

ИСКУССТВОВЕДЧЕСКИЕ И ГУМАНИТАРНЫЕ НАУКИ

NEW DIRECTOR'S READING OF THE PLAY "REVIZOR"

Guldana Abdysadyk

T. Zhurgenov Kazakh National Academy of Arts

1st year master student

Almaty, Kazakhstan

Anar Yerkebay

associated Professor, candidate of art history

T. Zhurgenov Kazakh national Academy of Arts

Almaty, Kazakhstan

Annotation. In this article, the author provided a comprehensive analysis of the "Revizor" performance in a stock of plays at S. Mukanov Kazakh Music and Drama Theater in North Kazakhstan Region. During the research, the genre specificity of the new work is analyzed using specific evidence. The reader will be acquainted with the artistic methods and features of translating M. Auezov's plays into the Kazakh language. Likewise, the research was focused on the research by the director B. Abdurazzakov, who conveyed the author's idea through plastic gestures, and the author and the director evaluated the game's role as actors who played the game. The research analyzed the artistic level of the performance as a whole and determined the role of this performance in today's repertoire.

Keywords: theater, repertoire, drama, translation, Gogol, direction, actor, B.Abdurazzakov

Introduction: Russian classical literature is an integral part of world culture, which has left mankind an invaluable cultural heritage. Translation of works of the poet-writer, playwright, such as: A.S.Pushkin, L.N.Tolstoy, M.Y.Lermontov, A.P.Chekhov, N.V.Gogol used their native language and became a great historical phenomenon in the cultural life of the Kazakh people.

Translation activity began to develop in the second half of the XIX century in the Kazakh culture, as an inter-religious artistic translation. It was a time to translate the most advanced works of Russian literature. At this time, the works of the great Kazakh enlighteners were translated: A.N.Tolstoy, A.S.Pushkin, A.I.Krylov, K.D.Ushinsky, I.M.Paulson, A.P.Chekhov, N.V.Gogol. Examples of this are found in Kazakh poetry first in Abai. The poetic works of the great poet Pushkin, Lermontov and Krylov, translated by the great poet, are as powerful as the original works, and the power of translation art in their memory. Abay made a great contribution to the development of the Kazakh translation art, precisely capturing the heart of the work he was trying to speak in Kazakh, listening to his doctor's breath and translating. Examples of this are found in Kazakh poetry first in Abai. The poetic works of the great poet Pushkin, Lermontov and Krylov, translated by the great poet, are as powerful as the original works, and the power of translation art in their memory. Abay made a great contribution to the development of the Kazakh translation art, precisely capturing the heart of the work he was trying to speak in Kazakh, listening to his doctor's breath and translating.

The great Greek scholar Aristotle, in his treatise "Poetics", defined the genres of drama as "the life that has been woven through" [1.1066 p]. Artistic oratorical language, beautiful song and sweet music, a combination of human psychology and even politics, all come together on the stage.

Each work of art is valuable, along with educational meaning, the ability to give spiritual food. Not to mention the fact that this stage will be performed by the soloists of the playwright, Director and actor. Therefore, the purpose of this article is to identify the pearl of the Russian classic "Revizor" in 2015, as mastered by the Kazakh theater scene, whether the author's idea is relevant today, whether there are shortcomings in the acting and directing new reading.

Research methods: methods of historical-comparative, historical, structural definition, evaluation, analysis, review were used in the research of the topic.

Analysis: 1836 is one of the periods in the history of world drama, written in gold letters. The fact is that this year a comedy by N.V.Gogol called "Revizor" was written and was premiered in Moscow and Petersburg. The comedy characters are big, dangerous people. Their danger lies in ideological, philosophical principles, not in anti-firing rifles, pointing guns.

