

G.U. Akhmetshina<sup>1</sup>, G.S. Konkina<sup>2</sup>, N.N. Binazarova<sup>3\*</sup> A.M. Koskeyeva<sup>4</sup>

<sup>1</sup>Academy of Physical Education and Mass Sports, Astana, Kazakhstan

<sup>2</sup>Arkalyk Pedagogical University named after I. Altynsarin, Arkalyk, Kazakhstan

<sup>3</sup>M.Kh. Dulaty Taraz University, Taraz, Kazakhstan

<sup>4</sup>S. Seifullin Kazakh Agrotechnical Research University, Astana, Kazakhstan

(E-mail: [guldena\\_82@mail.ru](mailto:guldena_82@mail.ru); [binazarova73@mail.ru](mailto:binazarova73@mail.ru); [g.s.konkina@mail.ru](mailto:g.s.konkina@mail.ru); [koskeyeva@mail.ru](mailto:koskeyeva@mail.ru))

## The Path of Formation of the National Professional Theater at the Beginning in the 20-30<sup>s</sup> of the XX Century: Historical Analysis

In the 20-30<sup>s</sup> of the XX century in Kazakhstan, the Soviet government, along with social and political initiatives, also carried out cultural and educational activities. One of such significant activities was the opening of the Kazakh National Professional Theater. The creation of the first Kazakh dramatic theater is an important event in the development of our culture that concentrated many outstanding artists. In this regard, the article considers the process of formation of the Kazakh national theater in 20-30 years of the twentieth century in the framework of socio-historical changes in Kazakhstan. The article considers the path of professional growth of the first actors of the National Drama Theater, the contribution of the first playwrights and directors to the development of the theater. The authors of this article identified a number of problems in the creation of the national theater, and this problem was related to the lack of female actresses. The authors described the first tours of the national theater between countries, the merits of directors in the professional improvement of actors. Special attention is paid to the first theater groups, the first professional actors, their repertoire policy, which, in turn, allows to reveal the development of theater as a major part of the national consciousness. The authors analyzed the influence of political-social, cultural factors on the development of the national theater itself; on the basis of the memorable works of the first actors the peculiarities of the development of the national theater to the professional level were considered. The results of the study allow a deeper understanding of the cultural transformation of Kazakh society in the 20-30 years of the twentieth century. The scientific novelty of the article lies in the fact that it provides, for the first time, an analysis of the historical process of the formation and development of the national professional theater in Kazakhstan during the 1920s–1930s.

*Keywords:* Kazakh Theater, cultural heritage, national art, drama, history of Kazakhstan in 20-30 years of XX century, cultural development, historical analysis.

### Introduction

The study of the history of the formation of the first Kazakh National Theater is of particular importance, because the theater is an important part of the cultural heritage of Kazakhstan and one of the tools for forming national identity. The first Kazakh theater played a key role in the development of domestic Performing Arts, popularization of the Kazakh language and traditions. In modern times, the problem of preserving and promoting our national culture is becoming more and more relevant, therefore, considering the source of theatrical art of Kazakhstan allows us to deeply master the development of the culture of the nation, its impact on society, its contribution to the world cultural space. This, in turn, increases the relevance of our work from a scientific and cultural point of view.

\* Corresponding author's e-mail: [binazarova73@mail.ru](mailto:binazarova73@mail.ru)

Purpose of the study: analysis of the process of formation and development of the first Kazakh National Theater, determination of its role in the formation of national culture and theatrical art of Kazakhstan.

Research objectives: Study of the prerequisites for the creation of the first Kazakh National Theater; analysis of the period of its formation and events that contributed to the development of theatrical art in Kazakhstan; consideration of the contribution of the first actors, directors and playwrights to the development of the Kazakh theater.

Study of the problem: in the study of the history of the formation of the first Kazakh National Theater, one can rely on many sources. These include scientific research, Memoirs of early actors and cultural workers, and publications published on the pages of the periodical press. In addition, modern research, articles, monographs, dissertations of scientists allow us to deeply understand the development of theatrical art in Kazakhstan.

### *Materials and Methods*

The documentary basis of the article encompasses the memoirs of the first actors who contributed to the development of the National Theater, scientific articles and works of researchers. Recording of outstanding figures of art on a tape recorder has been a tradition since the 60s of the twentieth century. And their memoirs-manuscripts began to be published in the 70s. In this regard, we are talking about S. Kozhamkulov's "Shkola masterstva" from the publishing house "Oner" in Almaty in 1993, K. Baiseitov's "passionate mood" from the publishing house "writer" in 1977, K. Zhandarbekov's "vision and fun" from the publishing house "Oner" in 1989, K. Badyrov's "memorable names" from the publishing house "Oner" in 1981, "Teatre – moya zhyzn" by Sh. Zhienkulova in 1992 we used the collection of memoirs "My Life Is My Art," published by "The writer" publishing house.

And from the works of art researchers, a review of scientific articles by B. Kundakbayev "time and theater," an article by A. Sygayev "art with traditions," "Kazakh ayeli – teatre sakhinasinda" by M. Iskakov, "formation and development of the Kazakh Theater" by Nurpeis B.K., Erkebay A.S., Zhaksylykova M.B were made. In the process of writing the article, methods of periodization, historical-systematic, as well as comparative-historical analysis were used.

