

Traditions of Theatrical Art in the Space of Nomadic Culture of the Kazakhs

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Abstract—A number of the theoretical and methodological problems connected with a substantiation of new approach and searches of a new research paradigm to judgment and the analysis of features of formation and development of the kazakh stage are considered in article. The wide spectrum of the questions connected with genesis of the kazakh stage art has caused necessity of consideration world outlook and social cultural aspects which have affected formation of the given phenomenon in the kazakh culture. But how we can define the form of expression and aesthetics of the national theatre? Probably, the answer on that question we will find if we apply to the deep world view sources, and as a consequence, it is necessary to study deeply the plot dramaturgy, which is based on myths, rites and eposes; mastering of symbolic gestures and mimics, allegory of a word etc.

Keywords—Tradition, theater, art, culture, nomadic Kazakhs.

I. INTRODUCTION

THE modern kazakh theater is closely connected with philosophical judgment of life. It is addressed to epic heritage of people in existing variety of theatrical forms and types. It occurs not only because the modern dramatic art is not represented deeply to the authors of the scenic works and multiple-valued activity of the person reflects a spiritual basis but also because of outline of dramaturgic work (the conflict, style, a word and etc.) unfortunately, insufficiently and not always reflects an essence occurring round processes. Pathos concerning esthetic and philosophical claims of the audience certainly here is excessive, however the question of modern theater can't be considered separately from a question of the different types and the educations forming esthetic and cultural wealth of this or that society.

History of each national culture is the process possessing by own specific features being shown in the phenomena and the phenomena reflecting outlook, attitude, mental qualities of people. Each people have own idea of the national culture, the music, the poetry, the taste, hearing, special rhythmic of the native language. A word all that makes originality and a national originality. But how to define a form of expression and an esthetics of the kazakh folk theater? (If "the European theater" ascertains expression of the existing, developed

phenomenon, gives the chance to reveal a set of research aspects, and as a whole doesn't generate any problems, such concept as "the Kazakh theater" is the phenomenon not so unconditional.

It demands clearing and specification of positions, in other words, finds the whole complex of problems. If to try to isolate it in culture, to separate "theater" from "not theater" it will appear what to make it extremely difficult: theatricality is found both in specific variety and in life of the kazakh people.

The answer on raised the question can be found if to look at it from a position of an intellectual projection of features of mental structure and culture types. Objective consideration of a question from our point of view is realizable only through a prism world outlook - semantic, socio-cultural and spiritual and moral priorities of people. And for this purpose deep penetration into dramatic art of the plots which are guided by myths, ceremonies and eposes is necessary; development of symbolics of gestures and mimicry, allegorical meaning of a word and so forth. Therefore except an ontological explication attraction and a philosophical hermeneutics is required.

At an ontological approach to the analysis of phenomena of art culture and the art, synthesizing in itself various ethno cultural traditions and the cultural and civilization worlds as a research field the sphere of contact and contiguity of consciousness and the subject world of human life, that is a perception field between "consciousness" and "world" - penetration into cultural senses "itself - in itself showing" phenomena appears. According to Heidegger, the essence of human life consists that it never exists but always "has to be" that is constantly it is necessary to itself as own possibility. In the cult urological address this postulate acts as the historicity requirement in an approach to culture and art phenomena through carrying out existential analytics of Dasein.

Besides, for understanding of many phenomena occurring in culture, it is necessary as well a sufficient temporary distance. Differently, the phenomenon should reach a certain level of a historical maturity; develop the potentialities put in it that both its deep ontological bases and the initial stages and early forms were slightly opened for efforts of research thought. Such penetration assumes a reconstruction of semantic structures of a field of culture as the field of values which is forming between consciousness and subjects when to judgment directly is exposed not substantial "that" subjects of philosophical research. It is thus clear that their modern status and a role can't be described in the traditional ways: new approaches, definitions, the studying and analysis methods, allowing comparing objects of the past in differentiated time and space are required.

