

The philosophical nature of oratory in the context of the national theater

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Abstract. *The philosophical nature of oratory in the context of the national theater was determined and theoretical considerations were made in the scientific article. At the same time, it was confirmed that the roots of the philosophical essence of the art of oratory in the context of the national theater can be traced back to the traditions of the ancestors in ancient times, selecting the main social and cultural norms, and it was determined that the art of oratory is the heir of the cultural and spiritual wealth of the people formed over the centuries in the course of their further development.*

The article distinguishes that the national theater is an expression of the freedom of thought, recognition and action of the Kazakh society. It can be justified that the art of Kazakh oratory is both a platform and a cornerstone of the manifestation of human conscience and freedom of language. It is always based on the thought system, thought process, thought flow that leads to the abyss of world life. From this point of view, modern philosophical researches are first of all based on classical works of Kazakh theater, national folklore, including eloquent words, and we study the vital worldview of the Kazakh nation, the country's own system of knowledge, and the process of thinking. Therefore, here we believe that the spiritual and philosophical thoughts and ideas will be the methodological backbone of the nation, when the art of Kazakh oratory is connected with the art of Kazakh theater.

Keywords: *Theatre; rhetoric; stage; being; national art; existence; knowledge system; folklore; tradition.*

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Introduction

If we give a brief description of the national art, it is the sphere of the Kazakh people's unique features of the cultural philosophical methods of knowing the world. It is like a space that contains the essence of the Kazakh national outlook. The theatre art of our nation is a unique knowledge of the Kazakh traditional life, a form of manifestation of its inner philosophical and spiritual world, a genealogy of Kazakh tradition practices, laws, principles and fundamental rules. The special features, internal and external manifestations of each nation that make them different from others and the factors of their emergence. The national code reveals the peculiarities of each nation and allows us to understand its secrets (The history of the formation of the Kazakh national code, 2018). At the same time, the art of oratory is a tactical and strategic system of ways of knowing Kazakh national arts. Cultural theatre art of our people is a fund of ethno-mental codes of our nation, a school of welfare and virtue. Therefore, it is impossible to comprehensively recognize the Kazakh nation and its essence without studying the Kazakh worldview from a scientific and cultural point of view, without basing it on certain methodological principles.

In the history of spirituality, the traces left by the peoples of each nation are not uniform. Someone takes his turn, his chance, takes what he takes from life and gives, and someone else does not receive his historical opportunity and return. If you look at the past of the Kazakh people, it has much more to give than it has given to the history of spiritual and cultural processes. Of course, we would say that this is not because the Kazakh lost his ass in history, but because he was unable to take his rightful place in life. It can be said that the sources and sediments of many points that Kazakhs will give to the world outlook in the future are deep learning processes of knowledge in the folk wisdom of the past. And there is no history of spirituality without edification. In other words, edification is a lesson learned from life, thoughts created by humanity, by individuals, by each person. The problem is probably who can draw what conclusions and to what extent they need it in their daily

lives. People who have not absorbed the historical path, the spiritual experience they have accumulated along the way, advanced thoughts and customs, the teachings of their ancestors that have improved them, and who have not drawn appropriate conclusions from the mistakes they made in various difficult historical periods, may not be able to improve.

Research methods

The methodological basis of the research are used anthropological, theoretical, hermeneutic methods in the article. The study used methods of description, narration, observation, classification, comparison, induction, deduction. The cultural and philosophical analysis of the field of theatrical art was carried out, including the methods of critical thinking were implemented. The research work used methods of structural analysis, comparative textual analysis, systematization, with objective research through philosophical research methods.

