

REVIEW
by a scientific advisor on the dissertation of doctoral student
Ilzat Rishatovich Aukhadiev
on the topic «Methodology of directing in national
ballets by Kazakhstani choreographers 2005–2017»,
submitted for the degree of Doctor of Philosophy (PhD)
in the specialty 6D040600 — Directing

Ilzat Rishatovich Aukhadiev's dissertation research is a significant contribution to the development of theoretical and practical aspects of choreographic art, particularly in the field of directing methodology in the context of Kazakhstan's national ballets. The author confidently identifies the main directions and trends in directing, focusing on the evolution of methods and approaches used in Kazakh choreography and reflected in contemporary productions. The work is in line with current scientific research directly related to the state program for the development of culture and art in Kazakhstan, which gives it importance and significance in the context of the country's cultural policy.

The most important aspect of this research is its interdisciplinarity, which is a characteristic feature of contemporary scientific research in the field of arts. In his analysis, I. R. Aukhadiev combines elements of cultural studies, philosophy of art, and the theory and practice of directing. This allows us to consider the process of creating national ballets not only as an artistic phenomenon, but also as a cultural one, in which various components interact—dramaturgy, music, choreography, and visual technologies.

The theoretical component of the work is of considerable value, as the author draws on a wide range of literary sources and research works by both domestic and foreign scholars. This demonstrates the author's deep knowledge of not only Kazakhstani but also global choreographic traditions. The dissertation examines key theoretical approaches to the study of ballet direction, as well as methodological concepts that allow for the analysis and systematization of the development of Kazakhstani choreographic art over the last two decades. The work also significantly expands the scope of existing research in the field of choreography, offering new methods and approaches that have not been widely discussed in domestic science before.

It should be noted that Ilzat Rishatovich's dissertation occupies an important place in the context of recent scientific research in the field of choreography in Kazakhstan. In his research, the author successfully draws on scientific achievements obtained in other dissertations, such as the works of Kenzikeev R. V., Moldakhmetova A. T., Kusanova A. E., and others. However, he goes further, offering a unique approach based on a comprehensive analysis of the methodology of directing and the study of its interaction with traditional and contemporary trends in art.

Particular attention is paid to the methodological aspects of the study, in which the author does not limit himself to a superficial analysis. He examines in detail how the

directorial approaches and methods inherent in various styles of choreographic art have been adapted and integrated into new productions. This study provides valuable insights into the synthesis of different choreographic styles and methods, opening up new horizons in the creation and staging of contemporary ballets. The author not only considers the development of directing from a theoretical perspective, but also links it to the cultural and social processes that have been taking place in Kazakhstan in recent decades. This makes the work particularly relevant in the context of the changes taking place in domestic culture and art.

In addition, I. R. Aukhadiev provides an in-depth analysis of individual works of world choreography, which allows him to identify not only the key features of directing methodology, but also to find common trends that have influenced the development of both national and neoclassical contemporary ballets. This work opens up new perspectives for studying the mutual influence of traditional and contemporary forms of ballet art, which is not only theoretically significant but also a practical contribution to the development of theater directing.

The author also emphasizes the importance of integrating various art forms in the process of creating ballet productions. Particular attention is paid to the synthesis of musical, visual, and dance components, which are integral elements of ballet direction. This approach allows us to consider the interaction of different art forms on a new level, revealing the importance of cultural context in the process of creating a work of art.

Based on the arguments presented, it can be argued that Ilzat Rishatovich Aukhadiev's dissertation is a significant scientific achievement that makes a substantial contribution to the development of the theory and practice of directing in the field of choreographic art. The work opens up new horizons for research, setting important tasks and opening up prospects for further research in the field of Kazakh and world choreography. The relevance of the topic, the depth of analysis, and the novelty of the approach make this study important not only for theory but also for the practice of contemporary choreographic directing.

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