

## ANNOTATION

the thesis by Alexandra S. Tskhay

### **“Korean stage Dance in the Context of Kazakhstani Choreography’s Process of Forming and Development and Its World Integration”**

to a defense of PhD degree

Specialty 6D041600 – Art Studies

Numerous social-economic, political and cultural reforms were demanded since the democracy principles of the multinational Republic of Kazakhstan sovereignty. During the period of our country independence in globalization both great police and tolerance of all people's achievements were worldly showed.

At the beginning of the country formation President of Kazakhstan N.A. Nazarbayev underlined in his speech to the delegates of the IV Session of "Assemblies of the People of Kazakhstan": "The considerable part of the Kazakhstan history is the history of both ethnic and cultural interaction of all nations of Kazakhstan getting literally into all spheres – language, behavioral stereotypes, outlook, and mentality" and he also emphasized that "the international consent is based on the principles of unity and peaceful co-existence of the people living in the territory of our country".

Considering the fact that in the territory of independent Kazakhstan adequately live more than 150 nationalities, N. A. Nazarbayev in his "Strategic Program-2050" proclaimed the necessity of studying, preservation and development processes related to the various aspects of all people cultures in Kazakhstan.

One of the main aspects of the welfare life is the art, in particular, the Korean people living in the territory of Kazakhstan and having the only state theater outside their historical homeland.

With the new stage of historical development the ideological function of all Kazakhstani theaters is considerably amplifies. In this case the problem of their creative activities including the Korean theater is still the preservation and ensuring of the best traditions, promotion of the traditional cultural heritage, namely the national choreography.

Relevance of this research is caused by the time requirements – development of the further strategy and tactics of the Korean theater development becomes obvious. The objective analysis of its formation history, in particular, identification of the perspective general directions of the Korean dance development and judgment of its compliance to the world tendencies is one of the important factors of the research subject's relevance.

**Object of research:** national art of the Koreans living in the territory of Kazakhstan whose culture represents one of the most ancient world outlook bases in their successive interrelation with the present.

The object of research is the Korean scenic dance in aspect of its characteristics, regularities of historical process' development, and considerations of the current state's studying.

The thesis purpose is definition of the Korean scenic dance vector of development in Kazakhstan and disclosure of its potential.

Research problems:

- the main stages of formation and development of dance in ancient Korean culture's definition;
- early forms of beliefs which were reflected in household ceremonies, certain cult traditions, in early types of dances' disclosure and to proof it by certain artifacts of both dolmen and petro-glyphic (petro-glyphs) in Korea;
- creation of complete idea of the Korean dancing art phenomenon caused by the Three States' (Koguryeo, Pekche and Silla) specifics of the dancing art;
- research (to add one word) of the main types of traditional Korean dances' classification;
- boundary determination of the dancing heritage volume studied today; basic formation of the Korean scenic dance;
- detection of both psychological and stylistic features of the Kazakhstani Koreans dancing art based on the Korean theater's creative activity;
- research of the Korean theatrical scene dance development taking into account the parameters of the expression means' system improvement, several approaches to the dance creations, compositions and scenes in several aspects such as musical and drama performances, innovations in stage, choreographic and performing art;
- analysis of the Korean dance evolution process focused on the correlation between the tradition and innovation, development of other dancing systems' achievement;
- judgment of the relationship of traditional and modern dancing Korean culture's typology.

#### **Hypothesis:**

The conducted research promotes the restoration of white spots in the national history of choreography presented the complete picture of both genesis and development of the Korean scenic dance in the Republic of Kazakhstan which would further form the basis for the scientific judgment of Korean choreography phenomenon by the potential researchers and become a part of Koreanology, and its practical application in both creative and educational process as a promotion of the performers' professionalism.

**Scientific novelty of the research** consists in the following statements:

Firstly the Korean dance complete researching attempt is made as both in its folklore manifestation and in the synthesis adapted for the scenic perception.