Results and Discussion

At the same time, the stage performance of oratory in the context of the national theater is an integral part of Eastern art, one of the constituent elements of the entire Turkic-Muslim worldview, the root of world existence – we can agree with this opinion (Raev, 2011: 264). This in itself shows that the Kazakh receives impulses from the theatre of different peoples in different historical periods and influences the culture of many peoples. This is known from Kazakh history. For example, S.Akatai said: «The Kazakhs are an ancient people who have absorbed the historical and ethnic communities of the Eurasian steppes with different languages and races,» and he also said: «The roots of our nation are deep, and its worldview and spirit draw their strength from an even deeper, five thousand year old nomadic civilization. Therefore, the peace and existence of our people is a unique phenomenon, formed in our soil on the basis of complex benefits that have been cultivated over thousands of years. The Kazakh people can be considered the legitimate heir to all the historical and cultural benefits of Eurasian

history» – he wrote. If so, then there is no doubt that the roots of the Kazakh oratory culture go through the Eurasian culture. A culture with such a status has no right not to be recognized by the world today. It is entrusted to present it to the intellect of today's Kazakh intellectuals.

Oratory a special role in human life and social relations. The great thinker Al-Farabi said in his worldview, «Since a person needs many things, he can find what he needs only in the social environment. From this, their social meaning is formed» (The World of Spiritual Values, 2000:180). In the formation of a person's social meaning in the public environment, including the theater, the art of oratory plays a special role. At the same time, the thought of Lao Tzu, who said: «The spiritual and moral degeneration of society should not be prevented from outside, but by absorbing national symbols into oneself» (Lao Tzu, 1972: 92-97), is of great importance. The art of oratory is a national value that occupies a special place in the worldview of the Kazakh people and serves the spiritual growth and development of a person. Philosophical nature of oratory contains values that revive the old and create new for mankind.

First of all, the current period is the period of the clash of civilizations, or rather the clash of philosophical. This process can be open or closed. At this point, Kazakh traditional arts needs to deceive itself, and for that, its cognitive field power should be strengthened. That's why we want the national theatre to serve to comprehensively reveal the internal spiritual potential of Kazakhs. It is a dream to reveal the thoughts and ideas, ideals and values of the Kazakh, which he could not express before, but which are within its intellect. The dream is to glorify the height of the Kazakh spiritual existence, its purity, innocence, and strength, and to instill it in the next generation.

Secondly, the cultural worldview of the Kazakh theater is a phenomenon rich in originality. After all, Kazakh theater art is mainly a manifestation of empirical life. Therefore, its cognitive-practical nature prevails. Kazakh knew life – existence as a school of education. From this point of view, we consider that another aspect of the goal-obligation in the study of Kazakh theater art is to pay attention to its service load.

In our opinion, one of the main features of Kazakh philosophical and cultural views is the concept that the world is common to everyone, that it is like a sovereign house with many rooms. The world is a whole creation, therefore, the principle of integrity of the world, which says that man and the world are one whole, is the main position in worldview. The belief that the historical identity of the whole world is formed from human life style is the Kazakh philosophy.

Therefore, Kazakh worldview is not a «selfish» view, it is a humanistic worldview that considers the whole world to be us. That's why it seems to be in line with the idea of Muhammad the Prophet: «You can't love the world without loving people, and you can't love Adam without loving the world.» If a man loves man as God loves a man, the whole world would live in peace. And now it should be said that the dignity of a person is being trampled under the feet of a person. Kazakh theater art is not limited to the national scope, it supports the unity of the world, aims at the unity and solidarity of all humanity. These aspects of the Kazakh traditional art will be the starting point for its research.

Thirdly, if we look at the works of the Kazakh theatre, there is no doubt that it grew on the basis of the material and spiritual culture of the ancient Kazakh ethnic groups and tribes. Therefore, Kazakh theatre art is a logical continuation of the general culture of the Kazakh people and the main spiritual heritage and value. The worldview of the Kazakh steppe is based, first of all, on the orientations, customs, lifestyles, and beliefs of the first tribes that formed the Kazakh country. That is, Kazakh myths, religion, national folklore, and poetic phenomena can be attributed to the historical prerequisites for the formation of Kazakh oratory art.

