

**ANNOTATION**  
**to the text of doctoral dissertation by Issaliyev Alibek Temirzhanovich**  
**on topic «Trends in the development of ballroom dancing in the period of**  
**metamodernism: aesthetic aspect», submitted for the degree of**  
**Doctor of Philosophy (PhD) in the educational program**  
**«8D02197 – Choreography»**

**The Relevance of the Dissertation Research.** In contemporary trends of competitive ballroom dance, the presence of oscillation (as the central category of metamodernism) implies a fluctuation and simultaneity between two absolutely opposite notions: the categories of sport and art; the fluctuation between irony and sincerity, expressed in the emotional component; and construction and deconstruction, manifested in the evolution of form. At the same time, the eclecticism of contemporary competitive ballroom dance demonstrates the oscillation of various dance cultures, which are vividly expressed in artistic images, dance forms, and the sign-symbolic system. All of this characterizes the fluctuation among the cultural aspects of modernism, postmodernism, and metamodernism.

Theoretical works by metamodernism researchers, which attempt to describe the sociocultural changes inherent in it, are currently identified in literature, music, visual arts, cinematography, etc. Studies in the field of choreographic art in the context of metamodernism are poorly explored. In this regard, the **relevance** of studying the aesthetics of dance, particularly competitive ballroom dance (dancesport), under the conditions of new strategies and policies in art, appears to be an important step toward a holistic study generalizing changes in choreographic art.

**Object of Research.** Choreographic art of the metamodernism period.

**Subject of Research.** The aesthetics of competitive ballroom dance during the metamodernism period.

**Goal of the Research.** To analyze the artistic and aesthetic modifications in competitive ballroom dance during the metamodernism period.

To achieve this goal, the following **objectives** must be met:

- Identify the main concepts and characteristics of the notion "metamodernism" through definitive analysis;
- Determine the research methods for phenomenological and ontological approaches in the field of competitive ballroom dance aesthetics in the aspect of deductive analysis;
- Analyze the development of the spatial-temporal parameters of competitive ballroom dance during the periods of modernism, postmodernism, and metamodernism within the context of the comparative method, with the aim of identifying one of the central categories of metamodernism – oscillation;
- Reveal the modification of the sign-symbolic system of competitive ballroom dance through semiotic analysis from the perspectives of the author, the spectator, and the character (choreographic image) within the context of cultural paradigms;
- Investigate the hermeneutics of the artistic image in competitive ballroom dances in the aspect of interpreting the representative form to define the metamodernism category as the teleological striving for transcendence;

- Conduct an analysis of the oscillating dynamics within the conceptual system of metamodernism as an intraspecific identifier of categories and modificational changes in competitive ballroom dance;

- Analyze competitive ballroom dance in Kazakhstan within the space of the dialogue between Western and Eastern cultures in the context of traditional Kazakh culture.

**Degree of Study of the Research Topic.** The issues examined in the dissertation encompass several interdisciplinary areas: the examination of the concept of "metamodernism," which has become dominant in philosophical, culturological, art-historical literature, and digital publications since the beginning of the 21st century; the analysis of the artistic and aesthetic processes of competitive ballroom dance on a global scale; and the study of competitive ballroom dance in Kazakhstan through the prism of the dialogue between Western and Eastern dance cultures.

Key contributors to the concept of "metamodernism" include: T. Vermeulen, R. van den Akker, L. Turner, J. Toth, R. Eshelman, A. Gibbons, and N. Khrushcheva.

The aesthetics of competitive ballroom dance have been explored by art critics, historians, theorists, and practitioners in the field. Aesthetic issues in the practical domain were examined by the following theorists and practitioners: A. Moore, P. Richardson, and R. Powers. The processes of the transformation of ballroom dance into dancesport were discussed in the work of C. Pickart. The work of T. Shioya proved useful regarding the evolution of form in the European program of competitive ballroom dance. The assessment of the state of aesthetic categories in the performance skills of European and Latin American competitive ballroom dances in the early 21st century was examined by I. Kondrashev. The work of T. Akindinova and A. Amashukeli made a significant contribution to the study of the artistic image of the couple's posture in the European program of competitive ballroom dances concerning the symbolic meaning of Christian cultural spiritual values.

One of the fundamental and few works on the aesthetics of competitive ballroom dance is the dissertation research by the Candidate of Art History, R. Voronin, titled *"Philosophical, Aesthetic, and Artistic Aspects of Dance Art (Competitive Ballroom Dance, Second Half of the 20th Century)"*. In this work, the author examines the relationship of competitive ballroom dance in terms of its affiliation with sport or art, considering its aesthetic structure and pictorial/expressive qualities. Voronin's research angle identifies characteristic features of oscillation, which is one of the central categories of metamodernism; however, the research problem does not address the development of competitive ballroom dance in the aspect of this cultural paradigm.

