

**Abstract**  
**of the thesis “Director's interpretation of Kazakh dance in the choreographic art of Kazakhstan of the late XX-early XXI centuries” by Moldakhmetova Alima Talgatovna, submitted for the degree of doctor of philosophy (PhD) in the specialty 6D040600 – Directing**

**Relevance of the research topic**

Today, the new trends appearing in the art of choreography that are reflected in the domestic choreographic art has shown the most unstable border being outlined between the directions of choreography and folk dance plastique in the development and activation of national dance in the modern practice of domestic choreographic art. The abundance of various interpretations, director's interpretations of national dance, created through various directing techniques of choreographic form making, indicate the growth of the evolution of means of artistic expression, which often distance the works from the true national images. In this regard, there is a growing position that requires to consider the preservation of national cultural identity, and the need to develop a method for analyzing examples of national choreographic works in the aspect of expressing ideas of the national in a vertical sense.

At the same time, we should note that a director's interpretation is the position of an individual, a reflection of living contemplation and creation. And in this regard, it is possible to reveal the distinctive features of a director's interpretation of Kazakh dance at the turn of the century and to reveal the vision and aspirations of the director-choreographers of the last quarter of the XX century in the development of national dance art, as well as to present previously undisclosed facts of the past experience, contributing to the reinterpretation of their value by the modern generation from today's perspective.

The idea about preservation of national culture put forth by the Head of the State N.A.Nazarbaev served as an impetus to this study. In this regard, there is a need for a deeper understanding of the development of choreographic directing thought through the essence of development of modern choreographic art of the Republic to predict directions of development of national art of dance, its role and position in the world cultural space, which will be fair share of contribution from our part into the national program «Rukhani jangyru».

Thus, the relevance of this work is that it is a tool for determining the level of expression of the national idea in the domestic choreographic art, which is necessary for theoretical analysis in the study of the author's picture of the world of the choreographer and its reflection in the director's interpretation of the national dance. This, in turn, makes it possible to enrich the national art of dance, while preserving its historical identity.

**The degree of study of the research topic.**

The works of L.Sarynova, S.Kuzembaeva were very important for this research. They discussed the history and development of national choreography, as well as the history of the formation of professional ballet art in the country until the 1980s. The processes of formation and development of stage interpretation of Kazakh dance were considered in the works of D.Abirov, O.Vsevolodskaya-

Golushkevich, T.Izim. The hierarchy of development of forms and artistic means in interpretation of Kazakh dance from the period of its origin to the end of the XX century was considered in the works of A. Shankibayeva. The field of direction of national ballet performances was studied in the works of researchers G.Jumaseitova, A.Sadykova, L.Juikova, D.Esentaeva, D.Urazymbetova.

To disclose the conceptual components of the aspect of “directing choreographic art”, the author considered the works of J. Noverre, R.Zaharov, I.Smirnov, V.Vanslov, V.Sakhnovsky, M. Iliychev, G.Tutkibaeva, B.Zakhava, the thesis of L.Vychujanova, N.Atitanova. The works of foreign scientists H.Ellis, J. Kealiinohomoku, Barnet S., Berman M., Burto were considered as well.

As the work is devoted to the issues of director’s interpretation of the Kazakh dance, the overall development of the national dance, the development of the director's methods in his interpretation of ballet art were considered in the works of V.Uralskaya, E. Shumilova, E.Sytova, S.Ustyakhina, O.Makarova, A. Vasilyeva, Y.Ryazanova. These works are valuable for providing information about the development of director's techniques in interpreting national dance in ballet performances in different time periods. Fragmentary data of the expression of the “national” criterion as a manifestation of the genetic code in choreographic works were considered in the works of A.Burnaev, V.Nikitin, E.Petrenko. The issues of contextual expression in choreographic works were considered in the works of scientists A.Volynsky, F.Lopukhov, P.Karpa, G.Dobrovolskaya, A.Lukina, N. Struchkova, O.Buksikova.

The study of the traditional layer of the Kazakh national choreography was based on archaeological data, rock artifacts with images of scenes reminiscent of dance plastique of an ancient man, and was carried out on the basis of the works of the following scientists: A.Margulan, K.Baipakov, A.Maryashev, Z.Samashev, A. Rogozhinsky.

