

ABSTRACT

to the text of the Ruslan Vladimirovich Kenzikeyev's thesis concerning "Direction and scenic interpretation of the Turkic people of Kazakhstan traditional dances" submitted for the Doctor of Philosophy degree (PhD) in the specialty 6D040600 – Direction

Thematic justification is conditioned to a variety of circumstances. Firstly - the emergence of new trends, new forms of the works of art, which are most appeared on professional theater stages, requiring the method of observation, identifying new expressive means (plastic idea, dance lexis, musical thinking, stagecraft, and identity of the performer) in choreographic text. A comparative skill analysis and using of knowledge during the staged works of the director-choreographer, ballet-master of the musical-drama and musical theater; determination of the trend of his creativity; its importance on the impact of the theater process.

Secondly, the sociocultural changes that occurred after independence was acquired by Kazakhstan require consideration of the problems of the relationship between traditional and modern cultures in the choreographic art of the Turkic peoples. The study of the ethnocultural characteristics problem of traditional dances of Turkic peoples is of ethnographic interest, due to the insufficient study of this topic.

Since the country has a sufficiently large potential for the national-cultural revival of society, it is quite natural to put on the agenda issues of broadcasting traditional and artistic cultures, restoring the historical continuity of the ethnic population of the Republic, for which solution it is necessary to conduct in-depth scientific research for further practical application.

The study of the characteristics of folk dances of Turkic-speaking ethnic groups living in Kazakhstan can serve as a key to understanding the phenomenon of the dance culture of the Turkic world in the global space. Moreover, in the process of staging and interpreting traditional dances of Turkic peoples from the director, it is necessary to think scientifically and creatively, to analyze when approaching a number of tasks, including studying the formation of ethnic values, studying inter-ethnic communication, creative organization of all elements of theatrical.

Study object. Direction of choreography in the context of the dance culture of the Turkic peoples living in Kazakhstan, acting as a representative of the successive connection of modernity with the most ancient ideological foundations.

Study subject. Features of plasticity of the Turkic peoples as a resource for the development of modern national direction of choreography and the scenic interpretation of traditional dances of the Turkic peoples of Kazakhstan.

Study purpose. Identification of features of directing and stage interpretation of traditional dances of the Turkic peoples of Kazakhstan within the framework of the formation and development of dance culture.

Study objectives are:

- to conduct a historical and theoretical analysis of the development of traditional dance of the Turkic peoples on the professional stage in the context of the

development of the ballet mastery of Kazakhstan. To identify the problems of preserving the dance heritage, the main directions and prospects for the development of folklore dance as a source of enrichment of the plastic palette;

- give a cross-cultural classification of traditional dances of Turkic peoples. To reveal the influence of the traditional worldview and mythological forms of consciousness on the dance art;

- consider the semantics of traditional culture, the relationship of images and archaic dance based on the petroglyphic heritage, wall painting and other artifacts, which play an important role in the search for the realization of the director's idea;

- to analyze the main directorial and ballet master methods of performances of traditional dances and dance games; undertake a search for identical elements in the "dance-gaming culture" of the Turkic peoples and determine the basic concepts of the game as a theoretical basis for analyzing the interactions of the game and dance;

- consider the process of creating performances, choreographic productions and determine the place of the director-choreographer in state theaters, folk and amateur ensembles of the country. In this regard, show the evolution of traditional dance, reflecting new trends in the culture of the Turkic people;

- to reveal the innovation of the director's choreographer's activities in creating folk stage dance, to trace the dynamics of the development of traditional dances and games in various forms in stage choreography.

Problem. Since some aspects of the creative realization of the director-choreographer, choreographer allows you to trace the trends and directions of development of stage dance, it is possible to solve the problems of enrichment of plastic language, the dynamics of movements of the emotional state in the disclosure of the image. The director-choreographer, at the same time being an "indicator" of his time and treasurer of choreographic heritage, without losing touch with the folk, traditional culture, seeks to master and adapt folklore dances in a stage interpretation.

Hypothesis. The extent to which the experiment of the director-choreographer will be successful, the extent to which he will be able to use innovative ideas in the scenic interpretation of traditional dances of Turkic peoples, will determine the overall level of development of choreographic art in Kazakhstan, contribute to the creation of new professional choreographic productions. All this will allow expanding the range of creative search, to implement the artistic intentions of the director, while maintaining the originality of the dance culture of each of the peoples.

The degree of knowledge. The dissertation research study is based on an extensive source study and scientific material of ballet scholars, ballet critics, directors, choreographers, musicologists, theater critics, who paid attention to the ballet master's art.

A particularly valuable source for identifying the traditional stratum of national choreography in the early period of the Eastern Middle Ages is the scientific work of L. Avdeyeva "From the History of Uzbek National Choreography. Book One. Uzbek traditional dance art from ancient times until 2000", Ph.D. thesis "Uigur stage dance (based on performances and concert programs of the Uigur Theater in Almaty)" by Kazakhstan researcher G. Saitova.