The periodization method studies the sequence of stages and phenomena, using this method, we examined the research process, breaking it down into stages. For example, when considering the formation of the National Theater, we first focused on the elements of the theater among the people. We studied the path of the formation of the Kazakh National Theater, which began with the art of our people, which deserves the name "nomadic theater," "steppe theater," "the art of aitys," "the art of kulegesh Kular," "the work of Kazakh zhyrau," etc. The use of the periodization method in a scientific article is of great importance for describing the dynamics of the object of study.

Another method used in our article is the method of historical and systematic analysis. This method is based on the consideration of historical processes and phenomena as a system closely interconnected with each other. Utilizing it, we study the event under study not as a set of individual phenomena, but as a whole system. For example, in April 1925, the V Congress of Soviets of Kazakhstan was held in the capital Kyzylorda, where the issue considered on the agenda was the creation of the Kazakh national professional theater. According to the data, most of the first theater actors in their memoirs note that after the meeting of this Congress, actors of troupes and circles operating in different regions gathered in Astana and actively participated in the creation of a professional National Theater. The adoption of political decisions that contributed to the development of cultural life in Soviet Kazakhstan at the beginning of the twentieth century contributed to the study of the problem by resorting to the method of historical and systematic analysis.

Comparative-method of historical analysis: This method is aimed at comparing the events that took place in different historical periods, in different regions. According to the data, the desire to develop theatrical art first manifested itself in urban areas, among the educated Kazakh youth. As proof of this, there were "Eastern evenings," mobile theater troupes in a number of cities, troupes of Russian and Tatar nationalities. After the October Revolution, since the establishment of the Soviet government in the northern regions, trained Kazakh youth held such meetings in the development of theatrical art. Members of art circles in Petropavlovsk, Omsk, Semey later made a significant contribution to the opening of the National Theater in the then capital Kyzylorda.

### *Results*

The issues raised in the article fully achieved their intended goal. The prerequisites for the creation of the first Kazakh National Theater are studied and the works of researchers who are interested in this issue are considered. The article examines folk art, including zhyrau art, aytys art, humorous art, folk games and poems. The presence of these elements in the spiritual appearance of the Kazakh people and their theatrical nature are confirmed by specific examples.

The study proposes to divide the path of the formation of national mechanisms into several historical stages: organization of “Oriental Evenings” and other dramatic performances (1910–1920); the appearance of the first traveling troupes (for example: “Red Caravan”); 1926 — the official opening of the Kazakh National Theater.

For the first time, the contribution of professional actors and directors to the development of the theater was studied. The place of such persons as Serke Kozhamkulov, Elubai Umirzakov, Kapan Badyrov, Amre Kashaubaev, Zhumat Shanin, Zhusupbek Aimauytov in the formation of the theater, their work, activities in the first productions were studied on the basis of memorable data.

The article substantiates the official opening of the theater and its significance in the framework of socio-political processes. The concrete decision to create the Kazakh National Professional Theater was considered as an important issue in the development of cultural policy at the V Congress of Councils of Kazakhstan in Kyzylorda in 1925. This event marked the beginning of the creation of a professional theater.

The composition of the theater troupe and the struggle for its formation are described in detail. The principles of traditional Kazakh society did not welcome the performance of women on stage, so the first actresses were the wives of these first actors (Sharban Bayzakova, Zura Atabaeva, Shamsia Alibekova). Their feat and contributions to the theatrical arts were judged accordingly.

The repertoire of the theater has a national educational orientation. “Enlik-Kebeke” by M. Auezov, “On the Way of Happiness” by S. Seifulin, “Arkalyk batyr” by J. Shanin, written based on national drama. This proves that they were engaged not only in art, but also in educational activities.

The role of touring troupes that contributed to the development of the theater has been studied. In the early years, the Kazakh theater traveled to different regions of the country on tour, demonstrated its skills, and established close ties with the people. In turn, this step contributed to the popularization of the theater and the expansion of its cultural mission.

To gain experience, the close ties between the Kazakh theater and other national theaters were examined, particularly its collaboration with Russian and Tatar theater groups and the joint work of Kazakh youth with these theaters. This is the first point, so placing it in order is convenient for me.

### *Discussion*

Most of the works written in the framework of communist ideology on the history of the formation of the Kazakh Theater in the twentieth century are written in the view that the theater was formed in the Steppe only from the mid-1920s. Information about the “nomadic theater” and Kazakh drama was not included in scientific circulation, the promotion of which was accused of “bourgeois,” and “Alashordist.” In our article, we tried to analyze this issue in depth.

The development of the Kazakh National Theater still has a long journey ahead in its development. Even at the time of the creation of the first National Theater in the Kazakh steppe, fragmentary scenes of the future theater games were reflected in the life of the country. Writer and scientist M.O. Auezov in his research “general theatrical art and Kazakh theater” reveals that the birth of stage art and drama began with folk art. “If we look at small theaters that emerged from the country’s lighthearted storytelling — humorous tales, fairy tales, and poems — we see that they were drawn in by great writers, generation after generation. Like horses joining a race, they advanced, while these small theaters, rooted in the country’s own life and culture, paved the way for future major works. Every writer saw it as their duty to reflect their country’s life, customs, and people in their dramas. Together, they built a ritual theater for their nation. At first, the country never strayed from itself, until the small theaters that sprang from its own essence — what was once considered mere entertainment — gradually transformed into a ritual theater. “I’m sorry,” she said. The life of the country is deeply intertwined with its state. Every play written within the framework of ritual theater stands as proof of these words. [1; 82].