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II. THEATRICAL ART IN THE SPACE OF KAZAKH AND EUROPEAN CULTURES

Stability of culture and its viability are in many respects caused by that, the structures defining its unity and integrity are how developed. Integrity of culture assumes development of uniform rules of behavior, the general memory and an overall picture of the world. On these (interpreting and stabilizing) aspects of functioning of culture operation of the mechanism of tradition is directed. In particular it belongs to theater therefore how the theater is most closely connected with that sphere where it develops. For complete penetration into sense of theatrical action the knowledge of a life, feeling of a rhythm of life of the people is necessary. Roots of theater take root into the thickness of the national environment; at theater as in focus the whole life of people is reflected to the smallest details and details.

The whole kazakh culture is saturated by the ideas, in the way and the symbols to some extent connected with ceremonies, games, legends. And these: word, movement, plasticity, music, improvisation and dance. That is all that makes theater, and theater, in its modern understanding sated with signs and symbols. However, well developed theory is necessary for exact reading, after all system of the symbols, traditional society was so strong and various that its comprehension could slightly open the nature of this art.

In this regard very interesting consideration from positions of theater of creativity of carriers of the kazakh oral and poetic and musical traditions – “sal and seri” are represented. As the solution of the matter adjoins to World Theater, we will lean on materials of the most various character, without being limited to a strict chronological framework.

Art of representation (folk theater) as well as actor's game at each people during any period of its history, corresponds to realities and traditions of society in which it exists, is connected with evolution of public consciousness and has a certain set of means (art, technological, etc.) which are inherent in this or that era. (about many-sided nature of functions of theater it is possible to give a number of reasons as in sociocultural aspect it is formed depending on special cultural sense during this or that historical period).

If to remember evolution of theatrical process since ancient times, it is known that at all originality and originality, development of theater in all people passed the same ways, though to the different historical periods. It had the identical directions and genres: religious actions, oral and poetic tradition, national or exhibition theaters, and representations of so-called “solo performance”. And only at the last stage the most difficult and multilayered art among the arts – theater art, in the forms standard on all continents of the world. So, if in Europe pre-theatrical, ethnographic elements are only preconditions in the kazakh culture they made the important chapter demanding the most serious and fixed studying. Apparently, those processes which in the european countries took decades, in the kazakh world lasted for eyelids but the moment of blossoming came quicker and more unexpectedly. The kazakh theater arose as well as in all other countries and passed the same stages of development only in own way and

in due time. After all valid “for culture of one countries, it is impossible to transfer criteria and category mechanically on the phenomena observed in the history and culture of other people” [1, page 24]. N.I.Conrad's this statement confirms also our assumption that the theatrics of the kazakhs were born, as and it is necessary to it according to the general historical development of the whole kazakh culture.

III. FEATURES OF FUNCTIONING OF THEATRICAL ARTS IN KAZAKH CULTURE

Perfection of the basic base of the kazakh traditional culture presented by all types of arts in the developed form being national property, undoubtedly, it was reflected in specific uniqueness of the kazakh theatrics. However this uniqueness demands today some specifications. So for example, if at the European theater such concepts as a theatrical building, the scenic platform, the audience are steady and don't cause different interpretations, we have originality of historical conditions, habitat, a rhythm of nomads, the psychology and temperament of people created absolutely special atmosphere of an existing of theater. In the conditions of a nomadic way of life theater emergence (the theater building means - as architectural construction) with constant troupe and the service personnel, wasn't simply impossible and it is rather unessential. O. Shpengler's ideas about deeply symbolical interrelation of culture “with a matter and space in which and through which she aspires to be realized” [2, page 164], proves to be true developed nomadic special strategy and an existence principle. And this model was noted by general commitment to esthetic and art perception of the world.

The integrative nature of the kazakh culture allowed remaining to sources and their consequences at the same time. The principle of stratification of one phenomenon on another created multi-circle, multilayer of the kazakh culture, its poly semantics and caused syncretism character of performing art of the carriers of oral and poetic and musical tradition “sal and seri”. Defining the main line of art activity “sal and seri” as actors, we will remind that they were people who entirely have devoted to art and in difference, for example, from medieval European vagrant actors for them art wasn't a subsistence but it was a way of life. They conducted a bohemian way of life, denying any hint on physical work and as true artists didn't do distinctions between life and art, between the performances before public and life in general: followed the calling always and everywhere. In fact, “sal and seri” being carriers of esthetic, cultural wealth of the kazakh traditional society carried out functions of mediators of universal laws of life.

