


CREATIVITY OF DIRECTOR'S SOLUTIONS IN *KYZ-ZHIBEK* PLAY: COLOUR, VISUAL BODY MOVEMENTS, AND THEIR INTERACTION

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Abstract. The artistic creativity trends of the contemporary theatrical process are aimed at complicating forms, deepening meanings, expanding the space for creating a new theatrical form, and, as a result, searching of the creative solution to comprehend the results of such experiments. Since contemporary theaters are targeted at developing and creating new performances, it is necessary to understand the potential of visual drama in the context of equality and effectiveness of all stage visual elements. As a variant of the adequate language search for the theater and society communication, visual dramaturgy becomes one of the fundamental in the context of the contemporary Kazakh theater development. In this study, the authors set out to identify and analyze the colour and body movement in their interaction on the example of the Kazakh national play *Kyz-Zhibek* (Kazakh: *Qyz Jybek*) directed by Dina Zhumabayeva in 2020, as it is visual intertext and reminiscence, addressed to the viewer reflection. As a creative solution to the study of the colour and body movement relationship in the visual network of signs organization of the play *Kyz-Zhibek*, such methods as semiotic analysis, vectorization by Patrice Pavis and the method of visual dramaturgy by Knut Ove Arntzen were used. In the study, we followed the goal of clarifying how the director creates and fills colour with body movement, strengthening and expanding meanings, and how this process can be studied and analyzed in order to be used for communication with the audience and in further contemporary theater studies.

Keywords: artistic creativity, Dina Zhumabayeva, drama performance, Kazakh national play, *Kyz-Zhibek*, plastic symbols.

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1. Introduction

The dynamics of the artistic and creative process development of the 21st century marked the crisis of the performance semiotic analysis. This partly influenced the level of the author's creativity performances and defined new meanings inside and outside the theater basic concepts, where the boundaries between theatrical performances and other genres of culture became blurred. The rapid of contemporary theater development indicates the growing role of visual elements in the meaning formation process (Spasskaya, 2019, p. 48). This study is devoted to the special creator's concentration on the visual elements created by the body movement in real time and space. This can be called an attempt to emphasize the eventfulness role of what is happening on the stage, thanks to which it is possible to develop new ways of connecting the actor with the image and the viewer. Visual elements based on the body and creator's "objectification" go through the stages of formation and implementation. They are presented in the performance with "a special emphasis, because they really create

meaning, even if they cannot be clearly spelled out within a certain concept" (Volkonskiy, 1912, p. 128). Such special accents include the costume colour and the scenery colour, which enhance the value of the visual element. They seem to fill its physical embodiment from the inside and contribute to the disclosure of the "truth of the subject", or, in other words, "the idea in the phenomenon" (Akopova, 2019, p. 8).

The director's choice of colour solutions in a dramatic performance opens the key to creativity. This is the so-called "optimistic window", where there is a place for directional reflection of the audience and their reaction to colour (Norton, 2020, p. 43). Thus, the creator can intentionally lead the audience to an unexpected colour scheme (black sun, blue sand), challenge expectations and offer to "walk through an unknown and fascinating new territory" (Norton, 2020, p. 43). The discourse of visual element perception and interpretation is formed by the audience as "a reference to different sides of meaning, to the social characteristics of the character, to the psychological role concept, to the problems of the novel interpretation, to the directing phenomenon in general" (Pesochinskiy, 2010, p. 6).

The visual element of the performance in motion, painted in a special colour, creates a field for semiotic analysis. Based on this, our study will consider the colour nature and the elements of movement of the actor's body. The authors of the work attempt to analyze the essence of colour, the visual nature of body movement in their interaction. The subject selected the play *Kyz-Zhibek* by the Kazakh director Zhumabayeva. Colour creates the visual elements of the performance and expands the components of the actors' movements. Here the question arises, what is paramount in creating a visual element of the performance: body movement or colour? It becomes clear that colour, by itself existing in the stage performance space as a visual element, is a colour symbol. However, when interacting with body movement, the colour becomes mobile, movable. In addition, the nature of a particular body movement is able to emphasize and expand the certain colour essence. On the other hand, the movement of the body and its plastic elements are autonomous in essence. However, often in practice we face a problem when movement is clearly manifested in rehearsal clothes and in a stage costume of a different colour is lost, or *vice versa*.