For example: creativity of Kazakh zhyrau. When singing epic poems, they depicted their characters not only from the literary side, but also tried to portray their behavior and movements without hesitation. Thus,

many epic poems of folklore became the basis for plays. They are: “Kobylandy,” “Ayman-Sholpan,” “Enlik-Kebek,” “Kozy Korpesh-Bayan Sulu,” “Er Targyn” and “Kyz Zhibek.”

At the same time, competitions were held among the people, where they competed in poetic and musical skills. Theatrical elements are noticeable in many of them. Especially close to theatrical art was the art of the Kazakh folk kulegesh-Kul. The sly studied the life of the village in detail and ridiculed its shortcomings. There were legends about the sly and humorous people like Aldar Kose, Aidarbek, Torsykbay, Mauke. The famous theater researcher A. Sygayev in his article “art is beautiful with traditions” said: “Tradition is a sacred concept that binds the present to the past. Among its many branches, folk art stands as a profound expression of cultural depth. We never set out to compete with others, knowing that Kazakh life has always been intertwined with the elements of theater. Consider that the first Kazakh play was published in the early twentieth century in Ufa — what does this reveal about the wisdom of Auezov, who in 1917, in Oikuduk, adapted and brought his famous Enlik-Kebek to the stage? The theatrical scene in Orenburg during the 1920s marked the beginning of a pivotal era in our artistic history. There is no doubt that the dedicated efforts of cultural figures like M. Dulatov and M. Zholdybayev in developing the performing arts have enriched the legacy of our professional culture. Yet, despite this, our professional theater is officially traced back to 1926. In doing so, we have, in a way, obstructed the fuller recognition of earlier contributions to our stage history.” [2; 12].

In this article of A. Sygayev, of course, there is a trace of bitter truth. Why not call us the beginning of the theatrical art of our people, the elements of the theater that we have been creating for centuries in the Customs and consciousness of our country?

Zhakupov Zh.Zh., a young art historian, also weighs in on the matter, stating: “The organization of the Kazakh National Theater warrants the title of “Steppe Theater” within the country. It is a natural phenomenon for various forms of folk art to evolve and reach maturity. The dramatic and theatrical elements present in the “field theater,” which share a similar artistic essence, played a crucial role in the emergence of a new art form. [3; 202]

As the first performances that resemble the modern theater, one can mention the “eastern evenings” held at that time. Kazakh youth in the city began to organize such parties since 1911–1914. Few representatives of the young Kazakh intelligentsia, including teachers and seminarians, organized performances and concerts in their native language. In the days of the Soviet Union, “Eastern evenings” were held exclusively under the influence of the bourgeois-national and aroused the religious interest of the participants. This is a wrong concept. «Oriental evenings» had a great cognitive value at that time, the participants of the evening were well aware of the life of their people and were able to show it on stage with ethnographic accuracy.

“Eastern evenings” brought together artists and spectators of different peoples. Thus, friendly relations were formed between them. In addition, the repertoire of “eastern evenings” necessarily included performances in the satirical genre, exposing the rich, mullahs and Royal bureaucrats. In these evenings, the cultural power of Tatar and Kazakh youth United and longed for freedom together. As a result of the “eastern evenings,” various cultural circles began to be formed here. In these cultural circles, remarkable individuals of younger generation actively served in the city. In cities and villages, performances began to be shown for the first time. At the same time, Young Mukhtar Auezov wrote the play “Enlik-Kebek,” which later became the Pearl of Kazakh drama. For the first time, this play was staged in June 1917 in a yurt.

The first performance was staged on Kazakh soil in February 1915. Since then, the national theatrical art has passed many difficult stages of development. His early steps are invaluable, shaped by his distinct artistic nature, rooted in the staging of folk traditions and the spiritual essence of everyday life. This direction made a long stop in the creative journey of the Kazakh theater and contributed to the birth and development of the national drama genre. National acting, which became evident after those performances, drew artistic energy from folklore and made a rapid professional growth.

At this time, mobile theater troupes were organized in a number of cities. Their actions had a profound impact on the development of national drama, which was just in the bud before the revolution. Thanks to these theatrical troupes, it made possible to develop the drama of M. Auezov, S. Seifullin, Zh. Shanin and others. Social life of the Kazakh people since ancient times has been clearly depicted on the stage. The performances based on the dramaturgical works of M. Auezov and G. Musrepov became a theatrical world for the audience, depicting the Kazakh people’s struggle against the destructive forces of the past in the name of freedom, independence, love, and personal liberty.

On the eve of May 1, 1918, the Kazakh youth staged the play by S. Seifullin “on the way to happiness” in Akmola. “This was the first major work that I started on the path of writing,” recalls S. Seifullin [4; 189]. On the way to happiness, the play is based on Soviet material that criticizes the old customs of the Kazakh woman’s will.

In May this year, a Drama Circle of Kazakh youth will be organized in the people’s house in Akmola. In February 1919, the participants of this cultural circle staged K. Kemengerov’s plays “the fruit of freedom” and Asaubayev’s plays “Beynetty Shal.” K. Kemengerov’s plays “Altyn Sakina” and “Eski mektep” were staged especially often.

In the spring of 1918, in Petropavlovsk, the Russian-Soviet theater began its creative life. The founder and head of this theater was the former entrepreneur, experienced organizer, talented actor I. Sarmatov. The theater actively fought to bring the Kazakh people closer to cultural life. To this end, a week of free performances was held in Kazakh, Tatar languages, and then a rally started.

The Tatar troupe also worked in the city at this time. Later, a Drama Circle of Kazakh youth called “Talap” was created in Petropavlovsk. In this circle, the works of K. Kemengerov “the fruit of freedom” and other Kazakh authors were presented. The subsequent opening of Russian theaters in Almaty, Semey, Uralsk and other cities of Kazakhstan paved the way for the gradual transformation of Kazakh and Tatar circles into semi-professional drama troupes.