Theater, as it is known phenomenon synthetic. Its communications with literature, musical, choreographic art are conclusive. Synthesis as one of the main and deeply peculiar features of esthetic traditions of the kazakh people most brightly proved in indissoluble art integrity of creativity of “sal and seri”. The system of means of expression applied by steppe actors initially assumed need of synthesis of the different types of art. Creation of such elements where all types of creativity harmoniously would cooperate: the poetic word, vocal and instrumental music, a pantomime and dance

and out of the specific synthetic nature their art couldn't exist, and develop. At the European theater, it is possible to separate without any visible infringement a verbal fabric, music, choreography, vocal numbers etc. from actually actor's game, actor's creativity. At the appeal to art of steppe actors "sal and seri" it is not obviously possible to consider these main composed theatrical action separately. In performances of carriers of traditional culture since the most ancient time art forms, synthetic by the nature took roots: the word sounds in indissoluble unity with music, gestures, a mimicry, and picturesque magnificence of their attires, expressiveness of singing and game on musical instruments reached that high line which expressiveness of their speech and gestures reached. Synthesis in their creativity gained character not combinations of various arts and absolutely organic alloy on which actually and all magic of musical and poetic representations "sal and seri" have been kept.

Like the antique actors executing an image of the tragic hero, to them, besides talent, mastery, a beautiful and strong voice, the demand and physical beauty was made. Most likely, here took place not only sacred but also the social magic associating their status with ethical and social criteria of society caused their special situation in society. Embodying itself the highest professional layer of musical culture in spiritual stratification of the kazakh society "sal and seri" as demiurges musicians provided with the activity the most high and characteristic points of interrelation in spheres terrestrial and sacral. Spiritual wealth and magic power of their talent from here and national ideas of universality of knowledge. So high status speaks "the sources put by their predecessors in the person of shamans (bakhsy)". On the ancient representations of the turks "bakhsy" was mediator, transmitter between Space and Natural. Echoes of magic of fertility are traced in courteous behavior and poetry of "sal and seri". The same social function was their "loss" and "exit" out of limits of the steppe moral code speaks. One of aspects of behavior was shown, for example, that "sal" never independently entered into a yurta. . On arrival to an aul, they, as a rule, fell from a horse or "hung" on a tree, girls and young women ran up to them, lifted and bore in a guest yurta, removed from them boots, from where gifts were by all means strewed [3].

Theatricality and virtuosity, "travel to other worlds" (communication with spirits and entry into their image), having a continuity with a role of the shaman-bakhsy as playing subject, on the one hand it is possible to correlate with playing of one actor. But shaman game doesn't do distinctions between life and art; it is a part of their life. And in the opinion of the audience this circumstance, at the same time ennobled bakhsy to a deity, on the other hand, deduced them for society borders, overthrowing before position of the turncoat and the derelict of society. For "sal and seri" game too was a way of life, and a way of life – game, defined their boundary location not only between life and art but also between "terrestrial" and "unearthly", life and out of life. Only from these positions (death revival), the use of unlawful gesture with situation "hands in a side" and so forth become clear ritual "to hang on a tree". Let's remember widely known fact, as arrival of the

outstanding the kazakh composer whose name was Tattimber seri at commemoration of the grandfather of great poet Abai - Uskenbay, astride a horse and with the opened umbrella over the head [3]. Such loose behavior was presumed to themselves only by intermediary mediators which equally well were guided both in the own and in the stranger Worlds.

Many phenomena of culture speak in the various ways of existence of human society. It is known, for example, that in initial settled culture the phenomenon community arises periodically and locally during rituals of a turning of structures in social hierarchy of society. Such ritual is possible in society where social roles masks can be dumped for a while. In the kazakh culture of the similar phenomena couldn't be as a place occupied by "azamat" (the full citizen) in traditional society in which each adult kazakh, in principle, is equal to other kazakhs, in the considerable was defined to a measure by such natural characteristics as: mind, character, age, force. Such hierarchy can't be overturned for a while. And therefore similar rituals in the kazakh culture were absent. Possibly, community was entered into the everyday life of "sal and seri" as a social role mask became which reverse side. If in other cultures such situation has unique character (the court clown), in the kazakh culture it was destiny "sal and seri".