This research novelty is in the fact that the visual element of the performance, which is analyzed through the colour and moving elements semantics, has not been subjected to interrelated or interdependent study until now. The paper presents for the first time a new material on the topic under study – colour as a piece in Kazakh culture in combination with the actor's body movement in the structure of a dramatic performance. However, this direction requires further detailed study, which is not possible within the framework of a single article. It should also be noted that the Kazakh people (as well as others, too) have certain colours that have their own meaning, which has created due to customs, cultural layers, and other factors.

The main goal for the authors is to determine the tangible relationship between the body movement and the creator's colour choice in the dramatic play *Kyz-Zhibek* with the expressive visual symbols organization. By designating such relationships, this study aims to clarify how the director creates and fills the colour with body movement, expanding the meanings and how this process can be analyzed, studied in order to use as a communicative tool for the interpretation of artistic ideas. It is also the approach to identify ways to interpret them and understand how it is probable or even necessary to study theatrical performances.

2. Theoretical framework

The synthesis of colour, movement and sound was discussed at its own time by the 20th century Russian avant-garde artist Wassily Kandinsky, who was speaking about their relationship. Based on his reasoning about the form and how it “affects the paint in a certain way”, it can be assumed that form and movement can create colour enhancing or muffling. Florenskiy (1993, p. 312) explains this by the metaphysical basis of colour: it “does not rise above sensual images, but lives in them and defines them”. For example, a yellow circle and a yellow triangle are completely different objects. Following this sense, the performer’s yellow dress in the jump is not the same as the yellow dress created by slow lingering body movement. On the other hand, movement itself is “a visual attribute that can be added or subtracted to an object without affecting much of its form and colour” (Viviani & Aymoz, 2001, p. 2909). Then how creates their relationship in the context of representation?

Colour and shape, according to psychophysical studies by Livingstone and Hubel (1987), are faster events perceived visually than movement. However, colour, inseparable from form, is filled with meanings precisely in movement. Lipskaya (2012, p. 70) in the article “Symbolism of the Colour of Culture in Costume and Its Role in Costume” develops this idea: colour itself “serves only as a signifier, but becomes signified in combination with some experience”, a mental state. For example, in an actor’s costume, colour creates a signaling function and affects the viewer, drawing his attention to “objects in a certain sequence: from the main to the secondary”, indicating its complexity and diversity in movement, spatial arrangement of elements, fabric quality, *etc.* (Lipskaya, 2012, p. 70). This is well explained in the culturological works of Danchevskaya (2018) and D’yakonova (2011), who studied dance and colour through the nature of cultural archetypes. In their opinion, colour and body movement, in accordance with their materiality, belong to the space–time, spectacular arts. Their continuum has one archetypal basis, and this is explained as follows: emotions and images at the same time (Yung, 2023). The body movements choreographically created and organized in space and time, “possessing extension, dynamism, continuity and physicality” (D’yakonova, 2011, p. 157) and the expression of colour in “the subconscious of contemporary man are still associated with many archetypes, regardless of culture”. They carry associative and symbolic meanings that significantly expand the field of theatrical language textuality (Danchevskaya, 2018, p. 310). Thus, speaking about the speed of reading the performance visual elements (taking into account the colour and movement of the object), it can be assumed that their agreement is achieved only by spatio–temporal values.

