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НАУЧНОЕ СООБЩЕСТВО
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16-17 марта 2022 года



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Участниками данной конференции являются молодые преподаватели и обучающиеся разных уровней: аспиранты, докторанты, магистранты, студенты, представляющие вузы-партнеры из Казахстана, России, Польши, Румынии, Узбекистана. Тематика выступлений посвящена актуальным проблемам среднего и высшего образования, внедрения педагогических технологий в обучение языку и литературе в вузе и школе, теории языка и литературы, современным подходам к анализу и интерпретации художественных произведений.

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**COSTUME DETAIL AS A MEANS NONVERBAL COMMUNICATION
(ON THE EXAMPLE OF V.V. NABOKOV'S PLAY «A MAN FROM THE USSR»)**

Abstract: Based on the material of V.V. Nabokov's drama «A Man from the USSR», the costume is considered as one of the means of characterizing the nonverbal behavior of the characters; an attempt is made to interpret the behavioral manifestations included in the remarks and accompanying the description of the wardrobe. The conclusion is made about how the details of clothing help not only to consider and identify the features of the figurative system of the play, but also to discover the parody meaning of the work.

Keywords: Nabokov, drama, costume, nonverbal behavior, remarks.

THE CURRENT STATE OF DRAMATIC ART IN KAZAKHSTAN

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Drama and theatrical art have played a great role in the revival of the centuries-old cultural heritage of the Kazakh people. Thanks to the special influence that theatrical performances can have on feelings and emotions of people, this type of art helps to form the national consciousness, identity, formation of a system of values among the younger generation and familiarization with the world culture. That was the reason why classics of Kazakh literature and arts applied to dramatic art since the beginning of the last century, and thus the theater started its development and formation. The theater became not only the place of education and initiation to culture, but also one of the centers of publicity, the performances of which touched upon the burning issues and problems of the society.

Kazakh theater art dates back to 1925, when Kyzylorda, the capital of the Kazakh SSR, hosted the Fifth Congress of Soviets, which was a historically important event. A plan for the future development of the country was approved at this Congress. The 25th point of the plan proclaimed the soonest opening of the professional national theater in the capital of the republic. A year later, on January 13 the official opening of the theater (*to date* – M.O. Auezov Kazakh State Academic Drama Theater) took place, which was marked by the staging of the play “Yenlik-Kebek”. This performance was based on an early work by the great Kazakh writer and playwright Mukhtar Auezov.

The Kazakh theatrical and musical studios were founded in Moscow, Leningrad and Alma-Ata in 1933 by the decision of the Kazkraykom of the All-Union Communist Party. On January 13, 1934 on the basis of musical studio at Kazakh drama theater Kazakh state musical theater was opened, the first performances of which were

“Aiman-Sholpan” by M. Auezov and “Shuga” by B. Maylin. “Kyz Zhibek”, “Er-Targyn” and “Zhalbyr” operas by E. Brusilovsky were the major events of the period. Several more theaters appeared on the eve of the war, such as the Opera and Ballet Theater, the Puppet Theater, and the Russian Drama Theater. The creative community of the republic worked under the strict ideological control of the party organs. The problems of spiritual revival remained in the shadows, despite the successes in the development of culture.

In the 1990s and 2000s the historical genre was intensively developed in Kazakh drama. This is evidenced by dramas dedicated to the most important moments of the history of Kazakh state formation. The fund of the national dramaturgy includes many dramas from the period of independence, which represent the re-evaluation of the history of nation. Such dramaturgical works play a significant role in the elevation of national spirit and patriotism and in the education of the younger generation in the XXI century. Among them are the dramas that raise the idea of national unity and state integrity by portraying the historical personality of Abylai Khan. These are folk heroic drama dastan “Abylai Khan” by A. Kekilbaev, requiem “Testament of Abylai” (*widely known as* “Last Days of Abylai Khan”) by M. Baiserkenov, dramas “Sabalak Abylai - Khan Abylai” by S. Junusov, “Khan Abylai” by S. Smataev, as well as following dramas about formation of independent Kazakh state based on historical facts “Tomiris” by Shakhimarden, “Chingiz Khan” by I. Orazbay, “Sultan-Beybars” by R. Otarbayev, “Sad Time” (“Zar-Zaman”) by S. Smatayev and “Distemper” (“Alasapyran”) by S. Junusov.

