

SMALL FORMS OF CONTEMPORARY CHOREOGRAPHY DIRECTING OF KAZAKHSTAN: NATIONAL CONTENT AND SUPRANATIONAL SCENOGRAPHY

Samal Bakirova¹, Anipa Kussanova²

¹ Kazakh National Choreography Academy
(Nur-Sultan, Kazakhstan)

² Kazakh National Women's Teacher Training University
(Almaty, Kazakhstan)

Abstract. Objective requirements for the production process, the interaction of classical ballet and national traditions require new approaches for creating dance projects in the small forms genre. The goal is to explore the most significant creative projects of domestic choreographers in the context of the relationship between traditions and innovation in order to determine the most correct solutions to issues of national and supranational choreography in domestic directing. The objectives are to consider the peculiarities of the small choreographic forms development in the national style, to identify the main trends in their development in the productions of Kazakh choreographers and on this basis to reveal the relationship and interaction between national content and supranational stage embodiment. The methodological basis for the study of issues related to the creation of dance works in the small forms genre is a systematic approach to the issue of the modern Kazakh choreography stylistics peculiarities. The main methods, used during the study, were the synthesis methods of choreographic art, the national dance interpretation and the principles of directorial techniques in creating small forms.

At the current stage of the national choreography development, the most landmark and significant productions are the innovative ones of Mukaram Avakhri (Astana Ballet Theater), Gulzhan Tutkibayeva (Abai Kazakh National Theatre Opera and Ballet). Analysis of their interpretation of traditional forms of dance led to the conclusion that Kazakhstan created its own national directing style in the creation of choreographic works of small forms. During the discussion block, the main result of the comparative analysis of creative projects for leading domestic choreographers was the identification of the most significant methods and techniques of their work on the creation of highly artistic projects in the field of choreography as a multi-level, multi-component and developing art.

In the context of increasing competition among Kazakh theaters and creative groups working in the style of national choreography, the introduction of modern methods and principles into the directing process is becoming particularly significant. A thorough study of all components

of this process will contribute to the further successful development of the entire domestic choreographer's art.

Keywords: choreography, choreographic art, small dancing forms, director-choreographer, scenography.

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Introduction

At the present stage of the Republic of Kazakhstan's various areas of culture, great attention is paid to the issues of preservation and multiplication at a new level of national traditions with the application of new approaches and non-standard solutions, the ability to translate them into creative projects. All this completely applies to the choreography art, in particular to its directing. In this regard the decision to create performances, choreographic productions is important, in which not only the entire variety of national dance culture will be captured in its new reading, but also works with the use of modern world choreographic trends. Currently, legislative documents, state programs in the field of culture and art dictate the adoption of cardinal measures in the solution of these tasks.

The art of choreographic directing in this process doesn't take the last place. This is an important component of the chain of continuous development, rethinking the national cultural heritage. "If we want to be a nation with its unique place on the global map of the 21st century, then we should implement another project – 'Modern Kazakh Culture in the Global World'" (Nazarbayev 1). Then we cannot only create and select the best works in the field of choreographic art, but also show them abroad.

At the same, the preservation of its culture is the main task. The best cultural traditions of the Kazakh people should become a prerequisite, an important condition for the further successful development of the republic.

This is all the more significant, since changes in the national choreography directing are associated with a number of circumstances including sociocultural changes that took place after our republic gained independence, and the need to consider new trends in traditional and modern Kazakhstan dance culture. To do this, the forms and directions of domestic directorial art should be studied and understood, the main trends of its development should be identified in the context of artistic evolution. One of such trends was the dominance of the genre of small forms in the works of young choreographers of Kazakhstan. This is primarily due to the fact that in many areas of art, including choreography, the beginning of the 21st century is characterized by the formation of certain philosophical and worldview concepts that have influence and contribute to the emergence of new forms and expressions of directorial interpretation. It is known that the embodiment of new themes and plots created by the directors gives rise to a new form.

Since some aspects of the implementation of domestic directors-choreographers' creative projects allow us to trace the general trends and directions

of national dance art development, this gives good opportunities for its further successful development, enrichment of the plastique language, the dynamics of emotional state movements in revealing the stage image.

On the basis of an analysis of the most successful projects of domestic choreographers decided in national style, the goal of the article is to identify the peculiarities of the relationship between the dance traditions of the Kazakh people and contemporary techniques of their stage embodiment in order to determine the most correct solutions to issues of national and supranational choreography in domestic direction.

The achievement of the goal is facilitated by the following tasks:

- to consider the peculiarities of creating works in small choreographic forms in the national style; this will determine the common features which are peculiar to the work of Kazakhstani choreographers;
- to analyze the main trends of their development in the conditions of the modern functioning of the global dance art; this will make it possible to compare domestic choreographic projects and world-class productions in order to identify the strengths and weaknesses of their stage embodiment;
- on this basis to reveal the relationship and mutual influence of national content and international choreography.