If to consider applied "sal and seri" performing receptions from a position of theatrical specifics and many parties close to art drama actors in this case will be found: it and execution in the raised and illusion manner, use of elements of theatricality as means of artistic realization of a certain ideal image of the hero, an drawing of the words said drawingly, display of a state of mind, participation of the audience at the moment of execution. As we see, presence of a basic element of theater as transformation is obvious.

The elements of extra subjective character didn't settle all volume of the relations arising between actors and the audience and in many respects gained the properties defined by exclusively theatrical esthetics (features of behavior, clothes, spirit, passion etc.) thus that criteria of esthetics an didn't come off the roots feeding a tree of universal laws of the kazakh culture. It is represented, what exactly an exit of the actor to level more considerable, rather than actor's experience within subject collisions, promoted crystallization of the basic principle of theatrics "sal and seri" – grotesque esthetics (from here – splendor and brightness of a theatrical suit, a special manner of behavior). Certainly, from the point of view of such signs as movement of the hero in scenic space - representations of "sal and seri" were just the forerunner of theater in its modern understanding but possessing a totality of theatrical signs, their art, undoubtedly, was theater in true sense of this word. All this in a complex also is a phenomenon of folk theater which, on the one hand, can't be imagined out of collective way of public life. With another, it is that historical era when in oral creativity the tendency to genre division is looked through. In this regard appears, if not shop differentiation as in Europe, the special social group of creatively gifted people, on a face "sal and seri" being engaged in exclusively creative, art activity is allocated.

IV. AESTHETICS OF KAZAKH FOLK THEATRE

The nomadic culture with the special organization and specifics, having synthesized real and imagined, put in the forefront - esthetic. From here a conclusion is the social and esthetic essence of theatrical speeches of steppe actors represented an art form of spiritual creativity of people, ideological expression of public practice, its myths, its morals, esthetic tastes and ideals. The perception of an antiquity as sample created an archetype as property of the kazakh traditional culture. Fixing of an archetype was promoted by emotional heat of execution of steppe actors. Establishing live connection "actor person" with the audience – "sal", certainly, showed to the viewer the individual reflection, instead of simply an experience archetype, he aspired to clear the way to the contemporary.

The dramatized performances of "sal and seri" were not only an embodiment of a holiday, game and freedom but and a serious public tribune. Possessing bright figurativeness, game of "sal and seri" always left on level of art generalizations. "Sal and seri" as theater carriers having powerful potential of impact on the audience influenced public processes, served as model of social behavior of people: their performances became the major vital action the unification of all steppe community occurred which means.

The magic of musical and poetic theater "sal and seri" charmed to itself people. This theater taught life, and the bright game nature of scenic life of actors created at all times round them an aura of other, festive world, the world of unlimited possibilities and a flight of fancy. The simple viewer perceived theatrical game and life as the phenomena, in many respects, the equal. And in this sense musical and poetic theater "sal and seri" was always attractive to the simple person.

High art and acting of "sal and seri" with the developed system of the signs, well familiar to each her member which had gestures, a mimicry, words, semi-hints for all occasions, returned to theatrical convention its highest sense. Carriers of these traditions confirmed with each performance high efficiency of some conventions which have been well acquired and the main thing, skillfully applied. These conventional signs arose not as end in itself but as a transmission medium of the universal information. Therefore, here always process, objective action safely influenced. And in it, to us all uniqueness of creative activity of carriers of the kazakh traditional culture – "sal and seri" sees. This purely folk theater gives us tremendous idea of intellectual level of people which have taken as a basis of the public amusements idea of a unification and unity of the world. The structures of these actions were directed on primary ability of the phenomena to contain in it opposite senses. The similar structure constructed on antagonism of the Good and Evil, on confidence of a final victory of Good through principles of world compliances, restored Harmony of the World. Perceiving, repeating structure of the myth, people of traditional society, perceived it not as something resisting to Life but as structure of Space Reality. Each time reinterpreting again and again the main human values, the viewer came to cathartic clarification.