Since independence, the Kazakh literature, which was developing during the Soviet period within the framework of socialist ideology, was enriched with a number of works devoted to certain historical figures, which the memory of the people honors. The ideological content and themes of these dramas are characterized by a high patriotic spirit and nationalism. These works include “Domalak ana” by Sh. Murtaza, “Bakay Girl” by T. Mamseitov, and “Kazakhs” by K. Yskak. It is also necessary to highlight the dramas dedicated to Makhambet Otemisuly, the authors of which pay attention to the relationship between a historical figure and his era. In this case, we can list the works “A Flying Life” by N. Abutaliev, as well as “Wounded Leopard” by K. Myrza-Ali.

The portrayal of the creative personality of famous representatives of Kazakh culture is one of the main themes of modern drama. Implied poetic, lyrical dramas are dedicated to the life and work of such famous people as Abai Kunanbaiuly, Zhambyl Zhabaev, Mukagali Makataev, Shamshi Kaldayakov. In recent years, plays devoted to the creative biography of the great poet Abai have been staged in all regions of the country. This lively interest to the works of the poet is motivated by the profound significance of his legacy in the moral education of the younger generation. The stage productions “Abai”, “Abai desem...”, “The Mysterious Person” by R. Seytmetov and B. Atabaev and “Zhelsyz tunde zharyk ai” by N. Zhakypbaev based on the heritage of

A. Kunanbayev, as well as the tragedy “Abay” by A. Mambetov written on the basis of the play by M. Auezov and L. Sobolev, testify to the significant role of the poet in the cultural heritage of the Kazakh people.

Plays about modernity occupy a special place in the dramaturgy of the period of independence. Due to socio-political and economic changes in the country during this period there was a reassessment of the previous life guidelines, spiritual and material values. The new era has created new types of people, different from each other outlook. The most unexpected turns in the political arena, historical, socio-economic phenomena that affected the socio-psychological situation in the environment, prompted playwrights to study acute problems of contemporary reality. As a result a number of social dramas were written that touch upon the most different issues of everyday life of Kazakh people in the conditions of market relations. The next chain of plays presents the personalities that are richer in spirituality. Actors in the plays “Passenger in Transit” by D. Isabekov, “There were three of us” by T. Abdykov, “Not Losing Hope” by N. Kelimbetov, “Interview” by S. Kasymbek discuss the themes of life and struggle for it, nobility and violence, love and hate. The value of these works lies in their artistic originality and ideological content, which indicate a high intellectual level.

It is fair to appreciate the artistic significance of works written before the nineties of the twentieth century, which not only have not exhausted their relevance, but are becoming sought-after, selected creations every day. Some of these works are almost a hundred years old, but thanks to their high artistic quality they are still alive on stage today. The plays that have become favorites are “Yenlik-Kebek”, “Abai”, “Karagoz”, “The Beauty in Mourning”, “Baybishe-tokal”, “Khan Kene”, “Dashing Year”, “Tunp Saryn”, “Dos Bedel Dos” by M. Auezov, “Botagoz”, “Bright Love” by S. Mukanov, “Isatai-Makhambet” by I. Zhansugurov are truly timeless classical pieces that constitute the golden fund of the national dramatic art. “The Sin of Sholpan” by M. Zhumabaev, “Love torments” and “Akbilek” by J. Aimautov enriched the Kazakh drama with their ideological and thematic diversity, original plot structure and problematic artistic motives.

The reviewed dramas reflect the artistic and aesthetic development of national drama during the years of independence. Each of them represents a multifaceted and contradictory world through which one can contemplate our life environment. By artistically depicting historical events and contemporary reality, drama, along with other genres, is comprehensively involved in the literary process. It also should be noted that along with wide use of national artistic and literary heritage and traditions, the Kazakhstan theaters have always staged productions of classics of world drama, both in the original language and later in Kazakh. Last decades were marked by appreciable aspiration to creative comprehension of new tendencies in the world theatrical art, especially the neighboring countries. This process gains importance at

the theatrical festivals and forums, which take place in our country. The history of staging Chekhov's plays in Kazakhstan can serve as a good example (*see* Appendix 1).

