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## Modern Interpretation of Turkic Epics on The Kazakh Stage

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### **Abstract**

*Folklore, according to the definition of more than one generation of scientists, is an inexhaustible source of the nation's spiritual culture, ethical principles and norms. Folklore incorporates genre varieties of both poetic and musical embodiment of reality. Among these varieties, particular attention is drawn to the synthetic genre of the epic common for many peoples. The folk epic, which has absorbed the complex of worldviews of human society, expresses the eternal thoughts and aspirations of people, their struggle against the forces of nature, grief and suffering under the yoke of foreign invaders, conveys to us the command of mothers and the valor of warrior-heroes, saviors of the fatherland, the triumph of good over evil and the outbursts of loving hearts after a long separation. Framing all this with figurative and poetic conjectures, epic legends grow into a classical form of syncretic creation, in which elements of all beginnings of verbal, musical, and choreographic art are involved. After all, "The epic gives us special pleasure, because its events and heroes strengthen our faith in the value of human achievements and in the dignity and nobility of man." [Bowra 1945: 1]. Therefore, the "Epic of Gilgamesh", "Iliad", "Odyssey", "Mahabharata", as well as the medieval "Song of the Nibelungs", "Song of Roland", "Shahnama" and many other epic monuments connect modernity with the legacies of past centuries.*

**Key words:** modern, interpretation, Turkic, epics, Kazakh, stage

### **Introduction**

Modern Turkic literature, richly represented in all genres and forms, originates in the truly folk origins of artistic speech. "The history of human civilization develops according to the same laws, and the Turkic folk epic is one of the integral and rather important directions of this global process" [F. Uрманче. 2015: 31]. Both the written literature of the Turkic peoples and the works of famous poets that are part of the world cultural heritage are full of inner drama and are very scenic in structure. The great works of Navoi provide excellent examples of dramatic forms. The dialogues in his poem "Farhad and Shirin", which later became the basis for many stage performances, are also full of drama. The works of Navoi, Ferdowsi, Abai also contributed to the formation of the aesthetic ideals of Central Asian stage figures. Compassion for people and passion for life were reflected in the works of the Uzbek satirist Mukimi, the Turkmen poet Kemin, the Kazakh poet Abai and others, and later found their place in many theatrical performances. Academician S. Kaskabasov's words: "Historical and cultural ties of

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Kazakhs with the peoples of the Near East, Middle East and Far East go back into the depths of centuries, distant antiquity. Therefore, it is quite natural that Kazakh folklore contains a large number of plots and motifs common to many peoples of the East. The Arabic "Thousand and One Nights", the Indian "Twenty-five Tales of Vetala", the Mongolian "Ardzhi Bordji", the trek "Bakhtiyar", some excerpts from the works "Shah Name", "Leila and Majnun", "Iskander Name" were very popular among the Kazakhs. and others "[Kaskabasov S. 2008: 420-421] - proof of this phenomenon. Many historical and fantastic subjects from the treasury of the Turkic folk-artistic word entered the repertoire of the theaters of the republic.

Plays based on works of folklore hold a special place in the development of Kazakh theater. In the field of Kazakh drama, namely, in the development of the tradition of the heroic epic, M. Auezov's work plays an important role. His style of creative embodiment of epic canvases in accordance with the stage laws was subsequently successfully picked up by such original artists as Zh. Shanin, G. Musrepov, A. Tazhibaev, Sh. Khusainov and others.

Tradition as such in any sphere of human activity has its beginnings, periods of formation, development and continuation. The dialectic of the existence of tradition is also based on the unity of opposites, and therefore, in the process of historical development, society selects something from the traditional and leaves something obsolete aside. Thus, the most vital forms of tradition continue to exist until a certain period of social progress, and at a new stage of the socio-economic formation they either die off as obsolete, or, in relation to new conditions, transform, change and continue to live, expressing a qualitatively different content.

This is how the all-encompassing folklore tradition developed until the diverse forms of its manifestation reached the level of genre independence, such as verbal, musical, and choreographic art. Verbal art, being the leading genre of Kazakh folklore, improved, separating the synthesized form of an epic song from the ranks of everyday poetry, fairy tales and legends. The epic style of displaying objective reality made it possible to deeply generalize facts and phenomena, close-up images of the typical, that is, what is characteristic not of concrete historical, but in general for "epic" time. The epization of reality as a creative device in oral poetry had a huge impact on other genres, until, finally, with the advent of writing, it gave way to historical songs.