Equally important is the context of the dramatic performance and the way where creator puts meanings into the visual elements. The national component, which is based on certain specific features, often conceptualizes the colour world in different ways. For example, in Kazakh culture, the white colour of clothing has a symbolic meaning in funeral and wedding ceremonies. According to the Kazakh custom, the deceased person is wrapped in a completely white cloth as in a shroud (Abzhaparova, 2018, p. 165). The philological researches by Aytmagambetova’s (2015), Abzhaparova’s (2018) and Belolyubskaya’s (2020) focused on studying colour through semantics from the perspective of its relationship with national culture. The psychology of colour in art therapy studies by Redha Hussain (2021, p. 301) indicates on its ability to create tangible “unclear and abstract emotions”.

A considerable number of the works we have reviewed are devoted to the perception of colour through artistic and visual sources. But the research of creativity about the role of colour in the contemporary dramatic space and its relationship with the body movement is not enough to fully understand and disclose the topic we are studying. Therefore, our research may be relevant.

3. Methodology

Speaking about visual elements, in particular about colour and body movements we make a reference point of post-drama theater. Thus, visual dramaturgy should be considered from the position of equality of expressive means. Therefore, Arntzen's research, developed by him in the 1980s for the analysis of theatrical productions and performances, seems to be the most effective. It is based on the visual dramaturgy concept. In his writings, Arntzen creates highlight of the paratactic nature of analysis, when

"that text and production have an equal value but do not necessary merge or fuse together, i.e. all means of expression retain distinct characteristics, thus we can speak about relationships between the textual and the performative as a result" (Bulandrová, 2020, p. 164).

We will try to consider such relationships in the *mise-en-scène* of the Kazakh national play *Kyz-Zhibek*, based on the creative interaction of colour and body movement.

Arntzen agrees with Pavis, who argued that the text's stage presentation is not only its "translation", but also a way to "endlessly deconstruct this text". In addition, for the artist's creativity this is an opportunity not to create an intentional meaning, but to give the viewer the freedom to analyze his impressions of the performance himself. An effective way of interpreting and researching of the performance the text is the semiotic approach, which is designed to "facilitate and encourage pluralistic analysis". With its signals and special pointers (in this case, the colour and movement of the body), semiotic analysis directs researcher's creativity through the maze of the text seen. This methodological approach is presented as a tool designed to strengthen and stimulate the process of theatre staging, and not to limit it at all.

Since we will consider colour and body movements in their interaction as the main visual elements in the *mise-en-scène* of the performance, the method of vectorization by Pavis seems to be the most constructive in this creativity matter. This theory, developed by the researcher, has its roots in phenomenology and Gestalt psychology. Its uniqueness lies in the fact that the definition of meaning in a contemporary theatrical production depends not only on the separation of elements from each other and the search for their independent meaning, but also on the connection of these elements into a larger whole. As stated by Pavis, "vectorization is at once a methodological, mnemotechnical, and dramaturgical method which links networks of signs" (Taylor, 2005, p. 102). The object of our research is a national performance, therefore, the semantics of colour values is necessary in obtaining "objective knowledge about the worldview of the Kazakh people, their ideas about the world around them, their philosophy and culture" (Kassenova, 2017, p. 57). As a result, we will get closer to the original essence of colour, to which "all living things strive" (Aristotel', 1976) and which researcher Itten (1973) identified with fabulous sound, music born of light.

Through the concept of visual dramaturgy by Arntzen, as the main creativity methodological tool for analyzing the performance *Kyz-Zhibek*, we will determine where we can “direct our gaze” when it comes to moving colour or movement painted in a certain colour, how the text becomes a “transparent reading” on stage. For the communicative function of a contemporary theatrical production, the concept of visual dramaturgy creates and provides an opportunity for the audience to see “metaphorical and allegorical aspects of meaning” and decide for themselves what and how to understand in the creative production.