To summarize, to summarize, it can be said that over the last twenty years Kazakh dramaturgy has seen a fruitful development. Theatrical works written during this period comprehensively reflect and deeply reinterpret the historical past of Kazakh people and its present-day reality. The classics and playwrights of our time subtly observed the modern mores and nationalistic spirit, which are characteristic to the historical development of our state. The spirit of national patriotism is especially pronounced. There is also a tendency of writers to develop historical themes. The artistic level of individual works testifies to the fact that in recent years the theatrical art in the country has flourished and continues to be replenished by a number of remarkable stage productions.

Appendix 1.

The performances of Chekhov's plays in Kazakhstan in the period from 1957 to 2020*

No .	The original title	Year of publ.	Lang .	Year of perf.	The title of perform.	Theatre / Director	Festivals/ Awards
1.	“Bezotzovshina” (“Fatherless”)	1878	rus.	1957	“Platonov”	Lermontov Russian Drama Theater (Almaty) / Sulimov M.	
2.	“Ivanov”	1887	rus.	2003	“Ivanov”	Lermontov Russian Drama Theater (Almaty) / Andriasyan R.	
				2008	“Ivanov”	Gorky State Academic Russian Drama Theater / Kanevsky A. (Russia)	Award of Akim of Astana city in the nominations “The Best Performance”, “The Best Female Role” and “The Best Male Supporting Role” (March 2008); Laureate of the XII International

							Festival of Russian Drama Theatres of the CIS and Baltic countries “Meetings in Russia” in St. Petersburg (2010).
3.	“Anniversary”/ “Proposal”	1891 / 1889	rus	2020	“Wonder(ful) men”	N. Zhanturin Mangistau Regional Music and Drama Theatre (Aktau) / Toksanbayev a M.	
				2006	“Proposal”	“ARTiSHOK” Theatre (Almaty)	
				2011	“I can't not get married”	Kokshetau Russian Drama Theater / Dmitriev I.	
4.	“Seagull”	1896	rus.	1976	“Seagull”	Lermontov Russian Drama Theater (Almaty) / Zaharov V.	
				1983	“Seagull”	Kokshetau Russian Drama Theater / Kuklinsky Ya.	
				2007	“Seagull”	Kokshetau Russian Drama Theater / Dmitriev I.	
				2014	“Seagull”	Lermontov Russian Drama Theater (Almaty) /	

						Andriasyan R.	
					“Seagull”	Dostoevsky Russian Drama Theater (Semey) / Plaksin O.	
			kaz.		“Shagala” (Seagull in kaz.)	A.P. Chekhov Pavlodar Regional Drama Theater / Tapenov E.	Chekhov Medal, 2011 (to the Director)
				2020	“Shagala” (Seagull in kaz.)	G. Musrepov Kazakh State Academic Theater for Children and Youth (Almaty) / Elik N.	
5.	“Uncle Vanya”	1896	rus.	1951	“Uncle Vanya”	Lermontov Russian Drama Theater (Almaty) / Kovrizhnyh B.	
				1996	“Uncle Vanya”	Lermontov Russian Drama Theater (Almaty) / Mambetov A.	
				2014	“Sketches from Country Life”	A.P. Chekhov Pavlodar Regional Drama Theater / Merkulov I.	
			kaz.	1982	“Vanya agai” (tran. A. Kekilbayev)	M.O. Auezov Kazakh State Academic Drama Theatre (Almaty) / Mambetov A.	
				2019	“Suikty menyn agataiym” (tran. A. Kekilbayev)	M.O. Auezov Kazakh State Academic Drama Theatre (Almaty) /	

						Maemirov A.	
6.	“Three Sisters”	1900	rus.	1992	“Three Sisters”	Lermontov Russian Drama Theater (Almaty) / Andriasyan R.	
				2010	“My Lovely Sisters”	K.S. Stanislavsky Karaganda Russian Drama Theatre / Gornik D. (Russia)	
				2018	“A persistent variation on wasted beauty”	Republican German Drama Theater (Almaty) / Dubs N.	“The Best Female Role” - Alexandra Bigler (International festival of theaters after the Honored Worker of Kazakhstan, the laureate of the “Tarlan” award, director Zhanat Khadzhiev (S.Kozhamkulo v Zhezkazgan Kazakh musical-drama theater)
			kaz.	2013	“Apaly-sinili usheu” (tran. A. Bopezhanov)	M.O. Auezov Kazakh State Academic Drama Theatre (Almaty) / Andriasyan R.	
					“Apaly-sinili usheu”	Sh. Kusainov Akmola Regional	