Speaking about a variety of scenic forms of folk theater of the kazakhs, it is necessary to mention also and those representations which were played, usually on holidays, fairs by steppe comedians as "ku". It is a question about so-called the "solo performance" occurring in the kazakh environment up to the XX century. (The history kept names such known "ku" as Aidarbek, Bitan-Shitan, Zarubay, Kundebay, Kontay-Tontay, Maukay, Tekebay, Torsykbay and etc. that tells about the significant contribution them to creative activity in culture. About them composed legends, by the way, their creativity, life and identity of art laid down in a basis of plays of Zhumabek Shanin "Aidarbek, Torsykbai", Sh.Khusainov and K.Kuanyshpayev – "Sharp fellows". Comic receptions were used in the game by known drama actors – E.Umurzakov, K.Kuanyshpayev and S. Kozhamkulov. Widely the name of talented "ku" is Omar (his nickname "Full Omar") was known. His performances involved a large number of the audience at Koyandinsky and Karkaralinsky fairs at the beginning of the XXth century. It was not only the actor who masterfully owned the body, mimicry but also the masterly dancer. According to stories of witnesses, he could dance without rest long time on a table forced by different small ware, without touching and without breaking it. He danced as in the ballet on "socks", executing and technically difficult feasible, choreographic pas.

However, from all constellation of talents with which the kazakh culture was always rich, creative activity "ku" was perceived ambiguously (partly, to these small quantity, the historical data which have reached us on their creativity speaks). Kazakh "comedians" – "ku" where the secret of their origin and an art source was covered; what role functions and the public status were; of what elements there was their art in the kazakh world? Let's consider specific signs of performances of "ku", using wide popularity in the people and comprising bright elements of staging. The protagonist of this "theater" is the national comedian, the humorist, the inventor amusing people by jokes, cheerful songs, small farcical sketches: cheerful and never the cheerful person investing the keenness with a mask of simplicity.

Versatile art of national actors differed original cheerfulness, the wit, the richest imagination and beauty of their performances were reached by expressiveness of performing art: both ability to think out unexpected ridiculous sketches and a word and action to recreate the most various characters of characters, to reproduce the phenomena and events.

One of the basic moments of theater concerns dramatic art. Let's try to consider from these positions creativity of steppe comedians.

Performances of "ku" were under construction on the basis of oral "scenarios" and were insignificant on volume. In the art forms and esthetic features the dramaturgic works having the fixed written text, differ from oral "dramatic art". To estimate the dramaturgic text it is possible in reading it. It is impossible to understand and present oral "play" a little fully its images, without seeing game of the actor: monologues, a plot and a plot each time reveal in a new way. Oral "dramatic

art”, almost always, changes during “performance” because in many respects depends on reaction and a spirit of the audience. It was necessary for actor to consider features of perception of mass audience. Certainly, similar “dramatic art” couldn't create such genres as the drama and the tragedy but opened great opportunities for active actor's improvisation. Improvisatory art of “ku” is in many respects connected with natural temperament and certain national lines of people. In general wide and free improvisation are the most important sign of “solo performance”, a form of realization of its individual possibilities and ability to vary and compose are the main indicators of a professional maturity and skill. After all absence of the fixed text made necessary development of the imagination, resourcefulness. “Ku” was necessary to train constantly memory, learning by heart a set of songs, verses, humorous catchphrases, remembering and repeating successful tricks and sharp nesses. It is possible to assume that “scenarios” of these performances acquired eventually details, gradually became traditional. But generally there were the performances consisting of separate episodes promptly following one after another in which “ku” perceiving the viewer as a peculiar partner should be able precisely and quickly parry remarks and change depending on mood of the viewer, an action course. After all “ku” is the first of all “laughter” from whom the simple viewer waits for cheerful representation. And he should answer these expectations. It is natural that such circumstances demanded a bright and expressive form, so to speak without tiny nuances and psychological shades. From here the show moved close up with convention and giperbolization use. The actor should create an image recognizable at once to cause instant spectator reaction – laughter. The laughter of the viewer for any comedy actor is an understanding sign, it waits for this laughter. This spectator impulse generated to life improvisational gift “ku” awakened its imagination and natural wit. Therefore, the main principle of actor's improvisation was typically finished to a parody caricature.