Thus, in our opinion the current issue is the question of the place and significance of the national oratory art in the formation and development of the Kazakh national theater. Again, if we rely on the Holy Quran, it shows that the inner strength of an individual, a nation, and a society is within itself. As a result, we can say that one of the roots of the power and potential of internal intentional growth of Kazakh tradition is in the theater art. If we say

that theater is the native existence of Kazakhs, then it is clear that it forces us to respect that traditional theater arts. At the same time, it is possible to support the conclusion that «in reality, the oratory art is a way of recognizing, depicting, thinking, and communicating about the world of the Kazakh people, and finally, it is a form of manifestation of the Kazakh worldview. The traditional theater is a unique feature of Kazakhs. In our opinion, it is possible to raise the issue of mutual understanding between nations only when such features of nations are shown individually. Human race as a whole can develop only when each ethnic group has the opportunity to express its own characteristics. Therefore, where there is a nation, it is impossible not to have its own personality and worldview. Every nation is the creator of its own existence. Therefore, the characteristic of any nation is never a disadvantage, but a feature of that nation.

In general, we can see that the way of formation of the whole human is constantly progressing through the convergence and conflict of different views, ideas, different social ideals and values. The intersection and clash of viewpoints, the contest of opinions, seems to be a testimony to the fact that they sharpen, complement and improve each other. Here we come to the conclusion that the socio-cultural worldview of the Kazakh, its way of thinking, its intelligence builds a fortress for itself through the traditional theater performance.

If we say that oratory is the tradition of our forefathers to express their thoughts, then it is the duty of today's generation to be able to understand and recognize the spiritual and traditional heritage left by them. On the contrary, the national cultural knowledge and consciousness of the Kazakh country will remain unclear. Looking at the influence and impact of external forces with taste, the power of repulsion weakens and can easily be led by them.

The entire communication system and worldview of the Kazakh steppe nomads contain the traditional national logic and rhythm of movement in oratory speech. In our opinion, one of the main roots in the formation of Kazakh art is oratory. Oratory is a special height of folk wisdom.

In the Kazakh spiritual art of oratory has a special meaning in terms of truthfully portraying its social and historical life, in terms of stimulating thought, as well as in terms of the richness of the system of cultural values. It is impossible to make complete conclusions without first referring to our folklore heritage when talking about our full history, law, political and legal culture. At the same time, we cannot disagree with the point of view «the culture of each nation can be fully understood only within the framework of its own values and in its own context» (Kulsarieva, 2006: 184). We are forced to turn to folklore evidence first of all when thinking about the origin of any branch of our social intelligence. Therefore, the study of Kazakh oratory means looking into the native art of our nation. This is called relativism in methodological terms. Therefore, this is one of the important state measures that expands the scientific field of Kazakh outlook. From this we conclude that oratory is the basis of Kazakh theater art.

It would not be an overstatement to say that all facets of the cultural worldview are included in Kazakh traditional arts. For example, the cultural ontological issues in the work of field dilmars are defined as the concept of «existence» under the category of «creation», and its periods and stages of development, forms of maturity are defined as a cultural cognitive phenomenon. It can be said that the entire national cultural mindset has been formed within the framework of the category «Creation», with all concepts of existence taking place.

The process of national cultural knowledge rises to the level of artistic synthesis in Kazakh theater. The process of image integration shows the integrity of being and becomes the main national cultural cognitive principle. A phenomenon common to the process of cultural cognition in the tradition of theater is the abstraction of the real, the separation of the cognitive image from the object of cognition, and its reconnection with artistic synthesis at the level of abstract reasoning. That is, the art world-viewing function of oratory words can be observed in the process of cognition from ignorance to knowledge, from the simple to the complex, from the abstract to the concrete reality, from the concrete to the abstract. This

is a manifestation of freedom of thought in the tradition of Kazakh theater art.