The influence of the epic tradition was strong even after the cessation of the process of creating an epic song. Even the ancient Türks in their epitaph monuments, carved on stone in runic writing, present their commanders and leaders as epic heroes, although we are talking about historical figures. Written Kazakh literature also experienced the life-giving power of the epic tradition for quite a long time. With the birth of the drama genre, it became necessary to creatively revert to this tradition in order to master it from a different angle of view, in accordance with the laws of theater. The first test of the pen in this field was made by M. Auezov, putting "Enlik - Kebek" in a Kazakh yurt.

The first musical and dramatic plays such as "Ayman - Sholpan", as well as a number of librettos for opera and ballet productions, such as "Kyz - Zhibek", "Er Targyn", "Enlik - Kebek", "Alpamys", "Kalkaman - Mamyр", "Beket", "Kambar - Nazim", "Kozy Korpesh - Bayan Sulu" and others were written based on epic legends. And not only oral and poetic creations, but also musical folklore were widely used in the creation of the Kazakh national opera. Thus, in the only one opera performance "Er - Targyn", the composer E.G. Brusilovsky used about eighty Kazakh folk melodies and instrumental pieces. This suggests that in the context of the spiritual growth of society, the age-old folklore theme can serve as a creative core in the development of the cultural heritage of the past.

And today the epic remains a rich source for many types of art. The plots and images of the epic, motives and reminiscences inspire artists all over the world, are the source of many creative searches of modern directors, playwrights and screenwriters, choreographers and composers.

## **New Reading of the Play "Kozy Korpesh - Bayan Sulu"**

Throughout the development of the national performing arts, Kazakh figures of theatrical art often turned to the artistic language of the Turkic culture, mythology, folklore, including the epic heritage. The leading place in Kazakh drama is occupied by G. Musrepov, who also paid special attention to folk literature and skillfully used ancient epics in his dramatic works. His plays "Kyz Zhibek", "Kozy Korpesh - Bayan Sulu" made a great contribution to the golden fund of the national classics.

The tragedy of G. Musrepov "Kozy Korpesh - Bayan Sulu" was written on the basis of the lyrical and everyday epic. If N. Gabdullin, making an in-depth analysis of the characters, compared the images with the images of world classical plays, narprimer as "Treachery and Love" by Schiller, [Gabdullin N. 1982: 9], then A. Tazhibaev interprets the image of Karabay with the immortal Harpagon from the comedy "The Covetous" by Moliere [Tazhibaev A. 1971]. Also, almost always in the ideological and artistic analysis of Musperov's tragedy, researchers are helped by a familiar parallel: Shakespeare and his heroes. Indeed, the fate of Koza and Bayan is close to the fate of Romeo and Juliet, and Zhantyk has long been perceived as a Kazakh Iago.

All the heroes of Musrepov's play are bright, original, extraordinary people in their own way, and this is also her closeness to the drama of Shakespeare. The Karabai's avarice is enormous, the love of young heroes is immense and bottomless, the impulses of Kodar's passionate nature are irrepressible, Zhantyk is titanically insidious in weaving his intrigues.

"Kozy Korpesh - Bayan Sulu" began its stage life on the stage of the Uyghur Theater, then continued its triumphal march through all the theaters of Kazakhstan.

One of the latest interpretations of this play was made by the young director D. Zhumabayeva on the stage of the State Korean Musical Comedy Theater in Korean.

The future tragic fate of Kozy and Bayan is determined even before their birth. The director introduces an epic plot into the play, which in the play is conveyed only in words, that is, Sarybai and Karabai of the birth of children agree that if one of them has a son, and the other has a daughter, they will marry them. Reflection of this custom serves as the main core of the story. "The main themes of the novel are love and adventure, not valor and heroism as expressions of the heroic spirit of the people" [Karl Reichl 2008; Hubbard, 2023].