At the end of 1918, the Kostanay District Department of public education under the leadership of A. Zhangeldin organized the troupe “red caravan” in his detachment. It concentrated students of Russian schools in Kostanay-talented Kazakh youth. The participants of the troupe, after meetings of workers and soldiers-deputies, staged concerts in military units, in clubatars. In addition to the “red caravan,” a Drama Circle is created in the Zhangeldin detachment under the leadership of S. Kozhamkulov. This team was in close contact with the troupe “red caravan” in terms of creativeness and relied on its experience. In 1920, the youth of the circle was sent to study in Orenburg, on the course of the commanders of the Red Army. Thus, this troupe will be replenished with members of the circle of the city of Troiytsk. The repertoire of “Red Bed” initially consisted of one-act plays, folk songs, Kui, written by the members of the troupe themselves. Later, the drama “Enlik-Kebek” by M. Auezov was staged. E. Umirzakov and K. Badyrov, who were the founders of the Kazakh professional drama theater, also played in this mobile theater.

In addition to mobile troupes, cultural sites that were then called “Red houses” also operated. Mainly cultural work was carried out here, small concerts were held. In those years, an important role in the development of theatrical art was played by a troupe in Ufa, which was the author of the comedy “Maldybay,” written before the Revolution, headed by the teacher Imangali Mendykhanov. The repertoire of the troupe consisted mainly of performances by I. Mendykhanov “Uishyk-uishyk,” “Baygustar” (Miserable)

I. Mendykhanov’s comedies spread in handwritten form and begin to be staged on the stage of Orenburg, Astrakhan, Ural clubs. S. Esova, who was an active member of the women’s movement in Kazakhstan and Turkestan, told about the life of the theater during the civil war: “We wanted to create plays about the revolutionary struggle and heroic figures, but such works did not yet exist — we sought to craft them ourselves. When parts of the play were not fully developed, our circles of “playwrights” emerged from within our own ranks to fill the gaps. The thematic production focused on the loss of a woman, the grief surrounding her death, and the patriarchal rites that marked the passage of life” [5].

In several Kazakh circles, in December 1918, in Zaisan, and in November 1919, in Kostanay, B. Mailin’s book “Betim-au, Kudagi goi” the comedy was staged. In February 1919, in Ust-Kamenogorsk, the play “the unfortunate girl who went to the shawl without a Will” was staged. Unfortunately, the text of these plays has not survived.

Theatrical life developed especially rapidly in Semipalatinsk. In 1918, a Russian theater was organized in Semipalatinsk. In order to properly conduct the work of the theater, it was envisaged to create a board of directors. In August 1920, Kazakh performances were staged at The A.V. Lunacharsky theater and the people’s House. And in October 1920, this circle was created as a semi-professional dramatic cultural and educational circle called “Es-aimak.” The members of the circle were students, teachers, employees of the pedagogical Technical School. The troupe consisted of 15 people, including A. Kashaubayev, I. Baizakov, Zh. Shanin, K. Baizhanov, Zh. Yelebekov, M. Yerzhanov, who later became tarlans of the Kazakh stage. This troupe, in addition to “Enlik-Kebek,” “Baibishe-tokal,” “Kyzyl Sunkarlar” by S. Seifullin, B. Mailin’s “Betim-au, Kudagi goi”, “Arkalyk batyr” by Zh. Shanin.

In 1922, “Es-aimak” was transformed into the Semipalatinsk governor’s Office of the Kazakh drama theater and transferred to the state. The team always showed performances, traveled to neighboring villages

and settlements. In 1924-25, the troupe was headed by Zh. Shanin. In 1925, Amre Kashaubayev, at the suggestion of A.V. Lunacharsky, performs at a concert at the Bolshoi Theater, and later at the world ethnographic concert in Paris. After returning from Paris, Amre Kashaubayev continued his work in the Semipalatinsk troupe.

From the end of 1925, preparations for the creation of the Kazakh National Theater began. For this purpose, Zh. Shanin, I. Baizakov, L. Ashkeev were invited from Semey to Kyzylorda.

The next center of development of theatrical art in Kazakhstan was then capital of the Republic, Orenburg. In 1922, a dramatic troupe was opened at the Kazakh Institute of Public Education. Future actors of the National Theater S. Kozhamkulov, Elubay Umirzakov, Kapan Badyrov actively worked there. In 1923-24, new enthusiasts E. Yerdanaeva, R. Malybaev, Zh. Tlepbergenova came to the theater and participated in the replenishment of the repertoire. The sectarians of this troupe made a great contribution to the development of professional theater, although the troupe in Semipalatinsk did not achieve success.

In April 1925, the capital of the country, Kyzylorda, hosted the V Congress of Soviets of Kazakhstan. The agenda included the creation of the Kazakh national professional theater. From the memory of Serke Kozhamkulov: “when I moved to the Kazakh capital Kyzylorda, I was in Kostanay. One day I received a telegram from the people’s Commissariat of education, on which I arrived in Kyzylorda on October 20, 1925. Other artists were gathered, and some of them, such as Elubai and Kapan, joined them from the cities where they studied together. In the new capital we met with such loving citizens as Amre, Kazhymukan and Kalybek. And then we got down to business. The well-known theater opened on January 13, 1926” [6; 18].