Methods and materials

Modern processes taking place in the style and genre diversity of Kazakhstan choreography directing should be considered in the context of entire artistic creativity of the republic as an integral part of national culture because staging activity is a sphere of direct contact of the choreographer's personal creative experience with the vast artistic

and aesthetic experience accumulated in the professional choreographic art and folk art.

Since at the present stage there is a tendency of mixed dance forms, our choreographers in their productions are also trying to find something new, unusual. Since professional choreographers own many dance techniques, this helps to improve the process of borrowing and connecting various dance styles (Nicholas Rowe, Rose Martin, Nasser Giacaman, 214–232; Aglaia Zafeiroudi, 1–15).

During studying the issues related to the creation of dance works in the small forms genre by Kazakhstani choreographers, it was revealed that the creative projects of domestic choreographers, especially works, created on national themes, remain (for the most part) within the traditional classical stage construction. Meanwhile, the so-called “synthetic” genres are becoming increasingly widespread in world choreographic art. (Birringer 88–111). We believe that in order to achieve international recognition, it is important to strengthen mutual respect and understanding between different dance styles and directions. Observance of traditions, preservation and the development of national dance should not resist the process of updating stage forms and new searches for choreographers.

Considering the creative process from the choreographer-researcher's position, choreographers use techniques for integrating various art genres. This reveals the relevance and significance of studying not only the stylistic and genre features of directing, but also the need to know traditional and innovative approaches in the process of creating highly artistic works of Russian choreography. The director's vision of the national idea refracted by artistic methods and means of contemporary choreographic art, expands the boundaries

and opportunities in the creation of ballet performances.

In this regard, the most vividly innovative choreography directing was manifested in the creative projects of the Astana Ballet Theater choreographers, in which active work is carried out to enrich the national dance language through the prism of modern global trends in choreography. Thus, through the prism of the team's individual creative search, the genre and stylistic peculiarity of both theater directing and modern Kazakhstan ballet directing as a whole is revealed.

Analyzing their great practical contribution to the development of modern Kazakhstan choreography, innovation in the field of scenography, one should not lose sight of the sphere of their theoretical and methodological techniques when creating a work that brings a certain importance in expanding the theoretical aspects of directing.

Thanks to informational and practical materials, obtained using the methods of personal conversations, interviews with leading Kazakh choreographers, directors of the Abai Kazakh National Theatre Opera and Ballet (Abai KazNTOB), the Astana Ballet Theater, an attempt was made to identify ways to shape the repertoire policy of theaters, characteristic features of modern scenography. It also made it possible to determine the place, the importance of the small forms genre for the successful national choreography development and to outline its integration path into world space.

In addition, electronic resources, Internet sources, video materials of the latest choreographic projects of domestic choreographers were actively involved.

Results

For the modern choreographer, one of the most significant tasks is to transform and update the dance language style, acting in the symbiosis of national, classical

and contemporary dance (Art Nouveau, free plastique) while developing guidelines for interaction with its globalization into the world space.

In order to determine the real value of a choreographic work, in our opinion, it is necessary:

- to study the directions of creative projects of domestic choreographers working in the leading theaters of our country, to identify the main trends of development in the context of a common culture;
- to study the individual handwriting and creative style of the production designer, director-choreographer, to determine his ideological and artistic landmark which is the starting point in the new search.

Considering the changes in the ballet theater language, it should be noted that the processes of the vocabulary transformation and the form of the performance took place in Kazakhstan ballet with peculiar features. Trends in changes of the forms of stage implementation of dance projects, the introduction of innovative scenography techniques are peculiar not only for the work of individual choreographers but also for the entire Kazakhstani ballet art. The issues of stage implementation of choreographic projects, their scenography are of great importance in the modern researchers' works. In this regard, they note that "in the polysystem of the theatrical space", one of the main components is the theater code consisting of the following groups:

- speech (intonation of text and expression of emotions — laughter, crying, screaming);
- kinetic (facial expressions, gesture, stage movement);
- the appearance of the actor (makeup, hairstyle, costume);
- space signs (playground, decoration, props, light);

- non-verbal acoustic signs (musical and noise and sound formation) (Urazymbetov 58).

Kazakhstan directors-choreographers working in the genre of small choreographic forms are oriented to a new stage language and a new scenography in their experiments. Taking into account that the basis of modern scenography is “a three-dimensional stage space in which plastique dominates and its action develops in three plans: abstraction – plastique-volume” (Gitelman and Maksimov, 142), they use the body as a “text, source and indicator of new cultural codes” (140). While analyzing the basic principles of the structure, a scenography of the ballet performance, I would like to note D. Urazymbetov’s work. In his articles “Semiotic Aspects of Choreography” (106–113), “Semiotic Codes of the Scenic Spaces” (56–60) “Stage Spaces as a Semantic Connection of Codes” (103), emphasis is placed on the fact that “the dance language from a semiotic point of view, its capabilities as a communication channel and ‘architect’ of stage representation of drama <...> is the most important dramatic link and carries the function of communication between the director, artist and viewer” (Urazymbetov 113).