Research of the dance evolution on the Korean State music comedy theater's stage that meeting the modern requirements and the principles of scientific-art way of thinking allows to the structure process in its historical aspect and to carry out the forecast of its development on the example of dancing compositions in different performances and concerts.

Before in Kazakhstan the similar research work was not carried out.

Research of the dance evolution on the Korean theater of Kazakhstan scene considered from the positions of modern requirements that could not only to

structure this process regards the historical aspect, but also to predict its further development.

On the basis of the studied scientific works, and also in the historical-cultural and comparative and matching analysis in the thesis:

- the separate and fragmentary data concerning the history and also the features of the Korean court and national dance in different studies by the Korean, European, Russian, and local ethnographers, musicologists, historians, ballet experts are generalized;

- the point that the Korean dancing art being a component of the ancient Koreans' inner world model is proved, and from that time has been representing the ethno-cultural codes through the musical, theatrical genres which are going back to the ritual shaman dances in masks.

At the same time in this dissertation work for the first time:

- a number of the Korean court and national dances and games including independent dancing in performances of the Korean theater is described;

- the contribution of the Kazakhstan choreographers to the Korean art development is defined;

- the creative portraits of ballet masters are presented and their works regard the combination of the traditions and innovations in choreography are analyzed;

- the "neo-Korean dance" as a scenic interpretation synthesis of both traditional and modern style in the course of classification of the Korean dance is revealed.

**Research study degree** - scientific works of culturologists, art critics, specialists in drama study, choreographers which were engaged in studying of the theory and history of the Korean dances, allow making a certain impression about the phenomenon of Korean traditional dancing.

Studying of the Korean national dancing on the historical homeland by the scientists of both North and South Korea began at the beginning of the XX century.

In 1956, in the former USSR the first publication which was directly devoted to the Korean dancing – the book "Korean Dance" written by the ballet master An Son Khe (co-authors T. Tkachenko and N. Lvov).

Later the thesis of the art criticism candidate Lim Che Chon "A problem of the Korean dancing art: "new dance" and characteristic dance at the formation stage of the national ballet" was published.

Other Korean researcher - MunByunNama published the master's thesis "Dancing culture of Korea: History and Present" devoted to research of the North Korean and South Korean scenic dance features, in the aspect of theatrically – spectacular representation in modern culture of Korea.

Some aspects making the Korean musical and dancing art are considered in the dissertation researches Son Xing Chon, Im Ok Sung, Sang Kuing Kim and Lam ToTok.

One of the most valuable sources for identification of the traditional choreography during the early Middle Age is the local book "Korean Classical Art" written by L. I. Kireeva.

A number of interesting research about the Korean ballet masters and dancers was took us from KvanByonRin's works, and Kim Min A.

The significant contribution to the general-theoretical studying of the Korean dancing art was made by the Korean scientists and choreographers, namely, An Byon Hon, Li E Sun, Son Su Nam, and TsoySynHee. These authors describe some traditional dances with underlining of the its characteristics.

In these papers the different kinds of theses and monographs by the Russian scientific orientalists are also considered. Considerable interest Yu.V.Ionova's works represent "Ceremonies, customs and their social functions in Korea" where the author describes the traditional dances, noting a role and value of the dances in the Korean ceremonies and rituals.

Another significant work studied the Korean traditions and culture is about the religious views, rituals, traditional dances, the direction of modern choreography development is V. M. Markov's work "The Republic of Korea. Traditions and the present in culture during the XX century's second half. A look from Russia"- where the author offered the first classification of traditional Korean dancing. Another classification of dancing and musical art was also offered by I.A. Tolstokulakov.

Studying archaeological monuments from Pyongyang and Kaesong; including, Buddhist monasteries temples in mountains Kymgansan; and lists of Koguryo tombs in the districts of Pyongyang and Tonggou (Northeast China) by R. Sh. Dzharlygasinova and O. N. Glukharev describe the wall painting connected with dancing art. The archaeological material described by these scientists represents a valuable source for identification of traditional Korean choreography during the early Middle Ages.