The concept of “interpretation” in the art of choreography was considered in the works of B.Smetanina, M.Kosterina, E.Ozdjevis, O.Gryzunova, Y. Vasilkova. These works considered interpretation in the art of choreography from one angle, which made it possible to develop their own approach in understanding the term “interpretation” as a method of analyzing national choreography.

**The object of the research** is the Kazakh national choreography of the late XX - early XXI centuries.

**The subject of the research** is the director's interpretation of Kazakh dance in the works of choreographers, director-choreographers of the last quarter of the XX - beginning of the XXI century.

**The purpose of the thesis** is to reveal the director's interpretation of Kazakh dance in the choreographic art of Kazakhstan in the last quarter of the XX – beginning of the XXI century in order to be able to consider the national choreography in its dynamic development with a view to help preserve the national identity of Kazakh dance.

In accordance with the purpose of the study, the following **tasks** were defined:

- to determine the aspects of the national reflected in the direction of choreography;

- to reveal the methodological framework of the research of the director's interpretation of the national dance;
- to reveal the specifics of the director's interpretation of Kazakh dance of the last quarter of the XX century and determine its significance for the history of national choreography;
- to determine the ways of development of creative searches in interpretation of national choreography in the works of ballet masters of the beginning of the XXI century;
- to formulate value orientations in the further development of the national choreographic work.

### **Methodological basis of the research**

The following methods were used in the thesis research:

- a method of structural analysis, which was used to structure the directing techniques, as well as the criteria that make up the expression of the idea of national in directing techniques;
- hermeneutical method in interpretation of director's interpretations of Kazakh dance in the context of cultural development;
- a method of historical and cultural analysis in reviewing the development of the director's interpretation of Kazakh dance in the works of choreographers, director-choreographers of the past century;
- the method of comparative analysis in the analysis of the development of director's interpretation of national choreography in the art of choreographers, director-choreographers of the late XX - early XXI century, in formation of future ways of development of national choreography;
- a heuristic method for understanding the creative genius of the masters of national choreography in anticipation of certain historical events, as well as in putting forward a hypothesis for determining national identity in a choreographic work;

The methodological basis of the study of the expression of the idea of the national in choreographic art was based on the works of national scientists Ch.Walikhhanov, B.Ibraev, M.Orynbekov, M.Kozybaev, Kh.Argynbaev, M.Mukanov, L.Zaurbekova, G.Djumanova, Sh.Tokhtabaeva, G.Ibragimova, E.Shakenova, E.Tursunov, A.Mukhambetova, B.Karakulov, K.Nurlanova, A.Abdinurov.

In addition, the external student applied the theoretical views of foreign scientists in the study of interpretation in choreographic art as an expression of “the picture of the world”. Among them are the works of B.Croce, L.Wittgenstein, E. Cassirer, M.Heidegger, E. Betti, A.Leontiev, A.F.Losev, Yu.Lotman, G.G. Mayorov, O.D.Agapov.

**The scientific novelty of the thesis research** consists in achievement of the following results:

- determination and structuring the built up criteria of the idea of the national in the director's methods of interpretation of the national dance;
- introduction of the term “director's interpretation of national dance”, which assumes the ratio of the expression of two facets of the vision of the national and the

context of the choreographer's world picture, which allows to present an extensional analysis of the vector of development of national choreographic art;

- presentation of a theoretical hypothesis on determination of the aspect of the implementation of the idea of national in the choreography in vertical sense, developed on the basis of the vertical theory in the cinema of S. Eisenstein;

- disclosure of the specifics of the director's interpretation of the Kazakh dance of the late XX century, which suggests the possibility to consider this time period as "the period of ethnic renaissance in the work of domestic choreographers, directing choreographers". Examples of the director's interpretation of the Kazakh dance of this period are marked by the revival of the value qualities of the expression of national identity, as well as a turning point in educational and political significance in the development of the country's history and the growth of national consciousness from today's perspective;

- determination of the value of creative search for interpretation of Kazakh dance in the works of choreographers, directing choreographers of the early XXI century, the development of which presented the poetic, representative, abstract boundaries of interpretation of Kazakh choreography;

#### **Provisions for defence:**

1. The work proposes the introduction of the new term "director's interpretation of national dance" as a creative vision of the idea of the national, refracted by artistic ways and means of contemporary choreographic art, which involves the ratio of two faces of vision of the national and the context of a choreographer's worldview, which allows to present extensional analysis of the vector of development of national choreographic art.

