemn, it did not help to convey the message and meaning of the performance, the director's idea, and even to reveal the actors. The Belarusian artist Alena Igrusha, who designed the costumes, could not define the direction for herself. Some of the heroes of the performance wore clothing of Shakespeare time, and some dressed in a modern contemporary way. Of course, this is the artist's decision. However, A.Igrusha did not take into account the need for a certain connection between the designs of clothes of each era and that the function of clothing should coincide with the idea of the author or director.

Considering that nowadays foreign directors, including Russian directors, discovered a new, modern form of staging W. Shakespeare's works and have a unique voice in the global world, N.P. Ptushkina's play demonstrated the archaic style. It was easily seen that the director was not aware of the scenic and artistic news that was taking place in Russian theatres, not to mention Europe. The fact that she was creating only mise-en-scenes and indicating the spots where actors

should come out, instead of analyzing the roles of the actors and giving them tasks during rehearsal, led to the failure of the play.

The chronicles of the first years of W. Shakespeare's work consist of two periods and four plays: the first is "Henry VI", "Richard III"; the second is "Richard II", "Henry IV" (Dessen & Thompson, 1999). The playwright's political views are clearly reflected in these plays. In his plays, the political struggle for the first time in the world drama was depicted in a realistic way, not a mythical. The struggle in the chronicles of multiple-act dramas grows among the royal dominancy and feudalists. The political ideal of the author here is the integrity of the state, the intelligent king who loves his nation (Dillon, 2006).

If we focus on the repertoire of the world's theatres in recent years, the most staged works of W. Shakespeare are Hamlet, King Lear, and Richard III. It is well-known that "Richard III" was staged by Rupert Goold in the Almeida Theatre in London, where the main role was played by famous actor Ralph Fiennes (Hodgdon & Worthen, 2005). Likewise, the performance by Yuri Butusov (Richard by Konstantin Raikin) in the Satirikon Theatre impressed the audience even more with the director's decision.

The Kazakh theatres have not stopped growing interest in Shakespeare's work in the post-independence years. In particular, "Othello", "King Lear", "Macbeth", "Romeo and Juliet", "The Taming of the Shrew" and others were the repertoire of several theatres in our country. It is a cultural innovation that the chronicle of "Richard III" (translated by Khamit Yergaliyev) was staged in Dariga-ai Youth Theatre, Semey, East Kazakhstan Oblast.

The performance event takes place in front of the audience on the stage. This is a great method for the people, who want to enjoy a chamber theatre play. Director Dina Kunanbai did not set a goal to stage a tragedy from beginning to end word for word. Based on the idea of the author, she selected necessary events that would reveal the nature of Richard and created an hour and a half

performance. Body movements, deep content and realistic play of performers are interconnected. Russian philosopher Gustav Shpet (1991) said, “The idea of the play must be able to read. This is an art and craftsmanship of a kind. This requires training, a school. And this is the interpreter-master’s business”. We believe that D. Kunanbai, who was mentally prepared, had a unique idea, succeed due to the different vision of this composition and accurate search.

The artistic style of the performance, decorated in the deep color according to the genre, inspires spectators to deeper thoughts. The young people playing the ball at dusk pushed out the hunchbacked, ugly man with crooked legs, not letting him join them. Richard, making his way towards them with all his strength each time they pushed him out, was infuriated. Through this scene, the director showed that handicapped creatures who were desperate for the kindness of people would become a villain (Cohen, 1993). In the next scene, Richard of Gloucester with the evil grin on his face decided to realize his bloody plans. Erkebulan Nugmanov in this role could masterfully reveal the hypocrisy of the man who combines wisdom and wickedness. The actor’s body mobility, clear diction helped him to impersonate the horrifying image of the villain person who killed his brothers, and other dukes who did not want to obey him (Foakes, 2003).

The performance was held on a dim stage from the beginning to the end. This decision of the director has caused a kind of atmosphere consistent with the content of the tragedy. But because of the lack of light, the expressions on actors’ faces cannot be traced. In our opinion, there were needed specialists to work with light, because this is one of the key components that will enhance the artistic quality of the performance. Literary critic Eric Bentley (1978) said, “A good play leads a double life, possessing a complete personality in both its personas”. It means that the scenic interpretation of the dramatic composition deserves to exist independently as well as its literary side. This performance of D. Kunanbai has proven it in depth.

Lady Anna - Symbat Akhmetova, Clarence - Adilzhan Serikkaliyev, Queen Elizabeth - Ainur Zhadranova, Duchess of York - Meiramgul Aleparova, Buckingham - Eldos Kassymbekov, Lord Hastings - Estai Sharipovich, Rivers - Dauren Toleubayev, Lord Grey - Islam Azizov and other actors have examined the characteristics of their characters and tried not to go beyond the director's interpretation.