For studying of the Korean musical and rhythmic dancing's features we studied also the works of the musicologists from "Ceremonies, songs and shaman rituals: folklore music of Korea" by K. Howard, "Formation of traditional music to Koreas" by Hang Mang of Yang; "Music and theater of Koreans in the Far East Russia (1860-1937gg.): dialogue of history and art" by V.A. Koroleva, and "Specifics of a rhythm in the Korean traditional instrumental music" by Cjon San Il.

We also considered the papers of the Soviet Union's theatrical and ballet critics, and also last dissertations regard this topic.

Among the first publications it is necessary to underline the article "The national ballet of Korea" by V. L. Burmeyster and "The Korean ballet and its problems" by E. Ya. Surits.

The Master's thesis "Interaction of the Russian and Korean choreographic traditions in modern ballet art of the Republic of Korea" N. A. Tsay is devoted to the research of a creative exchange between two countries in the field of ballet art. It is important to outline the fact that the literature regard the traditional and modern Korean choreography in Kazakhstan is limited and there is a small number of the publications, literally the reviews of the Korean Theater performances.

The newspaper's article "Her Poetry of Dance" - interview of L.V. Kim, the Korean Theater's lead choreographer, the Gentleman of the Kazakh governmental

award "Dostyk", Associate Professor of T.K. Zhurgenov Kazakh National Academy of Arts was also considered.

Valuable information regard the Kazakhstan Korean Theater history contains the monograph "Soviet Korean Theatre" by I. F. Kim devoted to the 50 anniversary. 25 years later, in 2007 the book "History of the Korean Theatre" - the author of the L.A. Nee was published.

Meanwhile, for the subsequent achievement of the main purpose and solution of the research problems with this papers it is necessary to involve another scientific works in the field of history, ethnography, archeology, philosophy, religious studies and other humanities.

At the same time, it should be noted that for the full studying of a phenomenon of modern Kazakhstan Korean dancing art all above-mentioned sources it isn't enough.

**Methodology and research methods:** Preceding from the subject complexity of the research it was widely used:

- methods of the theoretical-art criticism analysis;
- comparative and matching method;
- typological method;
- inductive way of the logical analysis;
- method of interviewing including observation at the Korean National University of Seoul.

The integrated research approach of both history and culture of Korea is presented by several works of V. M. Tikhonova and KanManggil, S. A. Tokareva, A.N. Lankova, A.A. Kolominoyi and other Russian choreographers.

Another works and statements of the eminent choreographers of Kazakhstan such as B. G. Ayukhanov, G. T. Zhumaseitova, T.O. Izim, G. Yu. Saitova, and A. B. Shankibayeva are also analyzed.

By consideration of the dance in musical performances of the Korean theater the principles of the choreographic analysis offered by Yu.I. Slonimsky are applied.

Using comparative and matching method it was succeeded to reveal common features of four dancing culture, namely, Koreans of Kazakhstan, Far East and Korea (the Republic of Korea, Democratic People's Republic of Korea), China and the people of Asia.

Two methods - interviewing and observation were used - interviewing of the veterans, actors, ballet masters of the Korean theater, leading experts of the Korean National University, the National Museums, the Centers of Culture and Art of Seoul. Based on the personal experience which is more 15 years the new chronological periodization of the Korean scenic dance development and definition of its role and value in world integration process is offered.

The basic research statements submitted for the protection:

1. The Korean dance concept of genesis is based on the synthesis of both graphics and music which confirmed by the several artifacts such as stone dolmens, schedule of petro-glyphicin Korea, and wall painting of Koguryeo Tombs.

2. Religious views and the dance philosophy developed during the era of Three States are reflected in traditional Korean dance (Koguryeo, Pekche and Silla)

3. The Korean scenic dance has indissoluble links with the history of the State Korean Theater of Musical Comedy the stages of its development are allocated and characterized.