They are laughing people, laughing at others, business people in the public eye, and even lazy, but dissatisfied with their accomplishments, higher position, higher status, and less respectable or contentious people. There is no limit to their selfishness, their ambition, their ambition. These are endless munchies who do not eat and drink, money that they bring when they die, and moneylords who buy property. Although the work was written in the second half of the nineteenth century, the Kazakh people have known such heroes since ancient times. In the feudal-patriarchal age, there was a form of governing large and small officials, such as the duanbah, the dance, the volis, the aulai, and the fifties. There were poems that say, "The fifty-first, the ten is the comrade of the devil". There was not one who did not bribe or did not eat the land. It is easy to understand a narrow concept in your own country, and there is a problem of translation after you understand it. When it came to translating ideas and

giving ideas, the translators were skeptical and frustrated. However, according to O. Olidor, "the most successful translation was M. Auezov" [2. 187 p]. The beginning of the translator's head with the folk article "Do not confuse the mirror if your face is skewed" shows that the author could bring the game to the Kazakh soil without any artificiality. The complete equation of the play with one article. A wise decision, a wise thought.

"Lord, I urge you to hear one grandiose inconvenient message. The auditor comes to us.."

"There is a hidden auditor and an underground decree coming from St. Petersburg".

"God forbid that I got two bad rats tonight! Even such a mouse has been seen in life. Double bag - see!". They came and sniffed. Artem Filipovich, I would like to read a letter from A.I.Chmikhov, who is already known. Here's what he wrote: "My beloved friend, contemporary, and supportive ... an important message that I would like to convey to you: a judge came from above. The whole province, especially our district, is to be taken over. Although he claims to be ordinary,

I heard from people who were very confident. I know, you are not the most sinful person in the world, because you are a wise man, and who shies away from the divine loan?" "This is it!" [3. 203 p.] The meaning of N.V. Gogol's speech in Russian is similar to Kazakh. From the words of Duanba, we understand in Kazakh the same way as in Russian, when he understands that he is a corrupt person and that he is aware of his crime, that he is "double-frightened" - that he believes in his understanding, that he has little education and that he is just a slave to his slave. It is natural and logical to divide a sentence into a combination by dividing it into two simple sentences. The translator did not lose here. M. Auezov is at a high level in giving the image of Gogol, his humor and keeping the whole style.

One of the features of the comedy is the □ lingo. N.V.Gogol spoke the characters in a special, rational, meaningful and parable language. The development of the story and the rise of dramatic conflicts is also quite logical. The "Revizor" is a novelty that denounces "political shifts" that are taking place not only in Russia, but throughout the world. It is a mirror of any age, of any society.

The stage performance of the play was presented in 2015 by the Kazakh Music and Drama Theater Company of North-Kazakhstan area named after S. Kukanov. The production was staged by Tajik director B. Abdurazzakov, who was a graduate of the Russian Academy of Theater Arts (GITIS), who tapped with such great masters as M.O.Knebel, A.V. Efros.

B. Abdurazzakov is a Director who pays great attention to the search for actors in the process of roles. He wants actors to consciously approach the process when they play a role. After a complete analysis and interpretation of the meaning of the work and the image, the Director gives the actors maximum freedom.

And this is happiness, which is not for a creative person, for actors. The Director realized that this is freedom, the freedom that the artist needs. In which productions, in all, the inner connection, strong dynamics, tenderness inherent in the genre is manifested. The theatrical game develops continuously, it is obvious that the actors are clearly aware of their actions, goals and ideals, find stage integrity, realize the main Director's ideas. He attaches great importance to the fact that the mise-en-scenes were more imaginative and clear, a kind of staging, sharpness of drawing methods, as well as the expressiveness of small details and strokes. A powerful B. Abdurazzakov's instrument in this direction is his quickness and resourcefulness of the Director's imagination, characteristic of the artist-observation, sensitivity.

As you know, directing - is a profession that appeared with the theater. However, he did not remain ready for the theatrical stage. Directing is a difficult profession, born from the life of the stage, deep research. In the history of what theater, first of all, the teachers-organizers of the stage art, came from among the writers themselves, and then from among the master actors. For example, Shakespeare, Gogol, Ostrovsky, which contribute to the development of directing the world. If the task of the playwright to write a play, the task of the actors is to perform a given role, and the duty of the Director to supply good facilities. Therefore, the ability to put on a performance with a versatile erudition is the main task of the Director.