4. Discussion

The contemporary Kazakh drama theater adopts the traditions of post-drama theater and uses the trends creativity of enriching theatrical action with body movements. We are talking about the influence of physical and plastic theater, where the main instrument of expression is the actor's body. The education of an audience focused on a performative existence on the Kazakhstan stage takes place without separation from the traditional classical drama school. But there are attempts to introduce visual elements characteristic of post-drama theater. These are complex *mise-en-scène* created by the free movement of the performers' bodies. *Mise-en-scène* replaces the eventfulness in performances with their visual basis, and sometimes they are the creative key in the development of a dramatic performance. For example, *Three Sisters* (Kazakh: *Tri sestry*, 2018, directed by Natalia Vasilyevna Dubs, movements created by Assel Bolatbekovna Abakayeva, Republican German Drama Theatre, Kazakhstan), *Ambitious Plant* (Kazakh: *Ambitsioznyye rasteniya*, 2020, directed and movements created by Ekaterina Shmonina, private theater *Transforma*, Kazakhstan), *Kulager* (2020, directed by Farhad Moldagali, movements created by Adlet Tamenov, Kazakh State Academic Theater for Children and Youth, Kazakhstan), *Flight of Comets* (Kazakh: *Polet komety*, 2023, directed and movements created by Yana Makartseva, private theater *Frida*, Kazakhstan).

The colour meaning and perception of a moving object, or serving to complement the visual atmosphere of the created image in the performance, is valuable not only for the identity of the creator. This is also important for the traditional aspect, because for the most part it is an indicator of national identity, partly dependent on “cultural conditions” (Khairullin, 2003).

Among other dramatic performances where body movements engage in creation a key role, the play *Kyz-Zhibek* directed by Zhumabayeva is a vivid example of the past and present synthesis, traditional and contemporary views on one of the most popular folk epics about the tragic love of the Kazakh girl Kyz-Zhibek and her lover Tulegen. The premiere of this performance took place on 1 February, 2020 on the young theater Nomad City Hall stage in Astana, Kazakhstan.

Kyz-Zhibek is one of the recognizable national performances these days, because it includes a system of visual elements, the creative interpretation of which is of great interest from the point of view of semiotics. Of particular interest in the meanings construction are the visual features of the actors' body movements, which are perceived through interaction with national attributes, its colour characteristics.

In the dramatic representation of *Kyz-Zhibek*, the archetypal nature of the visual element is formed with the “simultaneous” expressiveness tools such as body movements and colour

(Yung, 2023). The Kazakh costume creative stylization and the preference for colour combinations in the play *Kyz-Zhibek* are based on the initial idea of the close relationship between colour differences and their features with the Kazakh national worldview, aesthetic beliefs and concepts of morality. The performance is deliberately devoid of the epoch of the epic time: men's coats are black and women's coats are red. In addition, it is fragmentally decorated with bright kurakkorpe¹ patterns. The creative choice of the creator of this kind of stylization of costumes is not accidental: since ancient times, the Kazakh people attributed magical properties to the patterns of kurakkorpe. Therefore, it was believed that things sewn from many small pieces of fabric contribute to the livestock breeding, the property multiplication and offspring. According to the creator's idea, this is interpreted as a variety of energies and meanings.

Arntzen says that the visual aspect of a production/performance will always be connected with the way the space is organized in the interaction between spatial- and the frontal-effects in theatre and performance (Bulandrová, 2020, p. 166). The first thing the viewer sees is a huge hypertrophied black model of the altybakan² swing. It looks like a "cradle of love" hanging in space, decorated with bells and bright patterned ribbonsbaskuras³ with fringes and tassels, where red, green and blue colours prevail (see Figure 1). Its size indicates the monumentality and mythic nature of what is happening on the stage, creating the sense of soaring earth.



Figure 1. Play *Kyz-Zhibek*. Ali Bidakhmet as Tulegen, Aida Zhanzakova as Kyz-Zhibek. Azerbaijan Mambetov State Drama and Comedy Theater (previously – Nomad City Hall), Astana, Kazakhstan. 28 January, 2020 (source: Alim Makhambetov)

¹ Kurakkorpe – blanket knitted from various pieces of cloth, patchwork piece.