In addition, axiological issues are highlighted in Kazakh theater art. This probably means the ability of the Kazakh people to create a unique system of ethno-humanitarian values. In axiological issues, the tendency to classify and analyze them in their own way, paying attention to the ethnomoral qualities of a person, has a special place. For example, dignity, honor, intelligence, personality, humility, contentment, patience, faith, humanity, kindness, charity and negative aspects of these are discussed and their weight is determined. We can see the school of cultural trends in directing human behavior towards the right sides of these. And if we compare this with the West, Western scientists describe Europe from a spiritual point of view, and that it has lost its morals. (Kulsarieva, 2006: 184). It can be seen in some European experimental theater productions. On the contrary, it is glorified that the real On the contrary, it is glorified that our Kazakh theater productions are the real catalyst of our national culture is the future and honor of the nation. Through Kazakh theater, the society not only learns about the values of the past eras, but also absorbs its precious elements and turns them into its spiritual heritage. To sum up, first of all, the socio-philosophical significance of the spiritual thoughts in oratory in Kazakh theater performances is that it is the wisdom of the field, which is the source of wisdom, and the process of spiritual values, which is a teaching that inculcates the principles of equal communication, brotherhood, understanding and solidarity between people. Secondly, from the point of view of the traditional arts, moral and practical significance of the art of rhetoric, it is undeniable that today, in the age of science, technology, and information, the country of the social epidemic, which is unaware of its inner world, lacks faith, thoughtlessness, and mass entrepreneurship, is the folk culture of Kazakh traditional performance. This is a great legacy for the future of national arts.

We think that one of the most important philosophical phenomena is the abyss of the linguistic universe in the theater art. After all, the art revolution in the space of modern humanitarian education is related to the

linguistic phenomenon, that is, the movement of thought or «epistemological shift» is called the tendency of thinking to language or becoming intelligent with language. If so, it is not difficult to understand that behind this movement lies the theoretical and methodological position that language is the foundation of measuring art.

At the same time, one of the main features of the Kazakh arts is the fact that the Kazakh language is a people, so there is a scientific reason to say that Kazakh intelligence is connected with language communicate. The memories of the justice of the judges, the sayings of the judges, passed down from generation to generation, have reached these days, which probably means the respect of the people of the steppe for the power of speech, and their desire to continue it from generation to generation without forgetting it. Because one of the reasons for the memory of byi's creativity, which has a special place in the Kazakh spiritual culture, has reached this atime is undoubtedly the reason why the Kazakh people value the value of speech. He knew the meaning and value of words, he understood their value, he understood the secret behind the words, and he knew how to stop at one word that was said. This is the natural state, spiritual and cultural level of the Kazakh. In our opinion, this means to recognize the worldview heritage of our ancestors of the past, to turn to it, to study them – to create the cultural ideological substances of today's social life. The main idea here is to subordinate the onto-organic integrity of the people to the national spiritual and cultural basis. First of all, Kazakh theater performances base their worldview, on human freedom and responsibility, on spiritual knowledge such as faith and nobility. This is the main goal of the existential traditional theater.

Another main idea in worldviews is recognition of the primacy of the spiritual factor in the history of the development of the human community. Because it is known in science that humanity consists of two spaces: the space of physical and spiritual formation. And now this means that the owner of the mind is divided into body and soul. At this point, there is a reason to pay attention to the spiritual world of a person, which is a

serious problem in himself. Because it is a world that is distinguished by its invisible, secret, transcendental nature that cannot be given to scientific knowledge. Even so, the spiritual world becomes a decisive factor in the communal existence of mankind. Because history proves that the formation and development of human society is directly dependent on the spiritual world of that person. A person who listens to the words of those who hear will be heard. Even today's modern era is dependent on the spiritual climate of the society. That is why the spiritual development of a person is an ancient problem that has been going on since the proto-era and cannot be left out of the agenda every time. Therefore, there is a reason to make a scientific conclusion that the oratory art is a powerful force that considers the means of revealing the spiritual culture of each person, and is the embodiment of the foundation of preserving his spiritual integrity. Therefore, it is clear that the art of theater is a center of art knowledge in the history of the formation of the people, and the rule of Kazakh tradition in the our nation is an incomparable platform for the of public relations of our country.