Modern scenography helps to distinguish the most significant moments of choreographic action, to place the necessary accents for the best perception by the audience. Considering the choreography and scenography aesthetics, PhD, Professor K. Khalykov in his article “Aesthetic Education of Choreography and Scenography Languages” reveals the reasons for the name and principles that determine the “scenographic action” (270–277). According to K. Khalykov, the reason why it is called “scenography of action” is associated with its main defining principle – the direction of the artist’s art in the design of stage action. First,

the place of action is determined by the environment organization. Secondly, the creation of scenography directly affects the play of actors with individual elements or in general as a participant in their stage action. Thirdly, the invention of figurative rhythmic material is presented as original characters of stage action – (translation by the author A. K.) (272). At the same time, noting the general genetic code of the scenography art, the author claims: all these types of decor are based on the genetic code of the scenography art. Each of them, in turn, defines one of the three systems of the historical past: first the scenography of characters in rituals, then the game scenography in Pre-Renaissance and folklore forms of stage art and, finally, the scenery system of the New and Modern Theater. Each system was dominated by some kind of decor (for example, the place of action in decorative art) – (translation by the author A. K.) (272).

A light score that affects the stage space plays an important significance in modern scenography. Confirmation that light affects space is found in the article “Scenography of Kazakhstan (experience in typological analysis)” by professor S. Karzhaubayeva (188–191). The scientist’s statement fully meets the definition that space and time, thanks to the light score, became “irreal”. Let us continue the thought of S. Karzhaubayeva: “Light is the concentration of divine emanation or opposite is its disadvantage” and “any amplification or change in the nature of light, the viewer is always perceived as a mystic change” (190). Sequentially, light variation, “mystical change” as if makes it possible for the director to find “something that is exciting... in the parameters of this color, to summarize, at the level of personal search, the universal human quest for the Supreme beginning, reason and order” (Karzhaubayeva 190).

According to S. Karzhaubayeva, the light score is one of the most important elements of the means in the search for the stage language. Therefore, the performance vision and light decision again depends on the director, on his world perception.

From the point of view of the most successful combination of traditional choreographic vocabulary and modern scenography, we find the works of such directors-choreographers as Gulzhan Tutkibaeva, chief choreographer of the Abai KazNTOB and Mukaram Avakhri, chief choreographer of the Astana Ballet Theater.

The art of the of G. Tutkibaeva, in addition to high professionalism, is noted primarily by the desire to raise national choreography to a new, higher stage of development. Her projects successfully combine the classical dance school and modern trends in choreographic directing. The individual style of material submission, directorial novelty, images brightness are clearly felt in them.

One of the first such projects was the ballet to the music of Francis Poulenc *Mask Theater* (diploma performance, 2000) – a fairly full-scale, one-act performance. This is a ballet-reflection on the meaning of life, where certain philosophical points are revealed that the world around us is actively influencing man. And if a person comes with his own internal state, even wants to change something, fix something, then he, as often happens in real life, is absorbed by the general atmosphere. In this performance created on the principle of small choreographic form, the neoclassical style is combined with modern choreography elements. This was a breakthrough in Kazakh directing, since not individual variations, but a whole performance was built entirely on the vocabulary of modern choreography. The innovation in domestic directing was also the fact that inside the solo numbers of the performance, the neoclassical style

echoed elements of classical dance. In this work, G. Tutkibaeva successfully introduced such methods of modern scenography as light variability expressed in color change with a parallel change of characters. At the same time, the general atmosphere of living space is more faded, the color is not bright, sometimes gloomy. The futility of the main character's aspirations to change something in the world around him is emphasized by rapid light transitions from bright colors to almost invisible ones.

Indicative for the further formation of his own ballet master's handwriting were the works of G. Tutkibaeva *Suite in the Style of Antico* to the music of Alfred Schnittke (June 2005) and *Charlie* to the music of Dmitry Shostakovich (2005).

Both of these performances were absolutely implemented in the neoclassical style, although at that time in the Kazakh choreography direction and in choreography as a whole, such a term was not yet self-sufficient, independent but was used only to create any separate image in traditional ballet productions. This can be called a kind of "impressionism" in choreography.