² Altybakan, in Kazakh *alty* – six, *bakan* – field.

³ Baskur – main, primary.

In the stage event, the huge altybakan swing creates an additional level of the stage space, where the brightest events take place (the birth of Tulegen, the first meeting of Kyz-Zhibek and Tulegen, the duet of love, the death and rebirth of Tulegen). According to the vectorization of Pavi, visual elements make up the visual dramaturgy network of the performance: scenography, light, colour, and so on. But it is the action that is the “amperage” that that connects this entire network as a whole.

Let us look at the main colours of the performance and how they interact with body movements. The triad of colours: black, white, and red create, according to Joseph Mallord William Turner, the “archetype of personality” and indicate the similarity of its symbolic meaning in different cultures (Khen & Novikova, 2009, p. 244).

The black colour is presented in the play as an allegory of male energy and has many indirect, conditional and symbolic implications. For example, in the episode of Tulegen’s birth, the black men’s coats of the men located at the edges of the stage emphasize the atmosphere of the sacred ritual. The movements of Tulegen’s body on the swing creativity resemble the state of the embryo in the mother’s womb: sharp rolls and changes of poses, upward ejections of legs and arms, kinks in the back metaphorically represent birth. From the embryo state, he gains strength and, already standing on his feet, Tulegen begins to continuously draw a sacred circle with the movements of his hands. So he increases the tempo of the movement, creating the struggle of energies and the unity of opposites. The black colour of the coat in motion emphasizes the personality of the main character, who is sparkling in decision-making, adamant in desires and decisive in actions (see Figure 2).

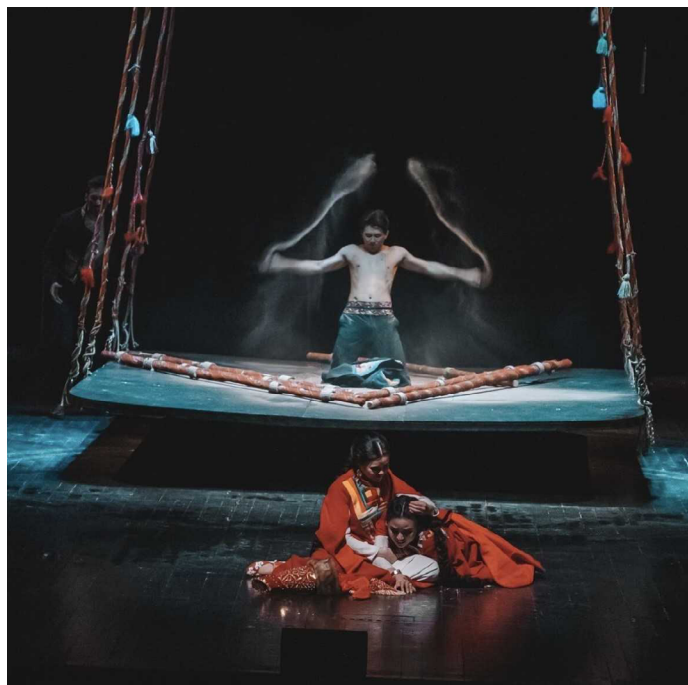


Figure 2. Play *Kyz-Zhibek*. Scene “Kosh”. Azerbaijan Mambetov State Drama and Comedy Theater (previously – Nomad City Hall), Astana, Kazakhstan. 28 January, 2020 (source: Alim Makhambetov)