It is clear that the point that clarifies the function and role of speech art in Kazakh outlook from the point of view of spiritual episteme is the culture of highlighting the problem of national peace and solidarity as a cultural phenomenon. At the same time, thinking about the questions of how to improve human life in a cultural sense, how to achieve a culture of spiritual unity, it is intended to approach human relations from the perspective of grave legality. According to the folk saying, the traditional art teaching «Unity of the country is the equality of the country» was the handle of the tradition of peace and unity in the great steppe civilization. «Field dilmars, classifying the Kazakh society into different groups, showed that the Kazakh cultural tradition of looking at the road and looking at age was a socio-cultural position that our grandfather thought up not to distance the country, community, or individual, but to unite them (Raev, 2011: 264), so we welcome the opinion at this point.

We witness that this tradition, which is called the minority trend in science, occupies

an important place not only in the relationship of the nomads, but also in the socio-cultural relationship of the whole society. In the end, the protection of kinship has become a cultural rule of society to keep each other close, and this tradition has become a mechanism for maintaining social integrity and peace. Today's young people do not know the secrets and aspects of the tradition, which consists of such warm human feelings, therefore, at the time when the tendency to see the near as alien instead of keeping the distant as close, it is possible to say that this trend is a very important phenomenon for the national theater. The place and importance theater of in national value will be determined by its performance art. Within the framework of philosophical thoughts of Kazakh existence, first of all, it is possible to understand the formation of important prerequisites of today's art concepts.

Until now, systematic studies of philologists were devoted only to examples of oratorical art and historical biographies (Ortega-y-Gasset, 1997: 704). Despite the fact that the situation in the research of the public heritage of Kazakh traditional arts is at a somewhat satisfactory level, their philosophical heritage, features of worldview, ideas in the field of legal culture have not been studied from a scientific point of view.

This unique inner world of combining science and art into one person in the art of theater is one of the features of the speaker's activity. The scientist's goal is to show the truth as clearly and accurately as possible in his research, and the artist's goal is to describe his world of artistic reality "according to the laws of beauty". In this regard, I. Kant's opinion is very appropriate, "the beauty of nature is a very wonderful thing, and beauty in art is a wonderful illusion of that thing" (Kant, 1994: 184). Despite the fact that there is mental, physical and emotional activity in any activity of a person, in the creative activity of an artist, emotional and sensitive moments, imaginative play prevail, and in the creative activity of a scientist, mobility and intellectual activity prevail. Since the features of scientific activity and art are combined in the work of the orator, the creative process of the orator's activity, full of contradictions, is characterized

by the dialectical interaction of tradition and innovation, content and form. This requires hard work, perseverance, will and energy to achieve the set goal. In the course of this process, innovation is needed both in terms of content and form, the level of the speaker as a person, his worldview, special ability to think in relation to established traditions are very important (Goncharenko, 1991: 432).

The product of heuristic activity is the importance of the speaker's personality (scientist and artist), new social values. Because creativity itself is "the coordination of images of direct sensibility... in the mind, as a result of which a new image-illusion and its corresponding social realization arise: that is, oratory is the most expressive tool (as a tool for expressing thoughts) language, its logical structure, words selection, diction, intonation (as a form of expressing the background of the word), simultaneous organization of sound and meaning (speech technique), as well as a special type of activity is the ability to control facial expressions, gestures and signs, and the body in the space of the stage (Badmaev, 2002: 202).

All of these above mentioned show that the art of oratory is very close to the art of theater (performance art). In general, we believe that art, being an expression of the reality and cognitive model of true art, harmoniously combines purposeful activity and playful activity. Because it is not for nothing that we call performance creativity (of musicians, actors) "game". Performing art is a rather independent form of creative activity. In our opinion, performance art is not a mechanical materialization of the performed work (notes, plays, written texts), it is an interpretation of the work depending on the level of the performer, his worldview, ethical and aesthetic principles, and the choice of the artistic means of realizing his interpretation. Here, the momentary emotional state of the performer is shown, and we must not forget that the performer's understanding of the performing work is always evolving. There are cases where the attitude towards the work, the understanding of the work is sometimes changed and affected during the performance, during the spiritual interaction with the listeners and viewers (Valery, 1976: 623).