Based on the studied archaeological data presented in the works of D. Klements, A. Stein, A. Grunwedel and A. Lekok, S. Oldenburg, the sources and features of the development of dance in the territories of Central Asia, Kazakhstan and East Turkestan are analyzed.

Rituals, various festivals, dances of the Turkic peoples of Southern Siberia are described in the works of P. Palas and I. Georgi.

The material about oriental poetry in ballet performances, innovative searches of ballet masters, performers of different times is emphasized from the works of V. Vanslov, V. Gaevsky.

The works of the following scientists were particular important for us:

- on the direction of the choreography of G-G. Noverr, A. Levinson, Y. Slonimsky, V. Krasovskaya, O. Rozanova, G. Aleksidze, P. Karp;
- ballet studies by S. Khudekov, S. Filatov, S. Bekin, L. Blok, M. Fokin, F. Lopukhov, K. Goleizovsky, I. Moiseev, A. Vaganova, V. Gaevsky, G. Lebedeva, E. Valukina, A. Demidova, R. Urazgeldieva, B. Ayuhanova, L. Sarynova, S. Kuzembayeva, G. Zhumaseitova, E. Esyreva, A. Sadykova;
- national dances of T. Izym, A. Shankibayeva (Kazakh dances), Z. Rakhmatullina, L. Nagayeva (Bashkir dances), G. Saitova (Uigur dances), A. Lukina and N. Struchkova (traditional Yakut dances), M. Kudayeva (Karachay-Balkarian dances);
- archeology, history and linguistics of Kazakhstan A. Margulan, A. Maryashev, A. Medoeva, Z. Samashev, G. Omarov, G. Aydarov,
- on theater studies and musicology: B. Kundakbayeva, A. Kadyrov, S. Kabdiyeva, A. Erkebay, A. Mukan, A. Zhubanov, E. Erzakovich, B. Sarybaev, S. Kuzembaev, A. Mukhambetov, G. Begalinov;
- ethnography, history and traditional Kazakh culture by V. Basilov, A. Akishev, M. Mukanov, G. Shalabayeva, B. Masanov, S. Shklyayeva, J. Moldabekov;
- the history of the Turkic ethnos L. Gumilyov, R. Rakhmanaliev, Y. Zuev, N. Bakina, A. Kamalov, M. Aji;
- religious studies L. Levy-Bruhl, B. Malinovsky, M. Moss, K. Kerényi, J. Frazer, C. Jung, P. Pavie, S. Makarova, A. Anisimov, N. Ayupov;
- the Russian theater science V. Meyerhold, A. Anikst, G. Boyadzhiev, V. Darkevich, V. Kolyazin, M. Andreev, I. Klimova, M. Reutin, M. Bakhtin, A. Avdeev, S. Mokulsky, A. Gvozdev, A. Piotrovsky, A. Morozov, L. Varpakhovsky, M. Mestechkin;

- the issues of origin, role and place in the socio-cultural space, the aesthetics of the game and dance: A. Gerasimova, Y. Heizinga, N. Osintseva, M. Kagan and others.

Research methods. The following research methods are used in the work: art history, comparative historical, comparative, linguistic, and typological, classification, structural semiotic analyzes;

- empirical survey, observation, conversation carried out with leading choreographers, directors of theaters in Astana and Almaty, as well as during folk traditional celebrations held in ethnocultural centers in the Republic of Kazakhstan, the “Assembly of the People of Kazakhstan”, during the internship (in academic mobility) in the Xinjiang Institute of Arts of the city of Urumqi (XUAR of the People's Republic of China).

The scientific novelty of the study is as follows:

- this is the first study that provides a theoretical understanding of the processes of interaction between traditional and innovative choreography in the direction, in line with the concept of interaction of traditions and stage interpretation of the dance of the Turkic peoples of Kazakhstan;
- on the basis of a holistic study of dance culture and research work, historical configurations and modern forms of dances of Turkic peoples were partially reconstructed in professional and amateur choreographic art, which is of great importance for the development of ethnographic science and Kazakhstani art;
- using the example of traditional, ritual dances, dance-and-play scenes, the dynamics of interpretations in stage choreography is revealed, which confirms the conclusion about spiritual and practical activities aimed at preserving and transmitting the culture of the Turkic peoples;
- based on the analysis of the specifics of the direction of choreography, a new direction was revealed, a new criterion for the interpretation of the artistic image, as well as elements and plastic dance images used in choreographic performances of leading and young ballet masters of Kazakhstan theaters;
 - based on the work of the director-choreographer in folk groups at ethnocultural centers (using the example of Kazakh, Tatar-Bashkir, Azerbaijani, Turkish, Uygur), the genetic connection of dance in traditional and modern choreographic art was traced for the first time.