Mise-en-scène based on body movements replace entire episodes. They are scenes that are complete in their artistry, saturated with talking visual elements, and together they create a single visual network of the performance. An example of such a scene is the episode of the battle of Tulegen and his rival Bekezhan. Huge sticks, personifying horses, are transformed in this episode into peaks, metaphorically piercing Tulegen's body, lifting him up. Echoing the atmosphere of anxiety, the actors in the black coat begin to rock the swing altybakan, supporting the spirit of the "unequal battle". They begin an active offensive: somersaults, dashes through the swing and under it (a combination of body movements and acting acrobatics), surround the hero, driving him into a vice. The contact-duet movement of Tulegen and Bekezhan, naked until the waist (due to which they stand out in contrast among the black robes of the men surrounding this battle), is based on "painful and pleasure-giving extreme physicality" (Lehmann, 2006, p. 151).

The scene of Bekezhan's curse is a combination of: the song *Joktau*⁴, which sounded from the mouth of Tulegen's mother; girls performing a gesture of cursing (spitting⁵) in the direction of Bekezhan; hanging a belt⁶ around his neck like a yoke, as a metaphor for the stigma of an unworthy person. This ceremony is completed by the so-called Bekezhan's etude with a belt – the metaphor "became blacker than the earth – fell low" (Elibayeva, 2012, p. 62). The black colour combined with the active and expressive movements of the actor's body sharpens the image of a person rejected by society.

The creative director's interpretation of the Sansyzbai action, Tulegen's brother after his death, is of interest, because his psychological assessment of love for Kyz-Zhibek is revealed. Here the preference for black is accompanied by an increase in the thresholds of susceptibility to negative actions and closeness of Sansyzbai. He considers Kyz-Zhibek guilty of the death of his brother. Therefore, Sansyzbai, driven by the thought of revenge, appears radically different in black. The colour emphasizes his "centripetal movement", the conviction of the revenge intentions, "how eternal silence without a future and hope sounds internally black" (Kandinskiy, 2001, p. 44). The movements of Sansyzbai's body in black create "something extinguished, like a burnt bonfire, something motionless, like a corpse, lying beyond the perception of all events, and by which life passes. This is the silence of the body after death, the end of life" (Kandinskiy, 2001, p. 44).

As Shtayner (2021, p. 6) mentioned, white is "an image – a reflection of the spirit in the soul". Another meaning is given to white by Margulan (1986, p. 87), identifying it with the concepts of truth, joy, happiness. Reciting Seyfwllin's (2022) poem *The Loss of the Swan* (originally published in 1925, Kazakh: *Akkudyn kozzhasy*⁷), girls in white dresses with their hands seem to draw images of birds, animals, and the nature of the steppes. The combination of Kazakh ornamental movements with the free motion of the body created the impression of an elusive image, history as a myth. In the bright beam of light, a woman's white dress seemed to glow. The girls, appearing here and there, one after another, seemed to melt, disappear

⁴ *Joktau* (Kazakh *Zhoktau*) – Kazakh funeral song.

⁵ Spit in the Kazakh culture is considered a sign of despise, curse.

⁶ Belt in Kazakh culture – the symbol of men's power and dignity.

⁷ *Akkudyn kozzhasy* – Seyfwllin's poem of the Kazakh verbal art. The poem, praising eternal love, praised the beauty of nature, the protection of swans who have become traitors to nature, sang loyalty, sang resistance to enmity.

and dissolve, running away and returning to the illuminated space. The white colour here is a natural sign, since “the signified and the signifier in it are inextricably merged, which does not contradict the possibility of its interpretation: the image is a perceptual utterance” (Ryaguzova, 2007, p. 50). The flexibility of women’s hands and the body in this episode is given great importance for the personification of the nature of the Kazakh female collective image.

The interaction and movements of bodies embedded in the performance concept serve as a kind of auxiliary element, complementing the image with visual elements, where the “real body” is in the audience’s attention focus. For example, Fisher-Likhte (2015, p. 58) spoke about this, enlarging the role of physical expressive actions or the “manner of body ownership” characteristic of actors, bringing the performative body into the realm of the real. Kyz-Zhibek’s monologue is based on the free movements of the body, which are intertwined with elements of the Kazakh national dance. There are embodies the wild, independent and unbridled girl beauty, similarity to the free steppe wind.