The murder of Clarence and Dukes, who were imprisoned, and other dreadful punishments performed by executioners on the stage from the beginning till the end of the play intensifies the atmosphere. The scenes where heads of punished people were submerged in the bucket full of blood helped to disclose the policies of Richard. The director pointed out the number of people killed by Richard's hand through the sword plunged into graves.

In general, the play performed in one breath, its smooth and rich movements, continuous actions, defined mise-en-scenes did not leave room for boredom. The death of Richard, who toyed with people's lives, at the hands of Richmond, is in line with some of the socio-political realities of today's society. In fact, the main idea of the play is to remind that bloodshed will never stop if the ruler of the country will not adhere to the humanity and respect, sincerity and kindness together. The music of the play was in harmony with the nature of the work, and it contributed to highlighting of the characters. The work of the artist Natalia Erchikhina also had a great impact on the deep understanding of the author's and director's ideas.

CONCLUSIONS.

Thus, in staging the plays of W. Shakespeare, the Kazakh theatre continues to search for new forms and various director interpretations. The spiritual modernization of the society and the reality of the historical era shown in national theatres through the plays of the great English playwright identified the full creative direction of the world performance art. W. Shakespeare's drama demanded the change of the play of Kazakh actors, culture, and deep psychology. Looking for an own way for a

national art scene, and research of issues common to all mankind through the works of Shakespeare will definitely be continued.

Shakespeare was a companion of the whole history of the theater of modern times. His dramatic heritage constantly fueled artistic thought, opening up to the theater more and more creative possibilities. Even in our far from the complete review, we hope that the fact that Shakespeare's plays possess a wealth of content and form that made it possible to put on the first plaque those elements that most corresponded to the spiritual needs of this epoch appeared with all evidence. Every time had his Shakespeare. With all the transformations that occurred with the works of Shakespeare under the influence of successive epochs of social development and artistic thought, the most effective factor was the humanistic foundation of the great playwright's creations, which always attracted his attention (Stern, 2004).

We are far from affirming that all the forms that Shakespeare accepted are equally valid. The theater then approached Shakespeare, then moved away from it, and the measure of both approach and distance was always a measure of life's truth, humanity, and democracy. Genuine Shakespeare is always that Shakespeare, which carried people to life's truth, hatred of evil and social injustice, love for man and understanding of the whole complexity of his life.

The stage history of the works of Shakespeare, considered by us only in its main points, is not finished. Shakespeare continues to live in the theater, and around his works, there is still a struggle between the directions of modern ideology and artistic thought. The ideological and artistic principles of Soviet art have opened up new possibilities for Shakespeare's scenic interpretation, enriching the perception of his dramaturgy.

The creative approach to solving all the problems associated with the production of Shakespeare's plays was and remains the basis of the activity of the masters of the Soviet theater, referring to the creations of the great playwright. The secret of success is not only in the stage skills as such but also

in finding in the dramas of Shakespeare those motives that meet the most important demands of our time (Wells & Stanton, 2002). Shakespeare is inexhaustible, and we have no doubt that the future will bring the theater new artistic achievements in the embodiment of the plays of the great playwright on stage.

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DATA OF THE AUTHORS.

1. **Mukhtar Dungeshov**. PhD Student. Department of Acting Skills and Directing, T.K. Zhurgenov Kazakh National Academy of Arts, Almaty, Kazakhstan. E-mail: mukhtardungeshov@gmail.com
2. **Zhandos Boldykov**. PhD Student. Department of History and Theory of Theatre Art, T.K. Zhurgenov Kazakh National Academy of Arts, Almaty, Kazakhstan. E-mail: boldykov.zh@gmail.com
3. **Bakyt Nurpeiis**. Doctor of Art Studies. Dean of the Faculty of Art Studies, T.K. Zhurgenov Kazakh National Academy of Arts, Almaty, Kazakhstan. E-mail: bakyt.nurpeiis@bk.ru
4. **Zurha Islambayeva**. Candidate of Art Studies. Kazakh National Academy of Choreography, Nur-Sultan, Kazakhstan. E-mail: zetta1975@mail.ru
5. **Baubek Nogerbek**. PhD in Art Studies. Associate Professor, Department of History and Theory of Cinema, T.K. Zhurgenov Kazakh National Academy of Arts, Almaty, Kazakhstan. E-mail: baubek@nur.kz

RECIBIDO: 29 de julio del 2019.

APROBADO: 10 de agosto del 2019.