Recreating in general idea of activity of national comedians, it is necessary to tell that some “ku” acted only on holidays, combining “actor's work” with other occupations but besides fans were also such which it is possible to call with all courage professionals. In traditional society as society of collective culture this phenomenon was defined, in essence by only high professionalism of especially gifted people. As well as any art – art of oral representations demands special training. “Ku” should be not only the fine story-teller, the dancer but it should be ready to execution of any role, it was necessary for it to own actor's equipment masterfully. So constantly to perfect the acting, that's to say to be improved in respect of professionalism. Certainly, in the conditions of traditional society the national comedians who have chosen art “ku” profession, couldn't unite as, for example, in the shops consisting of masters and pupils but a peculiar school of skill they after all passed in medieval Europe. To confirm it is possible the known fact. So, in the XVIII-XIX centuries in the people the whole generation of shanshars (sly fellows - sharp fellows) from a sort “karakesek” especially became famous.

Shanshar spoke at national festivals, fairs and celebrations. Features of performances before the mass viewer demanded ability to use means of expressiveness not only drama but also choreographic, musical, circus arts, therefore, they should perfectly know acting equipment. Therefore shanshars since the childhood taught the pupils to sing, dance, play musical instruments, developed at them improvisatory abilities, the imagination, observation, dexterity, wit, ability to train various animals. Traditions of speeches of national actors passed from father to son often remaining within one family. In tradition the son, inheriting vital installations of the father as well as the pupil – teachers, should surpass it. It is possible to assume that this phenomenon not investigated still in the kazakh environment, represents a peculiar analogy of the theatrical dynasties existing as in the European and east culture.

It is necessary to remind that in archaic culture informative, religious, esthetic and household functions make one indissoluble whole. The individualization differentiates a community on the passive audience and active participants. If in national folklore game was business of everything, creative activity of “ku” especially individual occupation, he is a free actor, the artist. The main and specific feature of creativity of “ku” is that is strongly pronounced, professional activity. From here and our assumption that the social sense of formation of their activity, on visible was that “ku” arose and developed there is no time as representatives of official culture and the first “ku”, in essence, were her creators. After all this cultural phenomenon didn't come from the outside, he was born directly from national culture but it developed not as opposite to national folklore the phenomenon and as its antithesis. The entertainment form of these representations, apparently, as well as in medieval Europe, grew from the rituals consecrated with tradition organized on the humorous beginning. Possibly professionals “ku” acquired and kept esthetic principles of communal laughter and in the followed historical conditions became the successors carriers storing and developing this tradition in art culture. In their performances visually the law of “a turning of structures” according to which the phenomenon which was tragic or serious surely finds the opposite – a comedy and parody, grotesque form was shown.

Being guided in the creativity by national ideas of moral criteria and values widely using proverbs and sayings, riddles, jokes, cheerful national songs and a real material, “ku” – the generalized images types and characters created social. Making comments on these or those events or speaking on behalf of particular persons, “ku” expressed also the relation to a situation and characters. Critical arrows of sly fellows were mainly directed on ignorance, laziness, lie, greed - on all derogations from high human ideals and norms of life, on everything that perverts human nature. But their performances were differed not only ridicule, the parody, a pantomime, display of amusing tricks and adventures. “Solo performance” was turned by all the contents and an art system to reality. Creativity of “ku” was quite realistic: in represented characters there were human characters at the heart of represented plots household stories lay. In the kazakh culture of performance of

“kuaky” on a being also were the most truthful theater as on existence in them a strong game element, a sharp emotionality and dramatic nature of experiences, and a variety of a performing manner (sharp and satirical, playful and comedy, dramatic).

V. THE ART AS A COMMUNICATION AND DIALOG IN THE SPACE OF INTERACTION BETWEEN CULTURES

There is more. Recognizing that a national originality of art is wider than its specificity, we can't be limited only to search of unique and unique fig. After all, and in the most kazakh culture reflecting “the press of continuous movement, moving and the peculiar relation given rise by them to space and time, undoubtedly, having the inexhaustible resources of a self-sufficiency concluded in the most wide personal experience, it is possible to find and turned out by a human race. Original culture generally human, for it, as well as for the nature, “artificial barriers and an isolationism are pernicious. Elements of art culture inherent in art of all people, much more, than specific” [5, 32]. Theater research, along with studying of the culture of people, assumes the appeal to typological parallels. And concrete historic facts would be useful in definition of the reasons generating theater and a quantum leap from elements of theatricality, being covered in games, the ceremonies, and separate art forms - to theater. Such approach not only can convincingly prove formation and development stages, to reveal cultural interrelations and influences but also to bring absolutely unexpected results. After all it is obvious that the culture of any people isn't always explainable in the isolated look, its originality, originality act by comparison and interaction to other cultures more brightly. Considering this regularity it is possible to conduct comparative studying of theater and the related other art forms, perceiving it as a part of general world theatrical culture.