She subordinated only to her own whims, directed to the goal of her own desires. Simple in cut, without distinctive signs of national commitment, the white dress in the movements of the body emphasized the beauty of Kazakh jewelry *bilezik* (bracelets), *zhuzik* (rings), *syrga* (earrings), *sholpa*, and *shashbau* (braid jewelry). It is worth noting that the *mise-en-scène* was not just a set of aesthetically beautiful choreographic elements. Rather, it was created by a combination of non-standard, unexpected poses and angles, based primarily on the search for an actress individual bodily embodiment and her dancing abilities. At the same time, her body in a white dress is a “medium for transmitting information”, which affects to the viewer on a sensory level (Fisher-Likhte, 2015, p. 62).

The scene of the Kyz-Zhibek’s ominous dream requires special interpretation, where she unexpectedly appears on pointe shoes for the audience. The white colour enhances the state of anxiety expressed by the body language of the actress, who “acts not by the role, but by herself”: the search for a stable position of the body on pointe shoes, the rapid movement of the body following the weight drop in one direction or another, her sudden stops, balancing in the foreground (Maksimov, 2014, p. 69). Her dream is a continuous allegory of meanings. Here, the white colour of the girls’ dresses looks deathly pale in the blue light fill of the stage, personifying the great cold silence that is absolutely: “This silence is not dead, but full of possibilities. White sounds like silence, which can suddenly be understood” (Shtayner, 2021, p. 44). Girls with loose hair move *koby*⁸ around the stage, spilling milk on the floor with sharp bends in the body in the spine and throwing their heads back into an unnatural position. The movements of the bodies in white create the vivid evidence and a broadcasting way the psychological state of the main character and emphasize the absurdity of what is happening in a dream.

Creative associations when observing a moving colour, or a movement painted in a specific colour, offer viewers a number of different meanings. They are not interpret colour and movement separately, namely in their relationship creativity, in the totality of these visual elements, the so-called network of signs. What Pavis mentions in his theory of vectorization makes it possible to combine visual elements into networks without limiting their autonomy.

⁸ Koby – a national barrel, where mare’s milk is churned.

Each element has a value only in relation to other elements. Moreover, a combination of different colours or the body movement's combination only expands the network of meaning formation. In a spectacular way, on a black background, we can see the physically active white and red colours of the costumes and attributes of the performance, which create a thick darkness of black, necessary for the polychrome color to be determined within its boundaries (Itten, 1973). In the play, the red colour does not correlate with a specific sign of emotion: in moments of embarrassment from the first meeting of Kyz-Zhibek and Tulegen, hatred for Bekezhan after the murder of Tulegen, suffering and sorrowful loneliness. In combination with expressive physical actions, Kyz-Zhibek and her red coat contribute to "a strong activation of the emotional state, regardless of whether it is positive or negative", broadcasting the differences in the inner state of the main character (Ryaguzova, 2007, p. 51).

The girls in red in the "Kosh" scene are represented by natural allegories. A variety of choreographic supports, partnering, synchronous dance combinations, expressive solo female parts, represent the Tulegen bride's search scene in the steppe (see Figure 3). The red colour of a woman's coat is associated with the sun energy, light, symbolizing beauty and sacredness, creates a source of female energy. The beauty of each girl met by Tulegen on



Figure 3. Scene "Reborn". Ali Bidakhmet as Sanzyzbai. Azerbaijan Mambetov State Drama and Comedy Theater (previously – Nomad City Hall), Astana, Kazakhstan. 28 January, 2020 (source: Alim Makhambetov)

the way was presented in a characteristic of a separate phenomenon of nature: a rainbow, a water snake, a thunderstorm, a clear moon, wind and a star. The physical actions of the girl-star were saturated with various supports, thanks to which, she almost did not touch the floor. Such a constantly-flying state personified her inaccessibility and unearthly beauty. The water snake girl was elusive, slipping out of the men hands with light jumps and rolling on the floor. The beauty symbolizing the moon that is clear-faced and stately, so erect, valuable (Kyz Zhibek, 2021) in slow turns and hand movements constantly hid behind the cloud girls, not allowing Tulegen to see his face.