The appeal to G. Musrepov's play "Kozy Korpesh - Bayan Sulu" is perceived not only by the theater's interest in the national epic, craving for notional historical memory, its legend and legends, but, above all, by the awareness of why this production is being performed. The theater enters into a unique, artistic dialogue with the folk-epic world of national culture and its traditions for the sake of understanding and renewing the ideas of modern consciousness. And in this dialogue, the national epic appears as a huge layer of moral and philosophical beginning.

The first and most powerful, still purely impulsive impression of the performance is the bewitching magic of radiation from the stage of such a deep spiritual, or rather psycho-physical energy of the actors, which, concentrated by the purposeful directorial will, makes visible the

most intimate, hidden feelings and thoughts of the characters. And at the same time, the director tried to present an eternal love poem, collected, based on symbolic decisions, with the restraint inherent in the Korean people.

Music, pantomime, painting, difficultly refracted and absorbed by the laws of theatrical performance, become building materials in director's work. Accordingly, the blankets hung in the space of the gray stage, the well and the reed in the foreground were able to successfully convey the place and the era, as well as the traditions inherent in that era. If the blankets sometimes symbolized the mountains in which the Kozy lived with his mother, then sometimes they turned into a weapon of Bayan against Kodar. And when the herd of Karabai's horses was stolen, the blankets began to fall to the ground one by one and began to roll like stones. Thus, the director wanted to show the rich man who lost his horses and the most valuable. The production based on such decisions, as a whole, shows the main idea of G. Musrepov not with trivial solutions, but with gentle and aesthetically beautiful symbolism. In the introduction, which was shown at the beginning of the play, the director, through plastics, showed the hunt of Karabay and Sarybay, their oath to each other, the birth of two children, the death of Sarybay, the growing up of Kozy Korpesh and Bayan Sulu, even the violation of the oath by Karabay, all this was not shown to be complete scenes, but with the help of plastic movements understandable to the viewer. Thus, the scenes in the play were shortened and rounded as much as possible. For example, in the middle of the stage, they put two lovers facing each other, and in the middle of them they showed Karabay watching them, when he got up and walked through them meant that he had broken his oath.

Director D. Zhumabayeva and production designer Y. Chernova have found the key to successfully staging Kazakh classics by Korean actors in a modern way. The unity in the scenography, the absence of Kazakh color in the costumes, national symbols meant that this event was related not only to the Kazakh people, but to all of humanity. The actors, too, without portraying a certain nationality, showed a single image, his inner world, attitude to the incident. Musrepov's play reveals in the performance of the Korean theater its deeply hidden dynamics of the living human characters of our distant ancestors. The deep antiquity on the stage of the last decade was shown by several techniques, passing from performance to performance: the heroes came out either in knitted chain mail or in animal skins. And at the performance of Zhumabayeva, you believe that this is a different time and a different civilization, that the days and years of the heroes are filled with completely different duties and deeds.

In the play based on minimalism, the main emphasis was not on scenography or scenery, but on the acting. Each image was created by the ensemble of the performance. Nevertheless, some images were not fully revealed, for example, from the play of Boris Yugai, who played the role of Kozy Korpesh, we did not see the masculinity inherent in the main character. The actor played not a brave man, ready to go to desperate actions in order to find his beloved, but a character forced to find Bayan by fate. On the contrary, Natalya Li in the form of Bayan Sulu brought to the fore the tenderness and courage of her character. If the actress in the opening scenes of the play showed a pet girl, then in subsequent scenes she showed the growth process of her heroine. The inclusion of a sense of rhythm in the actress helps her to overcome possible failures of the internal acting technique, as a gesture gives rise to a word, as the accuracy of a plastic drawing develops a thought, subtly coinciding with an intonational pattern.

Another feature in the interpretation of the director D. Zhumabayeva is the image of Zhantyk. The director showed Zhantyka as a woman with several masks around her neck. For him, Karabay is just a puppet who does not throw words to the wind. If in one of the *mise-en-scenes* she sat on

Karabay makes him carry out his plan, in the other he is a tempter, deceiving him to do what he wants. As soon as the tactics for managing Karabay change, the actress changes the mask on her face, so we understand that in order to achieve her goal, she is ready to incarnate in any look. The masks show the metamorphosis going on with this man, who, from the silent and pitiful shadow of his masters, grows to a cruel usurper of all their desires and thoughts.

