



“Development prospects for the art professionals of the Puppet Theatre in Kazakhstan”

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One form of human life is art. The essence of which lies not only in the solution and the development of “... formal tasks and problems. It is always primarily an expression of ideas owning humanity. And its story, as much as the history of religion, philosophy or poetry, is part of the universal history of the spirit” [2, p.53]. The art includes its various forms such as theater, literature, music, film, choreography, architecture, sculpture and many others. It is well known that the experts of these fields are trained in special education institutions, such as schools, colleges, academies and universities.

Today in Kazakhstan, their respective Arts Academies are named after notable figures of the field: The Academy of Arts is named after T.K. Zhurgenov, The Republican Variety-Circus College is named after Zh. Yelebekov, The Republican Kazakh Music School is named after A. Zhubanov, The Music School is named after K. Baiseitova in Almaty; The Art College named is named after A. Kosteyeva in Shymkent; and The Musical College is named after Kurmangazy in Uralsk; Kazakh National University of Arts in Astana.

Kazakh National University of Arts in Astana (KazNUA) is one of the young, promising educational institutions in the Republic of Kazakhstan. It was formed on March 31, 1998 with support of the President of Kazakhstan, Nursultan Nazarbayev. The idea of opening KazNUA belonged to Rector Professor, People’s Artist of Kazakhstan, Musahodjaeva Aiman, who quotes, “Our university is a unique sample of a continuous education system: school - college - Bachelor - Master - Doctorate, on the basis of which experts in various fields of art will be prepared” [3].

KazNUA representatives are winners of musical competitions in Austria, Italy and Russia. Since 2000 Akimat of Astana and the Kazakh National University of Arts have been carrying out the international contest ‘Shabyt-Inspiration’. The University, during the years of its existence, has trained more than 500 winners of international competitions and more than 300 winners of national competitions in the field of music.

In 2002, the in-demand specialties of “Dramatics and theatrical direction” were created in the Republic”.

In 2010, new creative specialties such as Culturology, Arts, Dance, Painting, Sculpture, Direction (fiction and documentary films), Cinematography, Set design (fashion design, makeup) were opened. Furthermore the University currently conducts the training of experts

in 7 schools-college programmes, 20 Bachelor’s programs and 16 Master’s programs. KazNUA has 6 faculties: Faculty of Music, Faculty of Traditional Art, Faculty of Theater, Film and TV, Choreography Faculty, Art Faculty, Social-Humanitarian Faculty.

We would like to note that the Faculty of Theatre, Film and TV has the title of “Dramatics and theatrical direction”. The faculties of the University include famous people and honored artists in the Republic of Kazakhstan, esteemed people of art and culture, and leading professors and teachers, whose names are known far beyond the borders of Kazakhstan. For undergraduate and graduate students of “Dramatics and theatrical direction”, there are master classes with foreign and domestic scholars. The students are actively engaged in, research, creative and professional activities, academic conferences, national specialized competitions, and performing at the international symposia as well as at national and international festivals.

Annually, there are lectures and masters classes of foreign professors, student conferences and master readings for students and undergraduates.

One of the new specialties of “Dramatics and theatrical direction” was established in 2007 called “Actors and directors of Puppet Theater”. Students of this department study subjects such as Mastery of the artist in the puppet theater, training in the mastery of the art of the Puppet Theater, theatrical puppet production technology, acting, driving technique of theatrical puppets, hand plastic, dancing, singing, stage speech, the basics of stage movement, and stage combat.

The purpose of the student’s puppeteers training is to develop the creative abilities of future actors and identify the characteristics of interaction between actors and puppets through plastic expression.

It should be noted that the study of theatrical puppetry is unique and holds tremendous potential in the hands of master puppeteer actor, it also shows the prospects for its development as a changing holistic phenomenon of culture.

S.V. Obratsov, the founder of the Soviet Puppet Theater, wrote that the actor (puppeteer) is not a secondary theater figure, but its heart. The “... Artist is the one for whom the theater is his heart. His current day is theater action. Serving native land is his scene. Love and constant creative fire are his roles. Here is his home, his flesh, his source of eternal cheerfulness” [4, p. 69].

Only by understanding the specifics of the puppet theater can you engage in this kind of art. An actor in the modern puppet theater does not just act, but also sings like in opera and operetta and dances like a ballerina while simultaneously working with the puppet, and sometimes the actor acts like a mime without the presence of a puppet. "One play says much more than a series of lectures, libraries, books and years of theoretical study of other countries" [1, p. 201].

The boundaries of puppetry art and its capabilities have been expanded. Puppets began to appear in performances of dramatic theaters, operas and pantomimes. This form of art has penetrated into modern theater. Today to answer the question, where is puppet theater, and where is it not?, is not simple: no definition is complete. The Puppet Theater continues to develop, and the KazNUA graduates, professionals, and specialists in the dramatic art of The Puppet

Theater continue to help develop Puppet theaters worldwide.

1. Stanislavsky K.E. Articles. Speeches. Conversations. Letters. - M., 1982. - P. - 201.
2. Krivtsun O.A. Rhythms of art and rhythms of culture: forms of historical interfaces // Problems of Philosophy. - 2005. No 6. - P. 50-62
3. Official site of KazNUA // Taken from source: [http:// www.shabyt.astana.kz](http://www.shabyt.astana.kz)
4. Smirnova N.I. Theatre of Sergei Obraztsov. - M.: Nauka, 1971. - 69 pp.