2. The work presents a theoretical hypothesis on determination of the aspect of the implementation of the idea of national in the choreography in vertical sense, developed on the basis of the vertical theory by S. Eisenstein in the art of cinema.

3. Director's interpretation of the Kazakh dance of the last quarter of the XX century is expressed through patriotic picture of the world of the director-choreographers. This period, from our point of view, is designated as "the period of ethnic renaissance in the work of national ballet masters, director-choreographers". Samples of the national choreographic heritage, revealing and reviving the value-based qualities of the people's unity was a kind of a link of national identity, the phenomena of educational and political importance in the country's history, the importance of which is recognized with hindsight.

4. The work determines the creative searches in the director's interpretation of the Kazakh dance in the beginning of the XXI century, which express the continuity of national traditions by modern director-choreographers, which let identify ways of perspective development of the director's interpretation of national choreography in terms of "poetic", "representative" and "abstract" borders of expression.

**The practical significance** of this research is as follows:

- following an important state program "Rukhani jangyru" in regard to national dance;

- presenting it as a tool for critics, ballet experts, carrying out an extensive analysis of the examples of national choreographic works and determining the value of the work in the development of national culture;
- application of the research work and analysis of an individual director's interpretation of the national material in the activity of a certain director-choreographer;
- the obtained results may be useful in creating a number of cultural programs, dedicated to national art;
- the work can be used in research works of students, undergraduates, doctoral students in the field of specialization, as well as be useful and adapted in the field of research of national works in other areas of art;
- the materials of research may be valuable in educational process, particularly in enriching the theoretical base of a number of related disciplines in the field of ballet studies, directing and pedagogy of choreography in the universities of art, in the field of ballet history in secondary professional choreographic educational institutions.

**Publication of the research results.** The research results are published in 7 scientific papers, including an international scientific journal with non-zero impact factor, included into Scopus database, in three articles published in journals recommended by the Committee for quality assurance in the sphere of education and science of MES RK, in three articles published in the Materials of international scientific conferences.

1. "Elements of archaic plasticity in monuments of material and spiritual culture of Kazakhstan" // "Folk dance and choreographic art: traditions and modernity": materials of the international all-Russian scientific and practical conference dedicated to the 110th anniversary of G. H. Tagirov. - Kazan: ILLH, 2017. – 184p. (p. 74-85).

2. "Dance plastique of baksy as one of the aspects of early Kazakh folk culture" // International popular science magazine "Science and Life of Kazakhstan". No. 3 (58) 2018. – p.187. (p.69-73).

3. "Dance movements of baksy as a paradigm of development of the Kazakh dance art" // Rupkatha Journal on Interdisciplinary Studies in Humanities (ISSN 0975-2935), vol. 10, No. 3, 2018 Scopus, P. 38-57.

4. "Analysis of the choreographic heritage of the Kazakh dance in the production of Z.M. Raibaev" // "Astana as a center for intercultural communications and international cooperation in the field of choreographic art": materials of the international scientific and practical conference. - Astana: "Kazakh National Academy of Choreography" NCJSC, 2018. – p.322 (p. 144-148).

5. "Cultural text of performances staged by Maurice Bejar" // international popular science magazine "Science and Life of Kazakhstan", No. 7 70 2018. – p.202 (p.198-201).

6. "Conceptual aspects of research of the interpretation of national dance on the example of performances by Maurice Bejar" // "Scientific achievements in light of improving the quality of life and sustainable development of society": materials of the international scientific and practical conference. – Almaty, 2019. – p.480 (p. 345-360).

7. “The concept of “Choreographic integrity in the methods of national dance stylization” // News of the National Academy of Sciences of the Republic of Kazakhstan. Series of Social and Humanitarian Sciences No. 1 (329) 2020 – Almaty, 2020 – p.264 (p. 128-135).

**The structure of the thesis** consists of an introduction, 2 sections, conclusion, list of references, and an Appendix.

**The first section “Theoretical and methodological aspects of the research of the director's interpretation of national dance”** consists of three subsections, where the main theoretical and methodological aspects that served as a vector for the research of the director's interpretation of national dance are revealed.

In the first subsection “Conceptual components of the aspect of “choreographic art direction” by conducting a separate analysis of the concepts of “dance”, “choreography”, “direction”, the definition of the concept of “choreographic art direction” was presented as the unity and integrity of the visual and expressive movements of the human body, musical content, compositional structure, lighting design, stage costume and emotional state, which are effective examples of reflection of the artist's worldview, as well as the main aspects of expressing the national.