The ballet *Suite in the Antico* style to the music of A. Schnittke (June 2005) was also decided in the style of contemporary choreography in the form the way the choreographer understood modern choreography at that time. In this ballet performance, unlike the first, contemporary choreography is very tough, very rich, solved in a more powerful, more sporty way. Of course, this is still the same contemporary choreography which although it has a slight mixture with neoclassical elements, is still more contemporary choreography in the choreographer's individual directorial style. We know that the direction of Martha Graham which began to gain momentum in the ballet art of Kazakhstan in the late 90s of the 20th century in a very peculiar way and it is difficult to isolate any individual

elements within this direction. However, G. Tutkibayeva was able to develop, deepen this direction of contemporary choreography in her own way. She introduced some of her sensations, focus and her own understanding of this vocabulary for creating a work in one genre or another and stylistic manner and used really new, her directorial developments the way she understood it. This also applies to the performance scenography, the major principle of which is the principle of minimalism in stage decoration. Here, three-dimensional stage space is dominated by plastique and the rest of the scenography elements – abstraction and volume – are ancillary.

The play *Charlie* is the undeniable directorial luck of G. Tutkibayeva. The theme of a “little man” in its interpretation was developed filigree. Of course, Charlie Chaplin was chosen as the prototype but this is the collective image of the artist who gave his life to the stage. The performance as a whole was implemented on the basis of classical dance. But even here the choreographer uses his favorite technique in choreography – “impressionism”. Multilayering, mixing of elements are justified: the director shows on the stage the scene itself and behind the scenes, two worlds, their natural contrast, and at the same time their parallels. Accordingly, the scenographic solution is also unusual: contrasting color, decor, characterizing a bright, brilliant stage life and everyday life behind the scenes.

The directorial decision of the play to the music of K. Orff *Carmina Burana* (September 2012) was given in a slightly different, but innovative for its time. By genre, this is a cantata ballet. In stylistics – this is modern choreography, there is an adagio of soloists, where the modern style is mixed with neoclassical one, script. According to the scenography – is the combination and mixing of various elements of the stage design associated with the multifaceted performance.

It involves the entire theater creative team: the full composition of the choir, opera soloists, ballet troupe, children’s choir. Accordingly, the stage decision also applied methods used both in the creation of an opera performance, ballet, children’s production which also became innovation in domestic ballet directing.

During the new national theater formation – Astana Ballet – in the formation and development of small choreographic forms genre in domestic directing, the creative searches of Mukaram Avakhri, who is the main choreographer of this theater are significant and important.

In his directorial decisions, M. Avakhri tries to use various forms to create vivid stage images – from solo, duet (paired) to mass numbers. All this requires a variety of directorial techniques, variational development of choreographic miniature, unfolded choreographic compositions, including a suite form. Depending on the list of the participants, the choreographer provides bright, contrasting options for developing storylines. The transformation of historical ballet forms in the context of a new aesthetics including the synthesis of plastique of traditional academic dance with plastique of national dance culture, conveys the inner state of the characters, and influences on the viewer.

A. Moldakhmetova defines the work of M. Avakhri in the field of national choreography: “Her dances are qualitatively transformed in a new form as if as a substrate sounding the poetic polyphony of the aesthetics of Kazakh national culture” (131).

Making a big bias towards the synthesis of Kazakh national dance with modern choreography, she created three one-act ballets of *Zhussan*, *Language of Love*, *Sultan Baybars*. The ballets meet the “modern trends of world art” and are distinguished by a bright national identity.

The creation and release of the one-act ballet *Zhussan* was served by the creative

union of the young choreographer Mukaram Avakhri and the famous Kazakh poet Bakhyt Kairbekov. The ratio of poetry and choreography originated in two authors who created the image of wormwood which among the Kazakhs carries a sacred meaning. In epics, literary examples, we find that “wormwood-grass, from ancient times took the steppes with them, going on distant wanderings, a fluffy bundle hidden on your chest gave strength and woke up memory – do not forget who you are and where your land is” (Mussina 36).

The ballet scenography is based on an alternation of 7 paintings: “Wormwood”, “Centaur”, “Heavenly Gift”, “Hunting”, “Great Jute”, “Awakening”, “Invasion” and Prologue, Epilogue. Their sequence determines the libretto structure and the ballet rhythmic organization in which “each picture, as if a fresco arising from the depths of centuries, tells about an episode of the history of the Great Steppe”. The Kazakh ballet critic F. Musina notes: “Consciously avoiding the narrative of the plot, the authors turned to symbols as signs that expand the audience’s associative series” (36).

Continuing the discussion about the theater signs used by directors in the stage space, it is appropriate to quote the words of D. Urazymbetov. The researcher claims that “the coding system for signs and symbols is used by directors... based on genetic, pragmatic and other omnifarious experiments” (437). And M. Avakhri conducts these omnifarious experiments in subsequent small forms of choreography. In our opinion, we should agree that the choreographer uses non-verbal codes (plastique and musical) in the implementation of scenography. Therefore, the above statement must be accepted as “a system of natural connections... between expression plan elements and content plan elements” (Makhlina 301). So, a bold musical compilation, composed of works

by composers of different eras (Kuat Shildebayev, Sergey Rachmaninoff, Arvo Pärt, Karl Jenkins), even more emphasizes musical and choreographic formation. The static fragments of choreography which are found throughout the performance repeatedly, complement and reveal the general movement of the idea of the ballet. The choreography became a kind of continuation and embodiment of music and poetry which opened up new facets and a new sound of national color in the ballet *Zhussan*.