The art of oratory differs from other forms of performance art - if he, the performer (orator) sounds the words written (prepared) by someone, he at once becomes the author, director, and performer of the text. The closeness of the art of oratory to the art of theater, which is one of the most active arts in society, is explained by specific reasons. It is known that the action-play feature of the theater requires a unique unity between the stage and the audience hall, and the interest of the audience, which is a participant in the performance to a certain extent. The creative process of actors takes place before the eyes of the audience and has a moral and aesthetic influence on them, leading to intellectual and spiritual sensitivity. The performance, as a product of theater art, is the result of the performing culture of actors. The theater aims to open the inner world of a person, to open moral and social problems, along with the awareness of its own directions, schools, directorial schemes, acting, theories of stage art. The most important similarity between theater and oratorical art is in this social direction. Face-to-face interaction, the establishment of emotional unity between the performer and the audience, his division into two "author" and "performer", the clearly visible value of his personal skills (Lapshin, 1999: 339). - all these aspects bring the art of theater and the art of speaking closer together. Theatrical art is secondary in its nature, because it originates from the work of the playwright, its staging depends on the theme of the play, the grouping of the director, the level of skill of the actors, etc. (Stanislavski, 1990: 480)

As a performer, an actor should have mastered the elements of acting skills, features of stage language, because in stage art, the performer's own personality is that impresses and is directly perceived by the audience. In our opinion, the internal and external meaning of oratory and performing arts are dialectically unified. A thought-out, deep-meaning word should be followed by an appropriate form. That's why actors, like professional performers, orators are constantly improving their external expressive tools. The unity of content and form is not an absolute balance, but a degree of mutual compatibility, and this, in turn, depends on the talent, skill of

the business owner, his worldview, the ability to find an accurate and clear, artistic form of realizing his speech.

The scientists believe that “from the point of view of traditional oratory, monologic speech is the activity of the speaker, rhetor (orator)”, however, in the process of interaction, “two forms of verbal creativity - monologue and dialogue” are intertwined” (Rhetoric of monologue, 1999: 339). A monologue is a long-lasting excitement (thought spoken out loud) in which no one intervenes and interrupts the thoughts. It is characterized by the thematic unity of the spoken word and is a special form of interaction with the audience. It is very close to the art of reading and writing, which is somewhat different from the dramatic art in terms of the expressive means of its implementation. The main task of a master of artistic words is to tell the thoughts, feelings, and related events of his character in the text, without entering the image of the character, without playing his role, to clearly understand the purpose of interaction with the audience and the need to tell this text in a real situation. V.N. Aksenov wrote: “Speech activity is the final goal to which the entire preparatory work of a master of artistic words is directed” (Aksenov, 1962: 176).

The art of oratory can be grouped as similar in its essence to the art of reading poetry, because everything that a person who reads poetry says comes from his heart, filtered by his thoughts, differentiated from the point of view of the modern era and ideas. The means of influencing the audience of a master of artistic words do not go beyond the sphere of speech. In reading of artistic words, thought prevails over feelings (Vinogradov, 1975: 176).

In the end, we have to admit that the performing activity of an actor in theater art is closely related to the eloquent language, and even the eloquent language is a determining factor in the actor's profession. For example, P. Valery wrote: “Language is a practical tool, in addition, it is so closely connected with our inner “I” that it conveys its entire state in the shortest possible way...” (Valery, 1995: 623).. That's why language (especially for a speaker) is a very optimal tool for expressing a person's thoughts, inner feelings, concerns, not keeping him silent, forcing him to speak.

The actor, as a master of artistic expression, influences the audience and captivates the attention of the audience. M.T. Cicero wrote: “The most important task of an orator is to avoid primitive, memorized words that bore the listener, and to use well-chosen words that are pleasant to the ear and can convey the idea fully and clearly” (Cicero, 1972: 234). This is *the proof of the fact that oratory is a factor that determines the place and role of the language in the professional environment.*

