



“Universal Culture of Kazakhstan is a Synthesis of Cultures of Different Classes”

“The Puppet Theatre is one of the forms of culture”

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The importance of culture regularity is at the heart of universal or national social groups. The universal culture inevitably manifests itself and exists in the form of the national, which acts as a synthesis of different class cultures of a definite society and as a fusion of the best human achievements in diverse spheres of life. But national culture can never fully cover this universal principle, it simply acts as one of the diamond facets, which should be organically linked to other facets, with other national cultures. “... cultural history is a chain of equations in images, pairwise binding another unknown to known. And this known, constant for the entire series, is a legend, laid at the base of tradition. Unknown, every time with a new is the actual moment of the current culture” [2, p. 225].

Contemporary spiritual situation in Kazakhstan society has convincingly proved that the formation of an open democratic society is impossible without culture as a way of human existence and as a basis of his existence as a goal.

The essence of human is multifaceted, multiqualitative and multilevel. The availability of diverse forms of art arises from the large variety of human essence and existence in history. The peculiarity of human existence and its essence is revealed by different forms of art, each of which affects some aspect, some moment, in this variety. And if a person wants to know himself, he refers to these kinds of art, values each of them; understanding and recognizing the importance of all types and genres. One of the types of art that has deep historical roots and origins is a puppet theater.

The puppet theater is a form of culture, not only at a subconscious, sensual level, but also at a reflexive level that promotes deep understanding of man to his essence and existence. It helps to put some life goals and objectives in to perspective, choose necessary needs and interests, and understand that there is a man, a humanity as a whole, what are his ideals, what are his goals, and what are his aspirations? And perhaps more deeply, respond quickly to the diverse realities of human existence. This theater maintains man's connection with his childhood the ability to see the world as wonderful and kind, encouraging optimism that makes these art forms relevant and desirable at all times in human history, including at the present stage.

From the beginning the theatre has been helping man to understand himself, developing the foundations, the essence of concepts of “person”, “society”, “good – bad”, “worthy – low”, etc. In Thomas Mann's words, “The Theatre is a sublime and childish pastime, it performs the most beautiful task when he devotes a lot of something to the people” [3, p. 354].

The Puppet Theatre is not a simulacrum, not a visibility, not an illusion but it is what it is. Despite the fact that for a long time its existence differs in modesty, simplicity, unobtrusiveness, it was popular amongst the people at large. Today, in the new market

space, the theater, along with others, continues to exist. And we must take advantage of the opportunities, the potency of this theater, awakens its slumbering strength, combine the reasonably traditional innovative with its development. “One play says much more than a series of lectures, libraries, books and years of theoretical study of foreign countries” [1, p.201].

And yet, unfortunately, despite the long history of the puppet theater, its rich spiritual tradition (the first puppet theater of Kazakhstan was organized in October 10, 1935 in Alma-Ata), remains little studied.

Today there are nine puppet theaters in Kazakhstan. The eldest one is 85 years and the youngest one is 3 years. All these theaters,

which have a rich tradition, create a number of specific stage characters, images, which all deserve special attention.

The study of the history, ways, principles and possibilities of this theater has become a major problem in terms of recreating the fullness, spiritual and cultural life of our nation.

1. Stanislavsky K.S. Articles. Speeches. Conversations. Letters. – M., 1982. – P. – 201.
2. Pasternak B.L. Airways: The Prose of different years. – M.; Politizdat, 1972. – 252 p.
3. Cit. by Pavey P. Dictionary of theater. M., 1991. Pp. 354 - 355.