In general, D. Zhumabayeva in a special way revealed not only the external form of the performance, but also its internal content, thereby allowing her to recognize the characters from a new perspective. This performance is one of the most daring works in the work of the young director D. Zhumabayeva. The main goal of the director is not a description of a specific nationality, era, she made the main emphasis on the history of lovers and the events around them. And here one involuntarily recalls the words of M. Auezov: "If the ending of "Kozy Korpesh - Bayan Sulu" had been successful, it would not have existed as an insignificant legend. The poem appeared precisely because two lovers, ignited by great feelings and carried away by one dream, are tragically dying along the way. This truth has preserved in the people's memory the images of Bayan and Koza and conditioned their transmission from mouth to mouth to whole generations of akyns" [Auezov M. 1964: 49]. And therefore, the viewer is still reflecting the inexhaustible richness of their content, the philosophical comprehension of the history of life and human history.

The performance on the stage of any of the works of the master of Kazakh literature, who made a significant contribution to the development of national drama, playwright, writer Gabit Musrepov turns into a significant event in the art of Kazakh theater. In particular, his plays "Kozy Korpesh - Bayan Sulu", "Akan seri - Aktokty", "Kyz Zhibek" are based on the plots of poems about lovers from oral folk art. The peculiarity of the writer is such that he was able to adapt the images of Kozy, Bayan, Kodar, Karabay, Zhibek, Tolegen, Bekezhan, Sansyzbai, Bazarbai to images in theatrical art and create them so that they would forever remain in the hearts of their audience. Each performance staged based on Musrepov's "Kozy Korpesh - Bayan Sulu", similar in storyline and so different in their perception, familiar events from the life of the heroes of the Kazakh epic, with renewed vigor confirms the indisputable truth that the interpretative possibilities of the classics are truly unlimited.

### **Modern Interpretation of the Legends about Korkut**

Various historical evidences about the Turkic epic have also survived to this day, but the works themselves, unfortunately, have not survived. The first fully formed epic in the Turkic language is contained in the 16th century manuscript that brought to us the "Book of my grandfather Korkut" (Kitab-i Dede Qorqut) [Gabain 1964: 216]. Scientific editions of My Grandfather Korkut's Books are [Ergin 1958-1963] and [Rossi 1952]; as well as the following studies: [Gökyay 1973, Zhirmunsky 1974 [1962], Korogly 1976] and especially the encyclopedic collection [Nysanbaev et al. 1999].

The collaboration of representatives of different theatrical cultures contributes to the development of the stage language. This was demonstrated by the play "The Conjuring of Korkyt" based on the play of Iran-Gayip by the Lithuanian director Jonas Vaitkus, staged at the Kazakh Academic Drama Theater named after M.Auezov. The work is based on a legend about a poet, composer, who went on a journey in search of immortality. After many years of wandering, Korkyt created the musical instrument kobyz and gained immortality in his work. Previously, Kazakh directors mainly staged this poetic work in an ethnographic or folklore style.

According to historical facts, Korkyt is a legendary Turkic songwriter and composer who lived in the 7th-8th centuries along the Syr-Darya River. The director Jonas Vaitkus has not in vain chosen the genre of staging legends and stories. The philosophical work about Korkyt, who wanted to come out against death when he realized the transience of life, apparently interested the director in the richness of the national culture, traditions and customs, the heritage of ancestors, passed down from generation to generation.

The success of J. Vaitkus's performance was due to the search for metaphorical imagery, which is typical of Lithuanian directing, as a key to the stage solution of the Iran-Gayip poetry theater. The harmonious creative union of the director with the artist A.Simonis and the composer A.Martinaitis brought the theme of the painful search for truth by a creative and constructive person to the level of deep philosophical and artistic generalizations.

The author, through monologues, tried to convey not events or actions, but the inner struggle that takes place inside the main character. The director, understanding the original idea of the author, tried to convey the various torments arising in the mind of Korkyt, all the discrepancies with the help of plastic, and he did it very successfully.

The performance is full of unusually expressive scenes, refined plastic solutions, ritual style, ambiguous metaphors, mesmerizing meditative sounds. The pinnacle is the performance of the role of Korkyt by the talented actor Dulyga Akmold, which corresponds to his talent. Everything that is characteristic of an actor manifested in him: the scale of the personality, deep inner fulfillment, intelligence, complex psychophysics, extraordinary plasticity, powerful inner energy, virtuoso voice modulation.