So, by researchers it is established that the chain of theatrical communications and loans connects coast of the Atlantic, Indian and Silent oceans. It lasts from coast of the Thames, the Mediterranean Sea, through Nile and Central Asia, from coast of the Tiger and Euphrates to coast of Ganges and the Chinese rivers, to coast of Japan (after the XV century there is a gradual fading of life of an ancient branch of the world theatrical culture which is going back to antiquity. In the Forward Asia it almost entirely disappears to the middle of XIX in and in the Central Asia remains till XX century)

Art of the dramatized shows developed in the early Middle Ages (the VI-IX centuries) in historical and cultural areas of the South of Kazakhstan. About performances which were given in the Middle Ages in the cities of Central Asia and South Kazakhstan wrote Sherefeddin Ali Yazd, Ibn Arabshakh, Klavikho, Marco Polo, etc. So, in the article “The dramatized representations in the medieval cities of Kazakhstan” known Kazakhstan archeologist Karl Baypakov notes that the history of entertainment representations in the South Kazakhstan's territory (an era of the Kushansky state) leaves in an antiquity era (the III century BC) and testifies to existence of ceremonies and the celebrations connected on the

spirit with Ancient Greek theater. In the South Kazakhstan, ancient cities during this era gave vulgar representations the Greek mimes. It is natural that art of the Greek actors should affect local theatrical culture. Baypakov K. writes: “The find of a ceramic mask in one of Keder's town houses testifies that representations of actors in masks took place and in the cities of Average Syr-Darya, in particular in the district cities Otrar-Farab. The fragment of a vessel for the wine which throat is made in the form of the head of the demon with a goatee and horns, large ears is found. Probably, this original vessel was used and as a mask as a requisite of representations” [4, page 72-78].

In the same place images of comedy actors and satiric masks are found. And further: “The drama starts to develop in an era of the Kushansky kingdom. In the remained inscriptions names of actors are mentioned. Their images meet in the most ancient monuments of the fine arts... Some researchers refer the represented ritual actions to the sack bacchanal holidays devoted to any religious mystery with a cult of dionis character ...” [4, page 72-78]

In this context attracts attention close etymological similarity of the name of folk theater at many people, indicating old cultural interaction of the East and the West. So, for example, it is known that during an ellinizm era the name of the Greek vulgar theater “about mascaras” as well as this theater which was extended to the east and the West from Macedonia. Many centuries in Italy comedians called as “masker”, in Spain “mascara”, in Byzantium, Armenia, Turkey – “mascara”, in Morocco “masrah”. Quite possibly, as in the kazakh language the word entered into this period, after all kazakh “маққара” means to become a laughing-stock. As we see, remained not only initial sense and value but also its satirical, comic shade. In this regard, we make bold to make the assumption, as the word “sakhna” (in the Kazakh language means “scene”) also entered into the kazakh language during the Hellenistic period and is formed from the ancient greek word “σκήνη” (skene).

The theater of any people has the specific field of activity based on steady cultural traditions. The radius of its action quite often exceeds a framework of theatrical laws and the directions, splashes out ideas and the plots capable accurately to designate national mentality of the whole people.

Penetration into deep senses of culture of each people significantly and in respect of restoration of a great and eternal chain of the past, the present and the future.

Theater is not only expression of character of people, nation but also the most truthful and evident certificate of a civilization. It serves manifestation of a creative power of the civilization in the fullest and effective form being in fact the unique type of a free exchange of feelings and ideas. Thanks to these properties and huge possibilities the theater serves disclosure and the adoption of deep spiritual communication. At the heart of life and art of theater purely human feelings, the friendship and love relations lie, eating with which theater promotes their strengthening. In it primary activity of theater. Passing from one era to another, from one country in another, this activity in turn promotes establishment of spiritual

relationship, cultural communication of the people and feelings of a community. Creation in the XX century of professional forms of theater leaning on folklore, in fair opinion of the known kazakh theatrical critic B. Kundakbayev defined originality of the kazakh theater and became his form-building factor.

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