The opening of the theater is a great historical event. To quote the memory of Kurmanbek Zhandarbekov about the creation of the theater of this nation and the first actors of the theater: “in October 1925, citizens invited to open the first Kazakh National Theater gathered in Kyzylorda. The artists of the first Kazakh theater are former village singer and statesman, dancer and songwriter, a poet with an outstretched arm, a wrestler whose shoulder blades did not touch the ground. At that time, there was only one professional artist in our theater — Kazhymukan. In addition to the theater of the nation, the brilliant artists from all over the country gathered. The first to lay the foundations of the Kazakh theater were people who were unusually talented by nature. The famous singer Amre and poet Isa, Maitalman Serke, “Peri” Kalybek, playful Elubay, the fashionable group of serious Kapans were joined by Zhusupbek Ospanov, Mazhit Dauletbayev, Latif Ashkeev, Zura Atabayeva, Patima Nurova, Bek Mukhamediyarov, Kusain Ongarbayev, Molla Bitleuov and others. I was the youngest of them. “I don’t know,” he said. The first group of talents who could not keep up with the team were left out.

On January 13, 1926, we opened the curtain of the Kazakh theater called “Nar-Tauekel.” We introduced our country to a new art form that came to the stage. The people greeted him with joy, without uttering a cry” [7; 42].

In order to clearly demonstrate the facts contained in these memoirs, we relied on B. Kundakbayev’s book “time and theater,” dedicated to the history of the Kazakh drama theater named after M. Auezov. “The birthday of the Kazakh National Theater is January 13, 1926. Before the official opening of the theater, evenings were held, the program of which included excerpts from individual plays with concert numbers. It was a kind of competition that determined the creative potential of the young team” [8; 10].

The prevailing opinions about the first director of the theater of the nation have mutual contradictions. For example, many people know that the first director of the theater was Zhumat Shanin. According to Kapan Badyrov, who saw the process of creating this theater, there were still misconceptions on this issue: “it is a misconception that the first chief Director of the theater was Zhumat Shanin. The first director was Zhusupbek Aimaulytov himself. For the first time under the leadership of this man, we staged “Baibishatokal,” “Karagoz,” “Sherniyaz” [9; 12].

We also support the opinion of Kapan Badyrov, based on the works of a number of theater researchers. Professor of the Kazakh National Academy of Arts named after T. Zhurgenov, doctor of art history B.K. Nurpeis also wrote in his article “milestones of the formation and development of the Kazakh Theater”: “at the beginning of this era, namely in Semey, on February 13, 1915, the family of the Kazakh theater was raised. Zh. Aimaulytov, who created and staged the aitys “Birzhan — Sara”, went down in history as the first Kazakh director. And after decades, the opening of the Kazakh professional theater was a major cultural event,” concludes Zhusupbek Aimaulytov, who was the leading Kazakh director [10; 15]

At this time, it was difficult to organize the women’s collective of the theater. The customs of the Muslim religion, which, according to the Eastern tradition, forbade women, prevented their creative

disclosure. The theater got out of such a dead-end problem thanks to the wives of the actors, who became the first actresses. They were: Sharbanu Baizakova, Zura Atabayeva, Shamsiya Alibekova, Zhanbike Shanina.

In the first years of the creation of the theater, the director's work was carried out by Serke Kozhamkulov and Kurmanbek Zhandarbekov. From the memory of S. Kozhamkulov: "in 1925, the people's Commissariat of Education of Kazakhstan adopted a resolution on the opening of the National Theater in Kyzylorda. I was appointed director. The name of the order is the order. I did everything I could. For BZ, the truth that we remember from the first day of our creative work in the theater is that the theater is not a place where the actor showed professional skills, it is primarily a place of honor and respect for the motherland and the people. Here are those who came to this sacred theater after us, talented young people with high professional training, were accepted and guided in the same way. It was from these days that the most joyful moments in our life began, when we loved theatrical art with all our heart" [11; 36].

Director, playwright, actor Zhumat Shanin wrote in his articles "Kazakh State Theater," "recognition of reality on stage," "State Theater of Kazakhstan," etc. It was a long time since the Kazakh theater was born in the womb of his mother, in the waist of his grandfather, when the moon of October was born from the West, and the power of the yellow Kazakh workers was five years old. Here, today, he is more than one year old and is already two years old. Kazakh theater Zharyk is a young boy who has just arrived in the world, his joints are stiff and his ligaments are not growing. A young boy who warmed up to the bright light of October. The work of the Kazakh theater is huge, it is heavy, it is far away. In order to get to the Far road without getting bored, you need a tireless tekezhaumyt horse. You need a fur coat that will not let the wind pass and sunbathe. "I don't know," he said. In the first year, he tries to crawl, becomes a white urpak and raises his head from the nest, in the second year, a goose flies out of the nest as a karakanat. The work of the theater: the humiliation of the oppressed, the life of the oppressed, the sharp imagination, the master writes, the theater brings it to the front, shows a live picture, brings the imagination of abuse, shakes and refreshes the beholder. He reflects, points the way to the light, emphasizes that it is necessary to work hard to be among the most developed foreign theaters, and encourages the team to work hard [12; 15]