The main provisions for the defense:

1. Dance art, being an integral part of the model of the spiritual world of the Turkic people, containing ethno-cultural codes, manifested through musical, theatrical genres, requires the director-choreographer, choreographer to conceptual understanding of the ritual, religious foundations in the stage formulation and interpretation of the dances of the Turkic peoples; knowledge of its semantics, cultural and philosophical foundations, traditional worldview; innovative searches of various forms.
2. The concept of the genesis of the dance art of the Turkic peoples is based on syncretism with archaic sacral rites, confirmed by the artifacts of petroglyphs of Central and Central Asia, the Caucasus, Siberia and XUAR of the PRC.
3. The traditional Turkic choreography reflects religious beliefs, as well as the philosophy of dance, which acquired particular significance in the era of the Eastern Middle Ages. The appeal of directors-choreographers to Eastern poetry, showed the philosophy and dance aesthetics of the Turkic peoples, the principle of organization of plastic material (a synthesis of national, classical and modern dances), brought the eastern theme of the ballet to the world stage.
4. Turkic traditional dances, evolving in organic synthesis with music and other arts, underwent an evolutionary cultural-historical process and have identical plastics in dance fragments of rituals, rituals, games, festivals, and specific ones.
5. On the example of choreographer's staged works, the dynamics of traditional dances, games in various forms in stage choreography are revealed: vocal and

choreographic compositions, dance suites, thematic dramatized concert programs, one-act ballets.

Scientific and theoretical significance. The significance of this thesis is determined by the fact that it can be qualified as a substantiation of a new scientific direction in the development of the theory of dance art of Turkic-speaking peoples in Russian art criticism, and will contribute to the formation of system knowledge in the field of direction and ethno-choreography. The theoretical developments presented in the thesis may be of interest for further study and will contribute to the emergence of new, improved directorial choreographic concepts in the national theaters of Kazakhstan.

This study will make a definite contribution to the development of artistic culture, in particular, in the field of studying choreographic art.

Practical significance. The practical significance of this work is determined by the possibility of applying the findings and results when setting choreographic numbers. In addition, the dissertation will fill the gap in knowledge concerning the scientific fixation of the features of dance plastics inherent in the peoples of the Turkic world, which will enrich and fill the modern national choreography with bright artistic images that modern audiences need so much.

The theoretical positions and conclusions of the thesis can be used when reading university courses in such disciplines as “History of the dance culture of the Turkic peoples”, “Dances of the peoples of the world” (section “Culture of the peoples of the East”), “Theory and methods of teaching Oriental dance”, “Composition Oriental dance” (section “Uzbek dance”, “Uygur dance”, “Tajik dance”).

The dissertation materials may be of practical (professional) interest to specialists in the field of choreographic art (performers, choreographers, dance ensemble leaders, groups), whose activities involve cultural contacts with the republics of Central Asia.

Approbation of the study. The main concepts of the thesis are presented in ten scientific publications, including the international scientific publication, having a non-zero impact factor included in the Scopus (Elsevier) database, in a foreign collection, in various scientific journals recommended by the CCESR MES RK and international scientific conferences.

The structure of the thesis. The specificity of the analyzed material predetermined the structure of the thesis. The work consists of an Introduction, three sections, Conclusion and List of references. The amount of pages is 133.

In the Introduction the relevance of the topic under study is substantiated, the goals and objectives of the thesis, the degree of scientific elaboration and scientific novelty are formulated, and the provisions submitted for defense are presented, the scientific-theoretical and practical significance of the thesis is determined.

The first section "Theoretical and methodological foundations of the study of the interpretation of dances of Turkic peoples" consists of three subsections. They consistently analyze the characteristics of dance art as a carrier of traditional ethnocultural codes, starting from ancient times.

The second section “Dance Art in the Context of Ethnocultural Peculiarities of Turkic Peoples” is also consists of three subsections in which, based on historical, linguistic, ethnographic, archaeological data, a general picture of religious beliefs influencing the formation of the national identity of the dance culture of Turkic peoples is revealed. The data of historical science is determined by the identity of the national-traditional holidays, games, dances, and such musical and poetic works as genre of macamat is given.

The third section “Dance of Turkic peoples as a theatrical spectacle in modern conditions of Kazakhstan: direction and stage interpretation” consist of four subsections, covers, in synchrony, the activities of the Assembly of People of Kazakhstan, ethnocultural centers of the Republic.

In the final section of the thesis, an analysis of the creative works of choreographers who turned to oriental poetry was carried out; the activities of directors-choreographers, choreographers of theaters in the southern and northern capital of Kazakhstan (Almaty, Astana) were considered. Reflects the specificity of artistic images of the culture of the Turkic world. Studied dance scenes as components of theatrical performances, evaluated the work of choreographers and directors, aimed at the development of the creative potential of artists. Dances in concert programs are considered, it describes the individual handwriting and creative portraits of the most prominent directors and performers. In the context of the general repertoire policy of the theater, dance performances in translated plays are studied, and “calm zones” in the progressive development of stage dance are highlighted. A periodization of the development of folk dance in a stage interpretation, built based on studying the most pronounced and consistently manifested trends in the process of the evolutionary path of choreography of Kazakhstan, is proposed. The most significant social and mass representations for the years of Independence of the Republic of Kazakhstan are considered.

The conclusion summarizes the research and presents proposals for the further use of its results.