4. "The Neo-Korean dance" is the new trend in the Korean theater resulted from the correlation of both tradition and innovation. Keeping the best models of traditional Korean dance the Kazakhstan ballet masters such as L. Kim, A. Tsoi, A. Li are still search new dancing forms that develop the different syntheses forms of both national and modern dance.

Scientific-theoretical significance: The theoretical importance of this thesis is defined by its qualification as justification of the new scientific trend of the Korean dance local art criticism development which would increase the level of ethno-cultural research including the formulation and justification of the following conceptual statements:

- justification of the archaic sacral ceremonies genesis of syncretism confirmed with the artifacts such as *dolmens*, *petro-glyphs* in Korea and *wall paintings* of Koguryeo Tombs;

- judgment of the traditional Korean dance phenomenon in historical aspect; synthesis of music and other types of arts as evolutionary cultural and historical process;

- justification of reflection regards the religious views of traditional Korean dance in aspect of globalization; the significance of Korean dance philosophy in era of Three States (Koguryeo, Pekche and Silla);

- development of the Korean scenic dance with another adjacent arts for creation of innovative dance and performances worldly integrated.

**Structure of the thesis.** Specifics of the analyzed material predetermined the thesis structure. It consists of introduction, three sections, the conclusion and the list of the used sources. The text volume is 152 pages, appendices - 30 pages.

In **Introduction** the relevance of the studied subject, its purposes and tasks, degree of scientific readiness and scientific novelty are defined, the statements for the protection are submitted, and also predicted the scientific-theoretical and the thesis' practical significance.

**The first section** - "Sources and traditional dance culture of Korea" consists of three subsections. The analysis of the dance specific features as representation of traditional ethno-cultural codes since ancient times and the era of Three States (Koguryeo, Pekche and Silla).

**The second section** - "Reflection of religious views in traditional Korean dance: the art originality in the context of social culture" consists of three subsections. Based on the historical, philological, ethno-graphic and archaeological data the overall picture of the religious view had a great influence on the Korean dance national originality formation.

**The third section** - "The Korean Stage dance in the context of formation and development of Kazakhstani choreography" consists three subsections

chronologically covered about 80 years of the State Republican Korean Theater of Music Comedy (Almaty, Kazakhstan) activity. The studied data are stated in the chronological order - from origin in the Far East to its further formation and development in the territory of Kazakhstan (Kyzyl-Orda – Ush-Tobe – Kyzyl-Orda – Almaty).

As the scenic dance developed in two different directions – one is in concert showcases/programs, another is in performances - the research data was divided for two main blocks: dance in the performances and dance in the concert showcases/programs of two dance collective such as "Arirang" and "Bidulgi".

The made decision is reasoned by the solution of two different problems: dances in the performances are the part of the musical-drama performance's complicated structure and one of the ways of its ideological expression. The second group of the dance is literally self-sufficient.

In the first subsection the dance scenes as the components of theatrical performances, work of ballet masters and dance directors on development regard the creative actors' potential are analyzed.

In the second subsection the concert showcases/programs' dances are considered with the characteristic of individual style and creative portraits of the brightest dance directors and performers.

All these questions and problems are considered in the context of the general repertoire policy of the theater that allowed including in this analysis the dancing statements in translated plays to allocate "calm zones" in the scenic dance steady development.

Based on the research of the most pronounced and consistently shown tendencies the new periodization of the Korean scenic dance development in the context of Kazakhstani choreography formation and development and then its world integration is offered.

**In the Conclusion** the research results are summed up and the decisions for the further results using are submitted.

**Dissertation thesis approbation.** The basic conceptual principles of the thesis are stated in eight scientific publications including in the international scientific publication having not a zero impact-factor and entering the database of the company Scopus; articles are published in the Materials of the International Scientific Conferences of neighboring, foreign countries and Kazakhstan; articles are issued in the scientific journals recommended by the Committee on Control in Education under Ministry of Education and Science of Kazakhstan.

The thesis was approved and recommended for the protection at Department of "Choreography Directing" at T. Zhurgenov Kazakh National Academy of Arts.