The formation and development of theatrical art is inextricably linked with the name of Zhumat Shanin. Since October 5, 1926, Zh. Shanin, who was appointed director and artistic director of the theater, like his contemporaries, became both a playwright, an actor, and a director, turning once and for all to engage in the art of directing. Zh. Shanin was also a reformer of the Kazakh theater. In particular, to raise the culture of actors, he adjusted the weekly work schedule of performers. There were classes in the skills of an actor, music theory, singing lessons, choir, violin class. The first theoretical lectures on European theatrical art were given to actors who did not graduate from a special educational institution. The first in the Kazakh language, the great Greek playwright skin created the outline of the first textbook on the works of Aeschylus, Sophocles, Euripides, on the history of foreign theater. The actors were offered a simple and natural way to live on stage. He demanded from the performers not only the technique of pronouncing the word, but also the transmission of thoughts, moods, feelings. The direction of Zh. Shanin gave rise to many actors to become personal stage artists. Kazakh actors brought up under his direction were ready to work with Russian directors in the 1930s. to prove that [10; 19]

In the spring of 1927, Zhumat Shanin contacted A.V. Zatayevich and took all the famous singers to Moscow. An excerpt from the memoirs of Kurmanbek Zhandarbekov: "Kali Baizhanov and Abbas Aitpayev from Karkaraly, Amre from Kyzylorda, Isa, Elubai and Zhanbike, Dalila Ongarbaeva, Abylkai, Zhumeken himself, eleven people in total. The singers are eight people. In the ethnographic Department of the Academy, Koyen aksakal shaldar. Zatayevich sat between them. Eight singers were seated side by side and everyone was sung. He paid special attention to The Voice of Abbas Aitpayev. There was warmth in Abbas's voice, ringing like a strange Bell. The listening ethnographs called Abbas "singer-poetess." We were all very grateful. We returned in ten or fifteen days" [7; 53].

This group of singers, having arrived from Kyzylorda, is now preparing for the summer of 1927. So, in the summer, the theater goes on tour to the country. They go from Kyzylorda to Kazaly, Onan to the Aral Sea, Aktobe, cross the Zlatoust through Keneli, pass Kyzylzhar, Omsk, Kereku on a steamer and stop in Semey.

"The regional newspapers reported on each of our visits in advance. For example, the newspaper of that time "Freedom Flag" wrote: on July 3, a total of fifteen people came to the Theater artists, who went to visit the countries of the Rising Sun in Kazakhstan. (July 6, 1927). The newspaper further mentioned the names of the leading actors. Among the visitors is the famous poet Isa Baizakovich. There is a famous singer Kalybek Kuanyshbayuly, who sings in forty verses. There is maitalman Kurmanbek Zhandarbekovich, who sings in

Kyrgyz, Uzbek and Kazakh languages. There is a singer of Kazakh women Zhanbike, Shara Kelin. There is a funny singer Elubay Omirzakuly. The parties will begin on the sixth July in the city's garden, this time the games were played out of the minds of the people," Kurmanbek Zhandarbekov recalls [7; 55].

After this summer tour, the theater moves to Almaty. Since the beginning of 1929, talented artists in Almaty began to gather near the theater. Kanabek Baiseitov, Manarbek Yerzhanov, Kazyken Baisov were invited to the theater. Soon the White singer Kulyash and the dancer will arrive. A fragment from the memory of Zhienkulova about these years: "Sayaly Kokshetau, Almaty are filled with joy and fun, life is filled with interesting days. There were a lot of recreational young people, they were eager for art, wherever they go. He created clubs and held various fun parties. Kazakh, Russian, Tatar, Dungan, Uyghur youth will perform songs and dances of different nationalities. The life of our new capital was in full swing. The Kazakh Drama Theater began its next season here. Our people, who drink and put on the ground when they see the theater, are increasingly losing enthusiasm and cannot dispel passion. Even the silver funny ditches of Almaty sang, like in the movie! Because when it's night, the people sing. Thus, the streets of the city have their own theater, their own concert" [13; 25].

In 1930, the theater staff was replenished with young talents. The opening of the Turkish Railway this year was a festive event for the theater group. At the Ainabulak station, among several thousand people, performances and concerts will be held. People who first saw the performance on the field show special respect, as they first met the scenic art.

In 1931-32, another creative youth came to the theater. These are Abiken Khasenov, Zhusupbek Elebekov, Kamal Karmysov, Seifolla Telgaraev, Kuan Lekerov, Gulzira Syzdykova, Rabiga Yesimzhanova and others. Here they will begin to teach music and dance, the history of the theater, artistic speech. All these good deeds help to introduce actors to the skill.

On November 1, 1931, the regional party committee of Kazakhstan adopted a resolution "on the state of the Kazakh Drama Theater, its tasks" and established some measures for the development of the Performing Arts. As a result of this resolution, in 1932, a musical and drama technical school was established in Almaty for the first time. On September 8, 1933, the regional party committee of Kazakhstan issued a special resolution "on measures for the development of National Art." Here the question of opening the theater of the musical nation was raised. Temirbek Zhurgenov, then people's commissar of Education, made every effort to open this musical theater.

In 1934, the theater of the Republic was divided into two groups. Dramatic and musical. This year, a musical theater was opened on January 13. It was directed by Zhumat Shanin, directed by Kurmanbek Zhandarbekov. Theater curtain opened with a screening of Mukhtar Auevov's comedy "Ayman-Sholpan."

### *Conclusions*

A significant event in the cultural life of the country in the 20-30s of the XX century was the formation and opening of a professional National Theater, which consisted of several milestones. Before the professional theater, over the centuries, the art of artists: zhyrau, poets, kulegesh-Kul, which was reflected in the traditions of our people, was widespread among the country. Since the beginning of the twentieth century, the Kazakh intelligentsia, who studied in order to develop the national Art, organized and revived "Oriental evenings" in urban areas, circles with various artists. Another problem that led to the opening of the theater was the functioning of Russian and Tatar troupes. Kazakh youth also collaborated with these troupes.