The national one-act ballet “Love language” to the verses of the great Kazakh poet Abai Kunanbayev was staged by M. Avakhri in 2016. In the theater program, the ballet is defined as “variations on Abai’s poems” (eight variations) and has an important subtitle – “Ascent to Abai”. Taking into account that in small forms of a single-act ballet there is a “high concentration of associative thought”, the choreographer boldly experiments the symbols of “musical, verbal, dance culture”. Setting her own building rules, in experiments M. Avakhri synthesized “stylized folk music, modern ballet with Kazakh folk elements of movements, poetry, modern videography” (Belgibayeva, 30). The ballet composition combined a mixture of styles, space-time episodes, psychologically developed paintings-variations.

At the core of eight variations: “Inspiration”, “The Poet’s Way”, “Seasons”, “Kozimnin Karasy”, “Toi Bastar” (“Fun”), “Tatyana’s Letter”, “Poet’s Entreaty”, “Zhelsiz Tyunde” (“In Windless Night”) – the philosophy transferring love for Abai’s poetry. The choreography’s visible plot and narrative contributed to the manifestation of all the most important terms telling about the great poet’s soul, for whom the spiritual and moral development of the native people was primarily. The choreographer conveys deep experiences and thoughts, tenderness and sadness in extremely free in the visual

and plastique diversity of movements. The detailing of choreoplastic contributed to the disclosure and deployment of the musical image. At the same time, the musical and dramatic development, comprehension and study of the musical and choreographic language, plastique interpretation of the music figurative structure of the three composers determined the choreography development.

In this ballet, the images and movements of Kazakh national dance are in synthesis with classical pas which helps the viewer come into contact with the divine face of art. The form of variation boils down to the main techniques of the classical school: 16 girls – ballet dancers in air skirts perform a lyrical dance which includes a pas de bure turning into a light ballet run, fine walking and easy rotation are beautifully and resourcefully used.

The plastique language expressiveness in each of the variations is competently correlated with poetic lines. Choreographic variations with verbal monologues in the transitions of paintings, scenography transformation of space, video sequence indicate the features of the author's style, the director's language of Mukaram Avakhri.

A stable form for the productions of M. Avakhri in the small forms genre remains a classical dance with the oriental color introduction. Filling forms with its plastique language, peculiar vocabulary, the choreographer is focused on the philosophical nature of the synthesis of spiritual and bodily, past and present.

Preserving the best national dance traditions, M. Avakhri at the same time creates modern choreographic art which makes Kazakhstan recognizable far beyond its borders.

Discussion

By now, fairly large amount of research papers and articles on the analysis of issues that somehow relates to the subject matter of this article

is accumulated in art history literature. So, the issue of stage interpretation of the national dance culture of the Kazakh people is considered in detail in the dissertation for the PhD degree of A. Moldakhmetova's "Directorial Interpretation of Kazakh Dance in the Kazakhstan Choreographic Art at the End of the 20th and Beginning of the 21st Century" (151).

The works of various authors were studied and analyzed during the study of the peculiarities of modern Kazakhstan scenography in the genre of small choreographic forms. Solving this issue is especially important today, since it is now that domestic choreographer art is highly appreciated among foreign colleagues. Thus, in the article "The Ethnogenesis of the Kazakh Dance", Kazakh researchers emphasize: "Taking into account the recent innovative achievements of ballet theaters and Kazakhstani choreographers on national subjects, we can conclude about the great resonance of Kazakhstani art and world recognition as a cultural civilization, with unique plastique and national traditional forms" (Tleubayev, et al. 340).

The works of S. Foster (336) and M. Febra (163) on the development of new dance forms in theatrical art and varieties of choreographers' directorial work in drama theaters are interesting from the point of view of our research. At the same time, along with this, the development of experimental searches for the sensual expression of the inner state of a person, his soul in the manifestation of national images, reveal the more abstract boundaries of the expression of directorial innovations.

J. Butterworth and L. Wildschut (572), Wang X. and Zhang Ch. (1154–1158) give an analysis of the development of the choreographic direction "contemporary", however, they do not consider how this direction can be assimilated with different national dance cultures.

The peculiarities of the Kazakh choreography development are also considered in detail, an analysis of the current state of affairs in this area are also given in the article “Director's Interpretation of Kazakh Dance Development Trajectories in the Perspective of Creativity” by A. Kussanova, et al. (30).

An analytical article “Choreographic Art Features: Creative Concepts and Innovations in Teaching” (1–15) by S. Bakirova, et al. reveals some teaching aspects of the directing choreography skill focusing on creative trends in teaching.