The art of oratory can control human emotions (Malikova, 2018: 98-101). By

“word embellishment “, choosing expressive tools, the skill of the speaker, his aesthetic sense is observed, the ideological meaning of the word is revealed, and this choice is determined by how developed the speaker's imagination is, his “natural sensibility”, his moments of creative inspiration According to I.I. Lapshin, “intuition in the art of oratory is characterized by the ability to draw out the spoken word and develop the optimal composition.” In the moments of inspiration, life experience, knowledge, talent and skills of the orator, like representatives of other fields of service, are realized (Goncharenko, 1991: 432). In our opinion, one of the features of oratorical (performing) art, its main “secret” is the ability of the orator to control and regulate his inspiration like a “stage artist”. This means being able to consciously control the subconscious processes of the nervous system. K.S. Stanislavski, describing the mechanism of the creative process, wrote: “the nature of the human nervous system can help to organize the material in the mind and realize it in an artistic form”. We believe that a person's organic nature, being aware of their consciousness, subconsciousness, and feelings, governs their intuition, inspiration, and the entire creative process.

Since creativity is a gift and a secret of nature, activity in the field of oratory, in our opinion, means a very complex process that arises in relations with the audience, during interaction and includes both conscious and unconscious, internal (hidden) and external. Actors, like speakers, should feel good about their connection with the audience and what kind of audience their speech is intended for. The communication with the audience itself

is a multi-stage process, it has moments of initiation, adjustment, development, climax and exit from interaction. In our opinion, speech is the main means of attracting attention in the activity of a speaker-actor, just like in interpersonal relations.

Thus, glorifying the theater art potential of speech creativity, which was the spiritual foundation and height of the civilization of those who came into contact with this language. It is possible to come face to face with the cultural worldview of our country and the enlightened cultural spirit of our nation and delve into its inner secrets depicting the dynamic of Dilmar poems and the spiritual and biography of the great field society. At the same time, conclusion of wisdom art will help the present young generation to uncover the sources of Kazakh anthroposophical culture, which have not yet revealed their secrets. The future is hidden in the past and present. Understanding and predicting the future will be based on the actions of looking at the past with a conscious mind and scientific analysis of the present.

Conclusion

The stage nature of oratorical art in the context of the National theatre shows the equalization of freedom of thought and freedom of speech from the speech tradition of our orators of yesteryear. They abandon the idea that freedom is the overcoming of external phenomena that try to subjugate a person to himself. This external phenomenon is not strange to a person and does not cause fear, on the contrary, it establishes views that general freedom will appear only where a person has recognized himself, strengthened and tested, where that phenomenon has become a necessary moment or component of human life, and where it has a certain form. Therefore, this process, first of all, inevitably admits that the roots of our sovereignty today lie in the freedom of spirit of the oratory speakers. For all cultures, the dominant performance data or product itself, which is at once important to some degree, yet seductive in itself, evokes intense emotion (Aldridge, 2020: 304). The freedom of thought and speech of our ancestors is the spiritual and cultural foundation laid for

today. The limits of our spiritual and cultural capabilities are determined by how we understand and master the ancient spiritual heritage of our people. Secondly, the more clearly we identify their cultural background, the more they become a substantial basis of cultural consciousness. If service for the people is the condition for the existence of oratory, and revealing its cultural worldview significance is the task of cultural studies (Andabekov, 1995: 24). In his work *Nicomachean Ethics*, Aristotle lists the necessary qualities of a person in a conversation with another person, and among them he singles out tolerance. He argues that within the framework of this concept, people and phenomena can coexist (Biler sozi, 1992: 160).

Thirdly, «... it is clear that the Turks are a people with many qualities, such as beauty, charm, a bright face, decency, kindness, respect for elders and elders, keeping one's word, dignity, modesty» (Kashgari, 2004: 357). Abay accepted the change. The world does not stand still, it is constantly changing (Yesim, 2019: 640). Therefore, it is natural that the traditional art is transformed according to the needs of the times.