The resolutions of the regional party committee "on the creation of the Kazakh national professional theater" gave a new impetus and accelerated the creation of the National Theater. Among the artists of the country, the first directors and playwrights converged on one channel, opened the curtain of the first theater with dignity and won the attention of the country. Over time, the Theater team was replenished with a new generation. The opening of the Kazakh drama theater also led to the opening of the musical theater.

The issues discussed in this article make a valuable contribution to the teaching of the cultural history of our people. If extensive research is carried out in this direction, some problematic issues of Kazakh history in the twentieth century will be revealed, and the direction and orientation of Kazakh culture in the Soviet era will be determined.

The Kazakh State Academic Drama Theater named after M. Auevov was the birthplace of theatrical art in the Kazakh land. This is where the entire sphere of theatrical culture spreads and grows. The first generation of playwrights, directors, actors, composers, artists came together in this theater. They devoted all the wealth of art to the benefit of the people and raised the theater to a higher cultural level.

## References

- 1 Қуандықов К. Тұңғыш ұлт театры / К. Қуандықов. — Алматы, 1969. — 210 б.
- 2 Сығаев Ә. Өнер дәстүрімен көрікті / Ә. Сығаев // Парасат. — 1996. — № 2.
- 3 Жакупов Ж.Ж. Қазақ театрының қалыптасуы және дамуы / Ж.Ж. Жакупов // Қазақ мемлекеттік Қыздар педагогикалық университетінің хабаршысы. — 2018. — № 4(76).
- 4 Сейфуллин С. Тар жол, тайғақ кешу / С. Сейфуллин. — Алматы, 1960. — 220 б.
- 5 Ысқақов М. Қазақ әйелі — театр сахнасында / М. Ысқақов // Қазақстан әйелдері. — 1976. — № 7.
- 6 Қожамқұлов С. Шеберлік мектебі / С. Қожамқұлов. — Алматы, 1993. — 310 б.
- 7 Жандарбеков Қ. Көргендерім мен көңілдегілерім. — Алматы, 1989. — 245 б.
- 8 Құндақбаев Б. Уақыт және театр / Б. Құндақбаев. — Алматы, 1981. — 420 б.
- 9 Бадыров Қ. Театр тарихы осылай басталған / Қ. Бадыров // Парасат. — 1996. — № 2.
- 10 Нұрпейіс Б.К. Қазақ театрының қалыптасуы мен даму белестері / Б.К. Нұрпейіс, А.С. Еркебай, М.Б. Жақсылықова // Қазақстанның ғылымы мен өмірі. Халықаралық ғылыми-көпшілік журнал. — 2017. — № 3 2(47).
- 11 Қожамқұлов С. Шеберлік мектебі / С. Қожамқұлов. — Алматы, 1993. — 310 б.
- 12 Шанин Ж. Арқалық батыр / Ж. Шанин. — Алматы, 1988. — 15 б.
- 13 Жиенқұлова Ш. Өмірім менің — өнерім / Ш. Жиенқұлова. — Алматы, 1992. — 350 б.

Г.У. Ахметшина, Г.С. Конкина, Н.Н. Биназарова, А.М. Коскеева

### **XX ғ. 20-30-жылдарындағы ұлттық кәсіби театрдың қалыптасуы: тарихи талдау**

XX ғасырдың 20-30-жылдарында Қазақстанда Кеңес үкіметі қоғамдық-саяси бастамалармен қатар, мәдени-ағарту істерін де жүзеге асырды. Осындай маңызды іс-шараларының бірі — қазақ ұлттық кәсіби театрының ашылуы. Мәдениетіміздің дамуындағы елең еткізер оқиға — алғашқы қазақ драма театры құрылғанда, оның уығын шаншысып, шаңырағын көтеруге еліміздің небір ерен өнер иелері шоғырланды. Осыны ескере отырып, мақалада XX ғ. 20-30-жылдарындағы қазақ ұлттық театрының қалыптасып ашылу процесі Қазақстандағы әлеуметтік-тарихи өзгерістердің шеңберінде қарастырылған. Сонымен қатар ұлттық драма театрдың алғашқы актерлерінің кәсіби өсу жолы, тұңғыш драматургтер мен режиссерлердің театр дамуына қосқан үлесіне талдау жүргізілген. Мақала авторлары ұлттық театрды құру барысындағы қиыншылықтарды көрсеткен, бұл қиындықтардың қатарында әйел актрисалардың жеткіліксіз болғандығын және олардың шешілу жолдарын анықтаған. Мақалада ұлттық театрдың ел арасындағы алғашқы гастрольдері, актерлерді кәсіби шыңдаудағы режиссерлердің еңбегі жан-жақты сипатталған. Алғашқы театр топтарына, кәсіби актерлерге, олардың репертуарлық саясатына ерекше көңіл бөлінген. Зерттеу барысында саяси-әлеуметтік, мәдени факторлардың ұлттық театрдың дамуына ықпалы жүйелі түрде талданған, алғашқы актерлердің естелік шығармалары негізінде ұлттық театрдың кәсіби деңгейге көтерілу ерекшеліктері зерделенген. Мақаланың нәтижелері XX ғ. 20-30 жылдарындағы қазақ қоғамының мәдени трансформациялануын терең түсінуге мүмкіндік береді. Мақаланың ғылыми жаңалығы XX ғ. 20-30-жылдарындағы ұлттық кәсіби театрдың қалыптасуының тарихи аспектісінің алғаш рет қарастырылуымен байланысты.