The study of competitive ballroom dance in the works of domestic researchers – specifically, the consideration of competitive ballroom dance as part of the poly-genre dance art of Kazakhstan in the context of an equitable dialogue between Traditional Kazakh culture and alternative choreographies of various civilizational epochs of Europe and America, as well as the phenomenon of the dialogue between traditional Kazakh culture and the waltz aesthetic of European musical and dance culture of the 19th-21st centuries – was analyzed in the works of A. Berikbolova and E. Dryagina.

Thus, the review of the literature demonstrated that the issues concerning the development of the aesthetics of competitive ballroom dance with a prioritized

comparison within the framework of cultural paradigms constitute an underdeveloped area, which necessitated the search for a wide range of methodological tools and scientific knowledge for the subject of research.

### **Methodological Framework of the Research**

**1. Phenomenological Approach.** The methods of formal and semiotic analysis were implemented using the phenomenological approach. The application of the phenomenological approach is justified by its attempt to overcome the "splitting" of the work of art into form and content (in formal-stylistic analysis) or into the signifier and the signified (in semiotic analysis). In this aspect, we relied on the works of E. Husserl, A. Gabrichevsky, R. Laban, H. Wölfflin, B. Uspensky, Yu. Lotman, and M. Kagan.

**2. Ontological Approach.** The methods of hermeneutic and iconological analysis were implemented using the ontological approach. The application of the ontological approach is justified by its attempt to reveal the essence, or "nature," of the image of the dance couple in the European competitive ballroom dance program. The methodological basis for the study of interpretation in choreographic art were the scientific works of the following authors: H.-G. Gadamer, F. Schleiermacher, E. Betti, B. Uspensky, E. Cassirer, A. Warburg, and E. Panofsky.

### **Research Methods**

The following methods are applied in the dissertation research:

- Formal Analysis Method. The synthesis of A. Gabrichevsky's formal analysis methods and R. Laban's analysis of body movement in space allowed for the investigation of competitive ballroom dance in its spatial-temporal relation and for the analysis of the development of choreographic forms, movements, and poses.
- Semiotic Analysis Method. B. Uspensky's semiotic analysis method, combined with H. Wölfflin's formal-stylistic analysis, allowed for the investigation of the aesthetics of competitive ballroom dance within the trinity of perspectives – author, spectator, and character (choreographic image) – and in relation to the concept of the "educated eye."
- Hermeneutic Analysis Method. The combination of E. Betti's hermeneutic analysis methods and B. Uspensky's iconological method allowed for the revelation of the profound meanings embedded in the form and image of the dance couple in the European competitive ballroom dance program.
- Cultural-Historical Method allowed for the investigation of artistic movements as a reflection of specific stages in the development of society and its psychology.
- Comparative Method was utilized in analyzing the artistic processes of the Modern, Postmodern, and Metamodern eras.
- Definitive Analysis Method allowed for the structuring of the concepts and characteristics of the notion "metamodernism."
- Deductive Method facilitated the determination of phenomenological and ontological approaches in the field of competitive ballroom dance aesthetics.

**The Scientific Novelty of the Dissertation Research lies in the following aspects:**

**Novelty 1:** A comprehensive and systematic study of the methodological foundations of metamodernism has been defined, and a methodological toolkit has been developed for determining the artistic and aesthetic processes of competitive ballroom dance and other types of choreographic art.

**Novelty 2:** The nature of the external change in form within the couple and the unity of the spatial-temporal chronotope in the European program of competitive ballroom dances have been revealed as cultural and artistic meanings of Modernism, Postmodernism, and Metamodernism.

**Novelty 3:** Sign-symbolic systems in the European program of competitive ballroom dances have been identified in the context of the aesthetic tastes and preferences of the three artistic epochs.

**Novelty 4:** The artistic imagery of the dance couple's posture in the European program of competitive ballroom dance has been substantiated in the aspect of the symbolic significance of Christian cultural spiritual values.

**Novelty 5:** Metamodernism categories such as oscillation, teleological striving for transcendence (revival of spirituality, pragmatic romanticism), hybridity, and eclecticism have been identified in the aesthetic structure of competitive ballroom dance.

**Novelty 6:** The specifics of the integration of competitive ballroom dance in Kazakhstan have been assessed in the context of traditional Kazakh culture, focusing on rhythm perception and competitiveness (agonality).

#### **Main Provisions Submitted for Defense:**

**Provision 1.** A methodological toolkit is presented, ensuring a comprehensive approach to the analysis of artistic and aesthetic aspects characteristic of competitive ballroom dance. Developed within the context of metamodernism categories, this toolkit proposes the study of the evolution of form, rhythmic patterns, and emotional expression, thereby revealing the semantic content and characteristic features of the research subject's development within this cultural paradigm. This methodological toolkit possesses the potential for projection onto other fields of choreographic art.