One way or another, these works in one way or another come into contact with this article theme, their analysis reveals a range of issues, the solution of which can help in the creation of new, even more advanced works in the genre of small choreographic forms, with even more modern scenography.

Meanwhile, despite the undoubted advantages of the analyzed studies, it can be noted that they do not detail the mechanisms of the relationship between traditions and innovation in the productions of modern choreographers working both in Kazakhstan and abroad. They, to one degree or another, consider such issues as:

- preservation of the national dance heritage of the people in particular country;
- problems of modern choreographer's art related to training and education of a director-choreographer of a new type;
- ballet scenography features;
- questions of the combination of national choreography and its international (supranational) stage embodiment in directing small forms.

During the discussion block, issues should be raised regarding not only the preservation of the traditional dance heritage of the Kazakh people, its modern stage embodiment in the domestic choreographers' experimental works.

It is also necessary to set priorities and goals for a faster exit from the experimental stage to the next stage in the development of national choreography which should:

- rely on traditional dance heritage at its core;
- find a balance between the concepts of folk and modern since many national features of the Kazakh dance language moving into stage life, can remain understood only by native speakers of this people's culture. This is necessary so that the inexperienced viewer, who is not familiar with the Kazakh choreography aesthetics, understands the meaning of one or another symbol of the national stage vocabulary; only then our choreographers' works will be able to successfully integrate into the space of the global dance industry;
- at the new, contemporary stage of national choreography development it is also necessary to determine the most correct solution to the problem of preserving the best dance traditions of the Kazakh people, their richest choreographic heritage. This is very essential since the younger generation must understand and correctly perceive the process of transferring the accumulated experience. Only then the connection of generations in the great choreography art will not be interrupted.

Conclusion

Based on the written materials examined such as the articles of A. Kussanova, et al. (535–548), S. Bakirova, et al. (1–15), K. Khalykov (270–277), S. Karzhaubayeva (188–191), PhD thesis of A. Moldakhmetova, (151), interviews and conversations with choreographers G. Tutkibayeva (13), M. Avakhri (12) we can conclude that the stylistic features of the joint creative process of the director-choreographer, stage designer, lighting

and costume designer come to light in the process of creative experiments, the search for new means when creating works in the small choreographic forms genre.

Taking into account, it should be noted that:

- the national dance art of Kazakhstan significantly expanded its creative opportunities over a relatively short period of independence which made it possible to create works in demand not only in our country but also far beyond its borders. Currently, the national theater is a full-length theater with all technical services and its own production which allows you to implement large projects, create large canvases, experiment;
- each production of domestic directors-choreographers is multi-genre, semiotic when one choreographic text is superimposed on another, creating a new layer. The result is a voluminous, multilayer ballet where we find new allusions and reminiscences; new figurative-semantic faces;
- due to the talent of masters of modern choreography of G. Tutkibayeva, M. Avakhri who own a special figurative and expressive “optics”, modern ballets are symbolically colorful, interesting in terms of spectacular and spectator perception; mixing classical dance with a new technique, new approaches as well as innovations of modern choreographic thought, in a new perspective reveal not only sensuality and internal psychologism, but also philosophical and universal human essence; value and style ethical and aesthetic traditions of world ballet art;
- Kazakh directors continue their experiments turning to the genre of television version. The television ballet Sultan Baybars directed by M. Avakhri is created for the first time in Kazakhstan.

It was also revealed that the experience of the last century’s masters, their achievements in terms of building a choreographic work, work with performers occupy a significant place in the works of our contemporaries. As an inspiring source of new ideas, they find a new embodiment. Images of Kazakh mythology in the context of the space-time continuum which found their incarnations in a completely different way from the traditional reading of directorial interpretations of modern choreographers G. Tutkibayeva, M. Avakhri where philosophical views on what is happening in the world, the search for eternal questions about the human essence are shown, speak about the development of an extended range of views and appeals to national themes of the past. Their performances and productions may well serve as an example for subsequent appeals to the genre of national fairy tales, mythology through which other exciting, relevant topics can be transmitted.

All this determines the directions of creativity and also provides the prospect of preserving the national heritage for subsequent generations of Kazakhstani society.

Theatrical and choreographic art where scenography becomes a highly informative instrument, is saturated with sign systems and semiotic codes that affect the development of the stage space structure. Scenography decisions that created images in the Abai KazNTOB and in the Astana Ballet Theater become the main defining style of modern ballet; script characters play a significant semantic role as a visual component.