The second subsection “Methodology of directorial vision of the national choreography” structures and conventionally subdivides the directing techniques of interpretation of national dance into four groups, consisting of a spectrum of the choreographic text, spectrum of the musical component, spectrum of the compositional structure, spectrum of the scenic image. The study of a number of theoretical works allowed us to identify the built up criteria of the idea of the national, consisting of the presence of aspects of contextual (semantic) and intonational (plastic) expression, manifestation of aspects of aesthetic and ethical principles, as well as the aspect of the pictures of traditional culture.

In the third subsection “Definition of the quintessence of interpretation in the work of director-choreographer”, the review of the research literature, the terms “interpretative dance”, “ expressive dance” reveals the quintessence of the concept “interpretation” in the art of choreography, defined as the author's artistic vision reflecting the choreographer’s world picture, in which it is possible to view the text of the culture of modern society, as well as to mark the level of continuity of traditions and the availability of innovative approaches.

The scientific term “director's interpretation of national dance” was introduced, which involves the relationship and interaction of the two component facets: the director’s vision of the national and definition of the essence of “interpretation” in director-choreographer’s work, the sum of which is determined as the reflection of creative vision of the national, refracted by the ways and means of choreographic art. Based on the theory of vertical by S. Eisenstein, developed for the art of cinema, a hypothesis on determination of the level of expression of the idea of the national in a choreographic work in the vertical sense was presented.

**The second section “Director's interpretations of Kazakh dance in the choreographic art of Kazakhstan in the period from 1980s to 2017”** consists of three subsections. This section presents a comparative analysis of the dynamics of

the development of the director's interpretation of Kazakh dance in the works of choreographers, director-choreographers of the late XX – early XXI centuries, identifies axiological guidelines pursued by choreographers in productions of various periods, states the ways for prospective development of national choreography.

The first subsection “Interpretation of Kazakh dance in the art of director-choreographers of the XX century” analyzes the examples of Director's interpretation of Kazakh dance in the work of choreographers, director-choreographers in conditions of “glasnost and perestroika” and the process of “national construction” in the last quarter of the XX century. It identifies the specifics of director's interpretation of Kazakh dance of this period and presents the facts that reveal the creative genius of masters of national choreography in anticipation of certain historical events, which allowed to determine the examples of national choreographic works of this period as a turning point in educational and political significance in the history of the country.

The second subsection “Creative searches in interpretation of national choreography of early XXI century” identifies the direction and boundaries of the development of creative searches in interpretation of national choreography in the art of modern choreographers.

The third subsection “The common and different points of the director’s interpretation of Kazakh dance at the turn of centuries” summarizes the experience of previous choreographers and contemporaries through identification and analysis of the common and different in director’s interpretation of Kazakh dance at the turn of centuries, states the value orientations in the development of national choreographic works.

**In conclusion** of the thesis, the following results are given:

- as a result of the first task, the aspects of reflection of the national in direction of choreography, consisting of the visual and expressive movements of the human body, musical content, compositional structure, lighting design, stage costume and emotional state, the unity and integrity of which make up the concept “choreographic art direction” were determined.

- as a result of the second task, the methodological frames of studying director’s interpretation of national dance were revealed, which consists of the ratio and interaction of two component facets: the director’s vision of the national and the choreographer’s picture of the world, the sum of which made it possible to introduce the term “director’s interpretation of national dance”, the further research of which provided the theoretical hypothesis on determination of the level of expression of the idea of the national in a choreographic work in the vertical sense, developed on the basis of the theory of vertical by S. Eisenstein for the art of cinema.

- as a result of the third task, an extensive analysis of examples of interpretation of the Kazakh dance was conducted, during which the specifics of the director's interpretation of national choreography in the work of ballet masters of the last quarter of the XX century were revealed.

- as a result of the fourth task, the ways of developing creative searches in the interpretation of national choreography in the works of ballet masters of the early

XXI century, who presented “poetic”, “representative” and “abstract” boundaries of expression, were defined.

- as a result of the fifth task, the value orientations in creation of a national choreographic work were identified.

Analysis of the current state of the director's interpretation of Kazakh dance suggests that there is an intensive enrichment of the dance heritage with modern choreographic directions, which contributes to creation of original content and form of choreographic works, which, in turn, can contribute to the integration of national choreographic art into the world cultural space while preserving its national identity.