*Кілт сөздер:* қазақ театры, мәдени мұра, ұлттық өнер, драматургия, XX ғ. 20-30-жылдарындағы Қазақстан тарихы, мәдени даму, тарихи талдау.

Г.У. Ахметшина, Г.С. Конкина, Н.Н. Биназарова, А.М. Коскеева

### **Становление национального профессионального театра в 20-30 годы XX в.: исторический анализ**

В 20-30-е годы XX века в Казахстане Советское правительство наряду с общественно-политическими инициативами осуществляло также и культурно-просветительскую деятельность. Одним из таких значимых мероприятий стало открытие Казахского национального профессионального театра. Создание первого казахского драматического театра — это важное событие в развитии нашей культуры, в нем сконцентрировались многие выдающиеся деятели искусства. В связи с этим, в статье рассматривается процесс становления Казахского национального театра в 20-30-е годы XX века в рамках социально-исторических изменений в Казахстане. В статье рассматривается путь профессионального роста пер-

вых актеров национального драматического театра, вклад первых драматургов и режиссеров в развитие театра. Авторами данной статьи выявлены ряд проблем создания национального театра, и данная проблема была связана с нехваткой женщин-актрис. Авторами описаны первые гастроли национального театра между странами, заслуги режиссеров в профессиональном совершенствовании актеров. Особое внимание уделяется первым театральным группам, первым профессиональным актерам, их репертуарной политике, что, в свою очередь, позволяет раскрыть развитие театра как основной части национального сознания. Авторами проанализированы влияние политико-социальных, культурных факторов на развитие самого национального театра, на основе памятных произведений первых актеров рассматривались особенности развития национального театра на профессиональном уровне. Результаты исследования позволяют глубже понять культурную трансформацию казахского общества в 20-30-е годы XX века. Научная новизна статьи заключается в том, что в ней впервые проводится анализ исторического процесса формирования и развития национального профессионального театра в Казахстане в 20-30-е годы XX века.

*Ключевые слова:* казахский театр, культурное наследие, национальное искусство, драматургия, режиссер, история Казахстана в 20-30-е годы XX века, культурное развитие, исторический анализ.

## References

- 1 Kuandykov, K. (1969). *Tungysh ult teatry [The First National Theater]*. Almaty [in Kazakh].
- 2 Sygayev, A. (1996). Oner dasturimen korikti [Beautiful with artistic traditions]. *Parasat — Parasat*, 2 [in Kazakh].
- 3 Zhakupov, Zh.Zh. (2018). Qazaq teatryny qalyptasuy zhane damuy [The formation and development of the Kazakh theater]. *Qazaq memlekettik Qyzdar pedagogikalyq universitetinin khabarshysy — Bulletin of the Kazakh State Women's Pedagogical University*, 4(76) [in Kazakh].
- 4 Seifullin, S. (1960). *Tar zhol, taigaq keshu [Narrow road, slippery path]*. Almaty [in Kazakh].
- 5 Usqarov, M. Qazaq aieli — teatr sakhnasynnda [Kazakh woman — on the theater stage]. *Qazaqstan aielderi — Women of Kazakhstan*, 7 [in Kazakh].
- 6 Kozhamkulov, S. (1993). *Sheberlik mektebi [School of craftsmanship]*. Almaty [in Kazakh].
- 7 Zhandarbekov, K. *Korgenderim men konildegilerim [What I saw and what I felt]*. Almaty [in Kazakh].
- 8 Kundakbaev, B. (1981). *Uaqyt zhane teatr [Time and theater]*. Almaty [in Kazakh].
- 9 Badyrov, K. Teatr tarikhy osylai bastalghan [This is how the history of theater began]. *Parasat — Parasat*, 2 [in Kazakh].
- 10 Nurpeiis, B.K., Erkebai, A.S., & Zhaqsylyqova, M.B. (2017). Qazaq teatryny qalyptasuy men damu belesteri [Stages of formation and development of the Kazakh theater]. *Qazaqstannyn gylmy men omiri. Khalyqaralyq gylmy-kopshilik zhurnal — Science and life of Kazakhstan. International scientific and popular journal*, 3 2(47) [in Kazakh].
- 11 Kozhamkulov, S. (1993). *Sheberlik mektebi [School of mastery]*. Almaty [in Kazakh].
- 12 Shanin, Zh. (1988). *Arqalyq batyr [Arkalyk batyr]*. Almaty [in Kazakh].
- 13 Zhienkulova, Sh. (1992). *Omirim menin — onerim [My life is my art]*. Almaty [in Kazakh].

## Information about the authors

**Akhmetshina Gulden** — PhD, Director of the Department of Social and Humanitarian Disciplines, Academia of Physical Education and Mass Sports, Astana, Kazakhstan, <https://orcid.org/0009-0005-8752-3887>

**Konkina Gulbarshin** — Candidate of Philosophical Sciences, Arkalyk Pedagogical University named after I. Altynsarin, Arkalyk, Kazakhstan, <https://orcid.org/0009-0000-1133-9139>

**Binazarova Nazym** — Master of History, Senior Lecturer of the Department of History, M.Kh. Dulaty Taraz University, Taraz, Kazakhstan, <https://orcid.org/0000-0001-5586-6125>

**Koskeyeva Assemgul** — PhD, Senior Lecturer of the Department of History of Kazakhstan, S. Seifullin Kazakh Agrotechnical Research University, Astana, Kazakhstan, <https://orcid.org/0000-0001-5267-0370>