The work of a Director begins with directing the work of an important actor. And for this, the Director must be fully aware of artistic creativity. The Director must be in such a way that he can understand the image, the character in the play of the playwright, the type and behavior of the literary hero, his place and purpose in his life. In this play, staged by Director B. Abdurazzakov, we were able to see the whole idea, peculiar to the artist.

Theater for B. Abdurazzakov - is movement, the movement. Each character's behavior, behavior, and motives in the word, require the audience to be clear before their glittering eyes. He realized that adding on stage, lighting, scenery and music all played a part in fulfilling the director's ultimate goal, as the live body members would have expected, with the chamber orchestra opening behind the theater. In a three-hour staging, the chamber orchestra has helped to capture the nature of the tense moments in the performance. Live music continued from one thought to another, leading from one scene to another.

Special attention was paid to the scenography and costumes of the play. Set designer S.Niyazkunov equipped the stage with full amphibian-style items. Ampere in translation from French means "empire". This style fully participates in revealing not only the architecture of the performance, but also the nature of

the characters. The style that is a continuation of classicism, the direction that reflects the result of the degree, aesthetic preferences of the bourgeois society of that time, emphasizes the beauty and richness, and the Revisor reflects the human values behind that beauty. The scenography of the play emphasizes the notion of the empire of fraudsters and the masters. It is worth noting that the portrait of N.V.Gogol, standing in the middle of the stage, is a joint decision of the director and artist. The portrait shows that director N.V.Gogol wanted to prove himself as a "Revizor". This is N. V. Gogol's observation of the modern society in which we live. This led to the fact that the costumes of the actors. The costume designer of the play K. kozhakhmetova showed that the idea of the composition and the Director is able to understand the game. In the play we saw green uniforms and Kazakh national costumes, which were the form of the Russian army of the eighteenth century, as well as the clothes of representatives of subcultures that appeared in America in the eighties of the twenty-first century, and all of them are combined with each other. The work is worth particularly bragging about, K.Kozhakhmetova managed to successfully synchronize the past and present.

The author is an actor who presents to the audience the game, the idea of the work, the flight-the great fantasy of the Director. In this regard, the actors of the S.Mukanov Kazakh musical and drama theater of the North Kazakhstan region could clearly and convincingly show the idea of the author and the work of the Director. More than twenty actors of the theater took part in the performance, presenting the entire picture of the innovative work to the audience. The cast was B. Mamytbekov, A. Raziev, B. Shambetov, S. Tashimova, G. Ayazova, V. Aitibayeva, M. Akzholov, M. Ispanov, D. Tashkent, etc.

B. Shambetov in the role of Duanban who made a special appearance in the performance, was awarded in the category "Best Male Image" for this role at the "Art-Ordo" Theater Festival in Bishkek in 2015. It was a very rewarding award. It is true that officials are generally portrayed as gourmets, but only in such performances do they violate the stereotype. Here, the boomerang has a tall, slim figure and is the real man. The director was able to give her the right direction to understand who her character was without tying her pseudonyms. Being able to show that not only the ghosts, but also the gorgeous and beautiful people can be the bottomless masters, B. Shambetov was able to convey to Khlestakov the character's character at the time of his appeal. It was a good decision for the director to play Khlestakov as a young actor A. Raziev.

However, in 2008, the premiere of the play, directed by director N. Zakipbai, took place at the Youth Theater in Astana. Khlestakov Then starred in the image of the talented theater actor D. Sergazin. His acrobatic movements on the stage, the play of his eyes, the timbre of his voice, all added to the role he was playing. In 2014, at the V Central Asian theater festival in Aktau, he was awarded for this role in the category "Best image of a man" and received great pleasure from theater critics and spectators. But, nevertheless,

Khlestakov and A. Ruzieva were not weak. In the game of the actor we began to see a different mood. He easily penetrated from one state to another, very convincingly satisfied with the feelings of fear, the cunning of the character. "The role is like a digital, full of emotions. The performer must be able to choose what he wants" [4.96p]. According to the Russian theatrical director B.E. Zakhav and the actor A.Raziev was not mistaken in finding the characters, even though he did not cause the "acrobat" like Khlestakov of D. Sergazin.