The circle of art « is rooted in the history and destiny of each people, equal in its activity and association, equal in its vital reality and skill, equal in its freedom and soundness, equal in its will, unquenchable in its subjective-objective relationship, is formed by the national character» (Moldabekov, 2009: 432) «it is true that art is a form of historical phenomena, concrete manifestations of socio-cultural nature. Theater art is a great basis and methodological tool for deep understanding of the ropes of national culture. «... In that certain historical era, the public actions of the Kazakhs are a manifestation of their social thought in social practice. At the same time, social consciousness ... is evident from the opinions expressed by people and written literature» (Muhamethanuly, 2007: 256). It can be said that the tradition of Kazakh theater was formed within the framework of oratory. It reflects the process of existential cognition, ideological searches of the people, national thinking patterns. That is why the tradition of Kazakh theater art as a major social phenomenon is distinguished not only by its

scientific value, but also by its importance as a high spiritual force. Consequently, Kazakh theatre is the art core of art and looking into its traditional background will be of great importance in terms of establishing the main base, the good personality system, which will be the golden pillar in the formation of the bright future of our independent state, which is establishing a new spiritual quality of our modern nation. If so, it is clear that even on the stage of the theater, the art of composing

words of dancers and speakers is a cognitive field of art and spiritual food.

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Ұлттық театр контекстіндегі шешендік өнердің философиялық сипаты

Аңдатпа. Ғылыми мақалада ұлттық театр контекстіндегі шешендік өнердің философиялық сипаты анықталып, теориялық тұрғыда пайымдаулар жасалды. Сонымен қатар, ұлттық театр контекстіндегі шешендік өнердің философиялық болмысының тамыры сонау ежелгі замандағы бабалар дәстүрінен бастау алатына көз жеткізіп, негізгі әлеуметтік-мәдени нормаларды іріктеп, шешендік сөз өнері оларды одан әрі дамыту барысында халықтың ғасырлар бойы қалыптасқан мәдени және рухани байлығының мұрагері екені анықталды.

Мақалада ұлттық театр – қазақ қоғамының ойлау, тану және іс-әрекет еркіндігі мен бостандығының көрінісі екендігі сараланады. Онда қазақ шешендік сөз өнері – адамзаттың ар-ождан, тіл бостандығының көріну формасының әрі алаңы, әрі ірге тасының бірі деуге негіздеме бар. Ол әр кезде әлем тіршілігінің тұңғығына жетелейтін ой жүйесіне, ой үрдісіне, ой ағымына негіздеп отырады. Осы тұрғыдан алғанда заманауи философиялық ізденістер ең алдымен, қазақ театрының классикалық шығармаларынан, ұлттық фольклордан оның ішінде шешендік сөздерден іздеп, қазақ ұлтының өмірлік дүниетанымын, елдің өзіндік таным жүйесін, ой толғау үрдісін зерделеміз. Сондықтан, осы тұста қазақ шешендік сөз өнері қазақ театр өнерімен сабақтастықта болғанда, рухани-философиялық ойлар мен идеялар ұлттың әдіснамалық арқауы болады деп есептейміз.

Түйін сөздер: Театр; шешендік өнер; сахна; болмыс; ұлттық өнер; мәдениет; таным жүйесі; фольклор; дәстүр.

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Философская природа ораторского искусства в контексте национального театра

Аннотация. В научной статье рассматриваются основанные философские нормы и природа ораторского искусства в контексте национального театра. А так же ораторское искусство уходит своими корнями в глубокую древность к традициям предков. В процессе развития ораторского искусства в контексте национального театрального искусства становится частью духовной сокровищницей народа. Отметим в свою очередь, что казахский театр отражает интересы народа.

В статье Ораторское искусство на сцене казахского театра является одновременно и площадкой, и одним из фундаментов выражения человеческой совести и свободы слова. За этой установкой таятся и глубина мыслей и широта кругозора, беспредельность восприятие мира. В связи со сказанным, в современных реалиях надо прежде всего искать новизну ораторского искусства в казахских классических театральных постановках, в национальном фольклоре, в том числе и абзацах ораторского мастерства. И раскрывать жизненность культуры казахской нации, своеобразную систему познания. Ораторское искусство в контексте национального театра должны рассматриваться как один из источников методологических основ национальной аксиологии.

Ключевые слова: Театр; риторика; сцена; бытие; национальное искусство; аксиология; система знаний; фольклор; традиция.

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