Korkyt - D. Akmolda tormented by emotional experiences. His inner anguish is brilliantly played by the actor. Gloomy and persistent, unyielding and unshakable, Korkyt does not retreat before the predicaments of fate, difficulties, does not renounce his beliefs, leaves people, but everywhere and everywhere he sees death: the impenetrable darkness of his life stands before him. Woeful, difficult is his lived existence, full of hardships and worries. The actor convincingly, subtly conveyed the process of Korkyt's emotional breakdown, penetrated deeply into his psychology. He introduced subtle psychological nuances to Korkyt's performance: doubt and anger, disappointment and awakening, tenderness and impenetrability, loneliness and insecurity.

A special, extraordinary directorial feature of Vaitkus is a jewelry display of the main idea in an allegorical, metaphorical, expressive, illusory, scenic language. Jonas Vaitkus in *The Conjuring of Korkyt* acts as a director striving for philosophical and imaginative generalizations (a board instead of a kobyza, a glass cube - the threshold of hell, stones; a swinging boat in the air, instantly turning into a shanyrak or a tabit, a black strip of matter instead of a snake, shaman tambourine).

Viewers see the acuity and tension of individual mise-en-scenes, the clarity of the psychological image of the protagonist, the meaningfulness of symbolism (eclipse of the sun, the sound of water, a megaphone, a modern city, white sheets of manuscript flying in the air, the dome of the sky; a hospital bed where a patient, suffering from hallucinations, a poet lies) ... The astute Korkyt learns the world, heeds the voices of nature, interferes in the fate of people, helping the good, interfering with the bad (Aliya, 2021).

In one of the scenes, girls arrive in white robes that personify swans; they need Korkyt's kyuya. The performer of the role of Korkyt D. Akmolda also responded to the swans, who, along with their dances and songs, showed all their beauty, with a swan cry. The technique of speech



through throat vibrations is very complex, despite this the actor presented an unusual changeable color to the mournful sound of swans while talking with them. As soon as the actors stepped onto the stage in the form of crows, the girls in the form of swans immediately fled from the stage. This scene left the impression that something bad was coming. Since swans have always been a symbol of beauty, the actresses of the theater brought tenderness to the stage, and the actors in the images of black crows seemed to remind of the existence of a dark force. They, like the swans, rushed to tell Korkyt something in their own language. Actor D. Akmold, respectively, and they answered something depicting the sound of croaking crows. From this scene, we saw his limitless acting possibilities. The actor showed that he is multifaceted, and his character was such a special person that he understood the language of birds.

Stage director Jonas Vaitkus builds mise-en-scenes subtly, philosophically deeply. In his production, he showed great opportunities in the use of scenography (techniques of computer technology, laser decoration, 3D video recording), music, and choreography. His production is distinguished by a high level of performing culture, innovative development of musical and artistic design (the plasticity of the actors, the emotional atmosphere of the stage action, the unusual costumes of the characters).

The joint work of like-minded people managed to achieve considerable success in a short time. The scenography helped to reveal the images of the characters, and the music increased the tension of the actions taking place on the stage. "Today's principle of theater is in ensemble. Contemporary theater is a theater of creative like-minded people", [V. Panso 1972: 58] - said the director V. Panso. Indeed, directing, scenography, and the design of a production with music create a single piece only if they are based on one thought.

But at the same time, the loose dramatic basis and the overload of the stage action with details and symbols prevented the disclosure of the main conflict, the search for a deity does not become a visible conflict of the performance. The use of such theatrical features as a modern man, a double screen, diverted the action from the genre of parables. But, the director's emphasis on the search for means of artistic expression and a vivid stage language was read well by all spectators.

This production took part in the International Theater Festival "Nauryz", which was held in 2015 in Kazan (Tatarstan, RF) and won the favor of theater critics and spectators there. "The synthesis of metaphorical Lithuanian directing and the ancient Turkic epic in The Conjuring of Korkut gave a powerful impetus for the creative growth of actors. Traditionally, the Kazakh style of play is more emotional, open, based on physical action. Here, the actor's temperament is held back by a cold directing devoid of accentuated emotionality, and strong, memorable images are born on this internal contradiction. It seems that the actors' external restraint is fraught with bubbling internal impulses, which from time to time break out and trace the lines of force of the performance. Although The Conjuring of Korkut did not seem to me to be an impeccable staging in every sense, such an experience will certainly affect the creative growth of young actors"[Iglamov N. 2015: 4] - with these words the Tatar theater critic Niyaz Iglamov praised the performance.