**Provision 2.** Within the framework of this research, the nature of the morphological transformations of the form-forming structure of the dance couple in the European program of competitive ballroom dances was identified. An analysis was conducted on the unity of the spatial-temporal chronotope in the European dance, interpreted as a set of spatial-temporal determinants expressing the cultural and artistic narratives of the Modern, Postmodern, and Metamodern eras. Modernism shows "progress" in organizing the structural elements of dance figures and compositions, characterized by geometric linearity, strict formalization of figures, and vertical body orientation, reflecting the influence of industrialization and rationalism. Postmodernism exhibits "deconstruction," manifesting in going beyond the established framework of form and structure. Metamodernism expresses "oscillation" between the categories of sport and art.

**Provision 3.** The semiotic system of the European program of competitive ballroom dances underwent significant transformation under the influence of the dominant aesthetic paradigms and preferences characteristic of the cultural epochs of Modernism, Postmodernism, and Metamodernism, examined from the perspectives of

the author, spectator, and character (choreographic image). In Modernism, the author's role predominantly prevails from the author's viewpoint. From the spectator's viewpoint, the perception of the simple form, expressed in vertical formation, effortless execution, and passive movement, is compensated by the internally rich spiritual world of the recipient. From the character's viewpoint, the programmatic nature of classical music, embodying the idea of the vertical and striving toward the sublime, contributed to forming an image of compassion in emotional expression. In Postmodernism, the author's role shifts toward that of the performer. From the spectator's viewpoint, a balance is observed between the internal spiritual world of the recipient and artistic processes, seen in the integration of the horizontal and sagittal planes and dynamic movement. From the character's viewpoint, there is an intensification of emotional expressiveness through increased movement amplitude. In Metamodernism, there is an absence of affiliation to authorship from the author's viewpoint, with choreographic vocabulary being treated as the common property of the dance community. From the spectator's viewpoint, the visual perception of the less saturated spiritual world of the recipient is compensated by the dynamic, high-speed, and expressive nature of the performance. From the character's viewpoint, the continued increase in movement amplitude leads to an increase in emotional expressiveness.

**Provision 4.** The research reveals the artistic imagery of the dance couple's posture in the European program of competitive ballroom dance, interpreted through the prism of a transcendent connection with Christian culture. An immanent link is identified between the external similarity of the posture and the cruciform formation of the dance couple and the archetypal image of Jesus Christ. The symbolic significance of the right side in forming the couple's posture, along with the spatial-temporal chronotope of the counter-clockwise circular direction of time within the couple, represents common principles of composition analogous to icon painting, which reflect the spiritual values of Christian culture.

**Provision 5.** The categorization of metamodernist tendencies reflected in the aesthetic structure of competitive ballroom dance is expressed through the oscillation of the artistic and aesthetic aspects of cultural paradigms: between the categories of sport and art; in the contrast between the high-speed and decelerated movement of dance couples; and in the musical material, oscillation is demonstrated by appealing to classical and pop music, as well as remixes of pop music adapted to the rhythms of competitive ballroom dances. The teleological striving for transcendence (revival of spirituality, pragmatic romanticism) manifests in the interpretation of the artistic image of the dance couple's posture in the European program of competitive ballroom dance in the aspect of symbolic meaning and archetypal image; hybridity and eclecticism manifest in the deliberate amalgamation of disparate styles, genres, cultural traditions, and the mixing of the categories of sport and art. Affect is identified in the oscillation between emotional involvement and detachment, manifested by intense emotional expression and a tendency to minimize eye contact in a couple. This tendency to minimize eye contact is clearly evident in the Latin American ballroom dance program.

**Provision 6.** The specificity of competitive ballroom dance integration into the cultural space of Kazakhstan is examined from the perspective of the dialogue between Western and Eastern cultures, specifically in the context of traditional Kazakh culture.

Rhythm, as a system-forming element, serves as a unique "bridge" between different dance traditions. Thus, the square rhythm formula of the music of the European competitive ballroom dance program, which evolved from the metric structure of the modernist period – retaining squareness but with a substantial diversification of the rhythmic pattern during the metamodernist period, expressing the evolution and expansion of the rhythmic pattern within the form—demonstrates an approximation to the sense of rhythm and the non-square nature of the musical structure inherent in Central Asian music and dance culture. Operating with different rhythms is a manifestation of "play". "Play," as an existential structure, simultaneously generates and expresses the essence of competitiveness, which is reflected in the competitive nature of competitive ballroom dance.