In the play, the image of Lyapkin-Tyapkin was particularly distinguished. The actor, dressed in a Mullah, B. Mamytbekov, called the people to the best in the eyes of the country, and alone to himself the devil. It is worth noting that the decision of the chapel when it is exposed is a very logical decision on the part of the Director. As you know, from this point of view, the Director wanted to show the bitter truth in modern society and politics. This decision suggests that outside the smoke generally rolls down, and the chest is blind.

The play grows, changes with time, like a living organism. Only his thought and the question raised remain unchanged. This performance will once again dispense with bitter satirical satire, although it is rich in funny moments described by a sharp paradox. As you know, the goal of the author and Director is to cry, cry, cry with a smile. There is reason to believe that this mission is fully realized. This play without a single pleasant character is understandable in any language without any translation. Because the nature of humanity never changes. This wonderful performance, which raised these topical issues, showed the fruits of immortal drama and strong Director's reading.

As a rule, B. Abdurazzakov, during the preparation of the performance, illustrates the logical plot of the play as a general background, solving previously unknown mysteries of the work, and explaining to the actors. Out of the things unseen and unperturbed, the whole world is created, pleasing and amazed by the people. In this performance we also noticed the fresh decisions of the director and reflected the modern Kazakh society. If N.Gogol's play "Revizor", had a single hill, it would be B. Abdurazzakov's one which brought him to the Kazakh society today. That is, a work that originally belonged to the author is considered a Director, starting with the staging in the theater. One of the main problems of today is that the Directors who are engaged in the illustration of the play can not show the characteristic features. Director B. Abdurazzakov, who created a memorable mise-en-scene, worked hard in creating an actor's ensemble, and most importantly, a modern play, showed a very high level for theaters throughout Kazakhstan. We believe that in art and theater there will be a long life of joint works of two artists, and they will return with a victory with numerous festivals.

Discussion: In this monograph, the authors consider the latest scientific and philosophical concepts of the problem of consciousness. As you know, a new process of development began in the XI century with the translation of the works of scientists and thinkers of Central Asia and the Middle East. In addition, this process continued with the introduction to Western

Europe and Russian literature. Kazakh educators-democrats Abay, Shokhan, Ybyrai called for friendship with the Russian people, encouraged to learn their best and best culture, and gave a new look to the development of Kazakh literature. "Culture and literature that do not embrace the best practices of other fraternal nations and do not share their own experiences will fade in instead of growth. Undoubtedly, the strengthening of new genres and artistic forms in the Kazakh literature and culture has contributed to the development of Russian classical literature" said M.Bazarbayev, saying that culture and literature should always be the result of a time ahead and a time of renewal [5.107p]. Thanks to these cultural and literary processes, Kazakh theatrical art is also developing today, enriching the stock of the plays of contemporary works of world classics such as W.Shakespeare, A.P. Chekhov, N.V.Gogol.

Conclusion: Excessively used jargon in a number of plays in recent years leads to events and illogical repetitions that are not directly related to the main plot of the drama. There are drawbacks to the heroes' uncontrollable listening to what they have seen and experienced, to the obscure details of the artistry, to the inadmissibility of the logical development of events. It

is well known that unsuccessful love, childhood abuse, problems in life, ill-mannered girls, drug addicts, elderly people living outside the country, and bribery are a few of them. It is hard to blame them for having no real life experience, they can happen in life. However, our playwrights do not take into account the fact that the "closed" life, which is indifferent and devoid of the leading tendencies of society, does not show much to the reader and viewer. Because of the lack of thinking on a global scale, there are no more serious charlatans, such as Hamlet and Khlestokov.

References:

1. Aristotel. "Poetry". Minsk.: "Leader", 1998. – 1112 p.
2. "M. Auezov work collections". Collection from the book 4. Almaty.: "Zhibek Zholy", 2013
3. "N.V.Gogol work collections", Almaty.: "Zhazushy", 1998. – 328 p.
4. B.E. Zakhava. "The actor and director skills". M.: "Prosveshenyie", 1973. – 233p.
5. "Russian Classical Drama". Astana.: Audarma. 2004. – 520 p.