In this performance, a new special world arose, reflecting the spiritual space of the national culture, including in the "text" of the performance the semantics of traditional images, requiring from the actors a special way of stage existence. The interaction of metaphors and signs of different structural levels has created a kind of playful effect, contributing to the birth of new meanings.

It was D. Akmold in the role of Korkyt, along with the direction of J. Vaitkus, who largely determined the success of the production. This performance was presented as a very bright, original and visually rich production.

Thus, the play "The Conjuring of Korkyt", which was remembered by the audience for its extraordinary theatrical sophistication in revealing the nature of the characters, the secret of the legend, today is a vivid example of the development of Kazakhstani stage art. Customs and traditions, which are a manifestation of a special worldview, have taken on most of the stage work. They helped to reveal new facets of the talents of the actors involved in the production. Tradition and epic have naturally intertwined with the performances of modern trends, such as The Conjuring of Korkyt, and provided an opportunity to reveal their content. At the same time, they establish the uniqueness of each nation and become the basis for the director's special metaphorical decisions.

As the researcher of the Turkic epic U. Nabieva said, "In the Turkic epic there is a significant place in the improvisation of plots in the form of a single legend, as well as the tradition of creating a new epic on the basis of different heroic motives living in the epic memory" [Nabieva U. 2012: 46] a plot for her play "One-eyed" Turkish playwright Turgay Nar took from the "Book of my grandfather Korkut". In it, the hero Basat, the son of Aruz, fights with the one-eyed Cyclops and defeats him. According to Kh.G. Korogly, "the legends and traditions of the Oghuz were a prerequisite for the appearance already in those places of their resettlement to the west of numerous monuments common to the descendants of the Oghuz" [Korogly Kh.G. 1976: 102-103]. Apparently, they served as the basis for the subsequent emergence of national versions of the now popular dozens of dastans from the epic "Gorogly" (among the Azerbaijanis and Turks - "Korogly", among the Kazakhs "Kurogly"), performed by the Turkmen bakhshi, Azeri ashigas and Turkish ashyks. "In the process of centuries of performing practice, many of their details, based on local national epic traditions, were subjected to artistic processing; there was a further enrichment of plots, images, forms, language, etc., regardless of the place of origin of the original plots, and of who borrowed from whom, all of them are the true national heritage of each of the kindred peoples and a clear demonstration of the relationship of their traditional cultures" [Gulliev Sh. 2002: 111].

The play was staged by the Kyzylorda Regional Kazakh Musical Drama Theater named after N. Bekezhanov in the framework of a joint project of the Akimat of the Kyzylorda region and the International Organization "Turksoy" to participate in the program of the festival of folk music of the Turkish-speaking states "Korkut and the great melody of the steppe" in 2011.

The directors Khusein Amir-Temir and Ontalap Nurmakhanov not only proved themselves to be good organizers of the stage action of the play by T. Nara, but also managed to effectively build an irreconcilable struggle between the people and Tobekoz. The directors of the play were able to extract from the heroic motives of the ancient epic and history the tragic upheavals and moral struggles of our era. The plot of the play is simple. Aruz Kozha and Kokseshk, who lost their child, regain it after many years. But years of suffering and heavy burden leave an imprint on the relationship of the spouses, and therefore, when a Nymph comes to Aruz Skin, he allows himself to seduce. It is this thoughtless step of his that leads to the tragedy of the Oguz people. From this union, a one-eyed child is born - Tobekoz, who was not only an ugly face, but also a cruel soul. At the end of the play, Bassat, the son of Aruz and Koksheshk, has lost all patience, although he learns that Tobekoz is killing him. The joyful, jubilant people do not notice how two small one-eyed boys appear in the circle of the dancers. They are the children of Tobecosis.



In the performance, which transports the viewer into a distant era with an antique choir, a mad gallop of half-wild horses, with legendary figures of batyrs and their exploits, the theater is interested in the most acute problems of good and evil, war and peace, love and hatred.