						Kazakh Musical and Drama Theater (Kokshetau) / Abdrahmano v B.	
7.	“The Cherry Orchard”	1903	rus.	1952	“The Cherry Orchard”	A.P. Chekhov Pavlodar Regional Drama Theater	
				1966	“The Cherry Orchard”	Lermontov Russian Drama Theater (Almaty) / Diordiev Ye.	
				2003	“The Cherry Orchard”	Kokshetau Russian Drama Theater / Dmitriyev I.	
				2010	“The Cherry Orchard”	Lermontov Russian Drama Theater (Almaty) / Andriasyan R.	
			2018	“The Cherry Orchard”	K.S. Stanislavsky Karaganda Russian Drama Theatre / Vasilyev S. (Russia)		
			kaz.	2016	“Shiye” (Cherry in kaz.)	K. Kuanyshbaev Kazakh State Academic Musical Drama Theater (Astana) / Potapov S. (Russia)	Nominee “The Best Performance” of the XXIV Republican Festival of Theaters of Kazakhstan, 2016. Grand Prix of the VI International

							<p>Theatre Festival “Kazakhstan - Heart of Eurasia”, Taldykorgan, 2016.</p> <p>Participation in the international festival-laboratory of plays of small forms and mono-performances “CHELoVEK of theater”, 2017.</p>
8.	based on the works of Anton Chekhov		rus.	2008	“Twenty-two kisses, four fainting spells, and one migraine”	Gorky State Academic Russian Drama Theater (Nur-Sultan) / Tykke V. (Russia)	
					“Scandalous Stories”	N. Zhanturin Mangistau Regional Music and Drama Theatre (Aktau) / Sarbasov N.	

**Information from the official websites of the theaters of the Republic of Kazakhstan*

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Abstract: In this article the author discusses the current state of Kazakh theater. The Republic of Kazakhstan since its independence has begun a reevaluation of values, history and, in particular, the history of art in terms of national identity. Nowadays in Kazakhstan there is a peculiar model of theater. During the years of independence the historical drama and comedy took the leading place in repertoire of Kazakh theaters. Today one of the priority tasks faced by theatrical artists of the republic is to create mature stage productions, to create the image of our contemporary, to achieve genre diversity.

Key words: theater, drama, staging, playwright, theatrical art.

ҚАЗАҚСТАНДАҒЫ ТЕАТР ӨНЕРІНІҢ ҚАЗІРГІ ЖАҒДАЙЫ

Аңдатпа: Бұл мақалада автор қазақ театрының қазіргі жағдайы туралы айтады. Қазақстан Республикасында Тәуелсіздік алғаннан кейін ұлттық сана-сезім тұрғысынан құндылықтарды, тарихты, атап айтқанда өнер тарихын қайта бағалау басталды. Бүгінгі таңда Қазақстанда театрдың өзіндік үлгісі қалыптасты. Тәуелсіздік жылдары қазақ театрларының репертуарында тарихи драма мен комедия жетекші орын алды. Бүгінгі таңда республиканың театр қайраткерлерінің алдында тұрған басым міндеттердің бірі-жетілген сахналық қойылымдарды жасау, замандасымыздың бейнесін жасау, жанрлық сан алуандылыққа қол жеткізу.

Түйін сөздер: театр, драма, қойылым, драматург, театр өнері

СОВРЕМЕННОЕ СОСТОЯНИЕ ТЕАТРАЛЬНОГО ИСКУССТВА В КАЗАХСТАНЕ

Аннотация: В данной статье автор рассуждает о современном состоянии казахского театра. С обретением независимости в Республике Казахстан началась переоценка ценностей, истории и, в частности, истории искусства с точки зрения национального самосознания. На сегодняшний день в Казахстане сложилась своеобразная модель театра. В годы независимости в репертуаре казахских театров ведущее место занимали историческая драма и комедия. Сегодня одной из приоритетных задач, стоящих перед театральными деятелями республики, является создание зрелых сценических постановок, создание образа нашего современника, достижение жанрового разнообразия.

Ключевые слова: театр, драма, постановка, драматург, театральное искусство.

АНТИУТОПИЯ В.В. НАБОКОВА “ИЗОБРЕТЕНИЕ ВАЛЬСА” КАК ПАРОДИЙНАЯ ДРАМА

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«Легкий кошмар, исследование безумия, череда коротких острот и драматических трюков, притча о тщетности политических или каких бы то ни