The stylistic features of stage vocabulary, the forms designation, the multimedia use (computer graphics, holography, sound recording, light score) in synthesis with pantomime and choreography elements in a ballet performance indicate the manifestation of modern art. Thanks to the productions of talented

choreographers on the basis of a variety of styles and genres, various directions of domestic choreographic art are developing, enriching the repertoire of our theaters which objectively affects the successful development of national culture as a whole. In this regard, the analysis of the general trends in the development of modern directorial directions in Russian choreography is objectively justified which contributes

to the genre and stylistic features disclosure of modern ballet directing in Kazakhstan. We can also say that at the moment our ballet directing is in the experimental stage. The identification and disclosure of the specific handwriting of leading Kazakh choreographers, their desire to capture and implement modern practical directorial decisions in small forms, requires detailed and comprehensive consideration.

Авторлардың үлесі

С. Ә. Бәкірова – ғылыми әдебиеттерді талдау, шетелдік дереккөздермен жұмыс жасау, зерттеу әдістері мен нәтижелерін әзірлеу, мақалаға үш тілде аннотация дайындау.

А. Е. Кусанова – мақаланың тақырыбы мен зерттеу міндеттерін анықтау, зерттеу бағыты мен әдістемесін әзірлеу, қазақстандық жетекші хореографтардан сұхбат алу, мақаланың мәтінін өңдеу.

Вклад авторов

С. А. Бакирова – анализ научной литературы, работа с зарубежными источниками, разработка методов и результатов исследования, подготовка аннотации статьи на трех языках.

А. Е. Кусанова – определение темы статьи и задач исследования, разработка направления и методологии исследования, интервьюирование с ведущими казахстанскими балетмейстерами, доработка и редактирование текста.

Contribution of authors

S. A. Bakirova – the scientific literature analysis, work with foreign sources, development of study methods and results, preparation of annotations of the article in 3 languages.

A. Ye. Kussanova – the topic of the article and study objectives determination, the direction and methodology development of the study, interviews with leading Kazakhstani choreographers, revision and text editing.

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Самал Бәкірова

Қазақ ұлттық хореография академиясының (Нұр-Сұлтан, Қазақстан)

Анипа Кусанова

Қазақ ұлттық қыздар педагогикалық университеті (Алматы, Қазақстан)

ҚАЗАҚСТАННЫҢ ҚАЗІРГІ ХОРЕОГРАФИЯЛЫҚ РЕЖИССУРАСЫНЫҢ ШАҒЫН ФОРМАЛАРЫ: ҰЛТТЫҚ МАЗМҰН ЖӘНЕ ЖОҒАРЫ ҰЛТТЫҚ СЦЕНОГРАФИЯ

Аңдатпа. Қойылым процессіне қойылатын объективті талаптар, классикалық балет пен ұлттық дәстүрлердің өзара іс-қимылы шағын формалар жанрында би жобаларын жасауда жаңа тәсілдерді талап етеді. Зерттеу мақсаты отандық режиссурадағы ұлттық және ұлттықтан жоғары ұлттық хореография мәселелерінің ең дұрыс шешімдерін анықтау үшін дәстүрлер мен жаңашылдықтың өзара байланысы аясында отандық балетмейстерлердің ең маңызды шығармашылық жобаларын зерттеу. Зерттеу міндеттері ұлттық стильдегі шағын хореографиялық формалардың даму ерекшеліктерін қарастыру, қазақстандық хореографтардың қойылымдарында олардың дамуының негізгі тенденцияларын анықтау және осы негізде ұлттық мазмұн мен ұлттықтан жоғары ұлттық сахналық көріністің өзара байланысы мен өзара әсерін ашу. Зерттеудің әдіснамалық негізі қазіргі қазақстандық хореография режиссурасы стилистикасының ерекшеліктерін талдауға жүйелі көзқарас болып табылады. Негізгі әдістер ішінде хореографиялық өнерді синтездеу әдістері, ұлттық биді түсіндіру және кіші формаларды құрудағы режиссерлік әдістердің принциптері.

Ұлттық хореографияның қазіргі даму кезеңінде «Астана Балет» театрының балетмейстері Мукарам Авахридін және Абай атындағы ҚазМАОБТ-ның бас балетмейстері Гүлжан Түткібаеваның жаңашыл қойылымдары неғұрлым кезеңді және маңызды болып табылады. Қойылымдардың дәстүрлі түрлерін түсіндіруін талдау, Қазақстан шағын формадағы хореографиялық шығармаларды жасауда режиссураның өзіндік, ұлттық стилін жасады деген қорытындыға әкелді.

Пікірталас блогы барысында жетекші отандық хореографтардың шығармашылық жобаларын салыстырмалы талдаудың негізгі қорытындысы хореография саласында көп деңгейлі, көп компонентті және дамып келе жатқан өнер ретінде жоғары көркем жобаларды жасау бойынша олардың жұмысының аса маңызды әдістері мен тәсілдерін анықтау болды.