The production event revolves around the great thinker of the Turkic peoples Kurkut Ata. Kurkut Ata, being the main character of the production, also introduces the viewer to the development of events, it is he who comments on what is happening on the stage. Korkut performed by Bakytbek Alpysbay thought deeply and intensely about the fate of his people. He constantly asked the people to show humility and patience, and even when Tobekoz binds him and begins to rampage, it is Korkut who asks to stop and be patient.

The crowd is heated to the limit, and it seems that no one has the power to reason with it. The appearance of Aruz Kozhi - Syrym Abdrazakov immediately attracts everyone's attention and "interrupts" the rhythm of the stage with the purposefulness of will and strength of mind. The director and actor managed to convey the human charm of Aruz Kozhi not only in the sphere of his patriotic mission of the people's defender and batyr, but also in the intense struggles of the moral conflict of the hero, who gains the desired victory at the cost of personal happiness.

The actors' plastic arts - sometimes relaxed, free, openly courageous, sometimes insinuating, with bestial grace, sometimes intense and spontaneous - perfectly conveys the emotional atmosphere of stage action.

No less important tasks were faced by the director in defining and embodying those internal differences and connections that each character carries.

For the stage designer Serik Pirmakhanov, the Oguz steppe is a hard-to-hold bunch of popular energy, which accumulates and gathers its strength. There are no unnecessary accessories on the stage, no props. The entire figurative structure of the performance was subordinated to the idea of patriotism, the struggle of the Oguzes for independence, the willingness of the heroes to sacrifice themselves for the happiness of the people. Outwardly, this was expressed by the fact that on the backdrop the viewer saw the only eye of the Cyclops, symbolically representing the need to protect the fatherland from cyclo-like creatures, from Tobekoses.

All actors and directors are seized by one aspiration - to penetrate to the end into the ideological wealth of the play, into each of its images, in order to comprehend its living and elusive essence, in order to meet again with imperishable moral ideals.

Without any staging gimmicks and modernized formal techniques, the directors revealed the dramatic conflict through the clash of human will and characters. It is this approach to the epic folk tragedy in the usual forms of traditional psychological theater that turned out to be fruitful and deeply modern, confirming the creative independence of the director and the team headed by him. Therefore, the college of theater critics respectfully and respectfully responded to the performance, emphasized that the purposeful directorial will of H. Amir-Temir draws a modern moral lesson from the folk heroic epic.

## **Conclusion**

Absorbing and refracting the ideas and forms of time, the direction of the Kazakh theater absorbs the rhythms of the changing time, the variety of styles and forms of the modern world stage. This happens through the transformation, transformation of the modern vocabulary of the stage language into theatrical national culture (Mukhametkaliyeva, 2022).

The high artistic merit of these works makes it possible to trace a number of patterns in the artistic style of Kazakh plays written on an epic plot. Creating plays based on folk poems, playwrights could not help but experience the influence of the principles of modern drama, which largely determined the artistic structure of their works. This is, firstly, free narration in the development of action, a departure from the strict canons of classical drama. Second, the deep development of psychological characteristics. In the works of folk art, as you know, there is almost no psychological development of images, the world of feelings and experiences of the heroes is predetermined by their heroic or villainous mission. Of course, the playwrights retained the epic integrity of character in their works, avoiding psychological ambiguities and subjective details. They strove for clarity in revealing the spiritual world of the heroes, but this extended more to positive images. Comparison of such characters as Bekezhan or Kodar in epics or plays shows that their similarities are not so obvious and straightforward. Entering the stage, they lost their unconditional villainy and cruelty and turned out to be more complex characters. Hair styling with the growth of the performers' stage skills revealed their interesting, difficult inner world more and more clearly (Abdekerimov, 2020).

The analyzed performances show that the Kazakh theater is entering a new stage in the use and development of the Turkic epic. Theaters understand that numerous examples from the field of interaction and penetration of cultures demonstrate that each culture has its own fundamental mechanisms of artistic assimilation of reality. The very predominance of the open epic form of drama in Kazakh dramaturgy gives direction and specificity to the development of the laws of the director's aesthetics of the XXI century and the education of the acting school.

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