The contrast of black and red and their interaction in the actors' bodies' movement in visual aspect contributes to the dynamics and the creation of an additional conflict level. Two energies (male and female), expressed in black and red, seem to enter into a physical tandem, sometimes merging, and then slipping away from each other. The love scene is built on the physical duet of Kyz-Zhibek and Tulegen. On the moving platform of the altybakan swing, rapid non-contact physical movements of the actors' bodies, highlighted in black and red coats, sharpens their desire and aspiration to be together: like all those who are in love and, languishing with desire, are excited by intimacy. A real fire breaks out between them when their physical connection occurs. The combination of rapid, sharp supports and sudden pauses, stops, fades, and movements at a distance from each other emphasize the struggle and unity of the elements, reinforcing the ambiguity of this fusion.



Figure 4. Scene “Duet”. Ali Bidakhmet as Tulegen, Aida Zhanzakova as Kyz-Zhibek. Azerbaijan Mambetov State Drama and Comedy Theater (previously – Nomad City Hall), Astana, Kazakhstan. 28 January, 2020 (source: Alim Makhambetov)

The psychosemantic side of the colour triad in the play is an addition to the multiple elements of the play *Kyz-Zhibek*, acting as a special visually informative metaphor. It is also a communication way creativity, the meaning of which is revealed in accordance with the individual perception, experience and association of the viewer (see Figure 4). The same colour was saturated with different meanings, depending on the movements of the actors' bodies. At the same time, the expansion of the meaning of the movement of bodies changed in compliance with colour variations, their contrast with respect to each other.

The above examples of *mise-en-scène*, analyzed by the semantics of colour, vectorization, semiotics and the concept of visual dramaturgy, determine the role of the visual dramaturgy influence on the contemporary Kazakh theatrical art development and indicate the creative effectiveness in combining the productivity of the text and its perception for the dramatic productions interpretation.

5. Conclusions

The trends of postmodern creativity have contributed to the Kazakh theatrical art evolution. The scene becomes a part of life that does not remember and "does not dramatize the pre-history (traditions or myths), it needs an audience illusion" (López Antuñano, 2012). Contemporary performances offer viewers different points of view, deconstruction, a great variety, where an abundance of elements is embedded in visual drama. In addition, they create the necessary physical energy exchange between the viewer and the actor, allowing them to be involved in "the secret experience of acting, not so much in the visual as in the bodily-sensory, in an effort to carry out the same movements" (Herrmann, 1930, p. 152).

Most of the actions in the play *Kyz-Zhibek* are embodied through the movements of the actors' bodies with a certain characteristic of colour, a sense of a specific context that reflects "the causes of events, forming the inner plane of the characters' consciousness and the content of actions" (Alesenkova, 2011, p. 72). The viewer becomes a witness to a new look at familiar things – symbolic, which brings new and different meanings and subtexts. Using the colour symbols of traditional and national art, director Zhumabayeva is trying to create new (subjectively) effective visual elements through creative solutions, which are impossible without focusing on the actor's body.

On the study we have focused on the interaction and equality of visual means of expression in a contemporary performance, in particular colour and movement, because in them the creative potential is revealed most vividly. Perhaps such creative aspects as the interaction of body movement and colour in the science of theater studies should be given additional attention. Since modern theaters are aimed at developing and creating new performances, it is necessary to understand the potential of visual drama in the context of equality and effectiveness of all visual elements of the stage, including the interaction of colour and body movement.

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