Қазақстандық театрлар мен ұлттық хореография стилінде жұмыс істейтін шығармашылық ұжымдар арасында бәсекелестіктің артуы жағдайында режиссерлік-қойылымдық процеске қазіргі заманғы әдістер мен қағидаттарды енгізу маңызды мәнге ие болады. Осы процестің барлық құрамдас бөліктерін мұқият зерделеу бүкіл отандық балетмейстер өнерінің одан әрі табысты дамуына ықпал ететін болады.

Тірек сөздер: хореография, балетмейстер өнері, кіші би формалары, режиссер-хореограф, сценография.

Дәйексөз үшін: Бәкірова, Самал, және Анипа Кусанова. «Қазақстанның қазіргі хореографиялық режиссурасының шағын формалары: ұлттық мазмұн және жоғары ұлттық сценография». *Central Asian Journal of Art Studies*, т. 7, № 2, 2022, 76–92 б. DOI: 10.47940/cajas.v7i2.522.

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Самал Бакирова

Казахская национальная академия хореографии (Нур-Султан, Казахстан)

Анипа Кусанова

Казахский национальный женский педагогический университет (Алматы, Казахстан)

МАЛЫЕ ФОРМЫ СОВРЕМЕННОЙ ХОРЕОГРАФИЧЕСКОЙ РЕЖИССУРЫ КАЗАХСТАНА: НАЦИОНАЛЬНОЕ СОДЕРЖАНИЕ И НАДНАЦИОНАЛЬНАЯ СЦЕНОГРАФИЯ

Аннотация. Объективные требования к постановочному процессу, взаимодействие классического балета и национальных традиций формируют новые подходы к созданию танцевальных проектов в жанре малых форм. Целью статьи является исследование наиболее значимых творческих проектов отечественных балетмейстеров в контексте взаимосвязи традиций и новаторства с тем, чтобы определить наиболее верные решения вопросов национального и наднационального в отечественной режиссуре хореографии. Задачи исследования: рассмотреть особенности развития малых хореографических форм в национальном стиле, выявить основные тенденции их развития в постановках казахстанских хореографов и на этой основе раскрыть взаимосвязь и взаимовлияние национального содержания и наднационального сценического воплощения. Методологической основой исследования выступает системный подход к анализу особенностей стилистики современной казахстанской режиссуры хореографии. Основными методами являются: метод синтеза хореографического искусства, интерпретации национального танца и принципов режиссерских приемов при создании малых форм.

На современном этапе развития национальной хореографии наиболее этапными и значимыми являются новаторские постановки балетмейстера театра «Астана балет» Мукарам Авахри, главного балетмейстера Казахского национального театра оперы и балета имени Абая Гульжан Туткибаевой. Анализ их интерпретации традиционных форм танца привел к выводу о создании в Казахстане своего, национального стиля режиссуры в создании хореографических произведений малых форм.

В ходе дискуссионного блока основным итогом сравнительного анализа творческих проектов ведущих отечественных хореографов стало выявление наиболее значимых методов и приёмов их работы над созданием высокохудожественных проектов в области хореографии как многоуровневого, многокомпонентного и развивающегося искусства.

В условиях всё более возрастающей конкуренции среди казахстанских театров и творческих коллективов, работающих в стиле национальной хореографии, важное значение приобретает внедрение в режиссёрско-постановочный процесс современных методов и принципов. Тщательное изучение всех составляющих этого процесса будет способствовать дальнейшему успешному развитию всего отечественного балетмейстерского искусства.

Ключевые слова: хореография, балетмейстерское искусство, малые танцевальные формы, режиссёр-хореограф, сценография.

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Авторлар туралы мәлімет:

Самал Әбілпатташқызы Бәкірова — өнер магистрі, Қазақ ұлттық хореография академиясының педагогика кафедрасының 3-ші оқу жылының докторанты (Нұр-Сұлтан, Қазақстан)

Анипа Ерланқызы Кусанова — PhD, Қазақ ұлттық қыздар педагогикалық университетінің хореография және арт-менеджмент кафедрасының аға оқытушысы (Алматы, Қазақстан)

Сведения об авторах:

Самал Абиляпатташқызы Бакирова — магистр искусств, докторант 3-го курса кафедры педагогики факультета хореографии Казахской национальной академии хореографии (Нур-Султан, Казахстан)

ORCID ID: 0000-0002-7862-3238
email: samikosh_92@mail.ru

Анипа Ерланқызы Кусанова — PhD, старший преподаватель кафедры хореографии и арт-менеджмента Казахского национального женского педагогического университета (Алматы, Казахстан)

ORCID ID: 0000-0001-7353-5215
email: a.kussanova@gmail.com

Authors' bio:

Samal A. Bakirova — M.A., 3rd year PhD student, Education Department of the Choreography Faculty, Kazakh National Choreography Academy (Nur-Sultan, Kazakhstan)

Anipa E. Kussanova — PhD, Senior Lecturer, Department of Choreography and Art Management, Kazakh National Women's Teacher Training University, (Almaty, Kazakhstan)