



# THE SPECIFICS OF THE ARTISTIC IMAGERY OF DANCING IN CHOREOGRAPHIC ART

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**Abstract.** The folk stage dance within the framework of choreographic education stands out as one of the most crucial and foundational components of training, alongside classical, duet, historical, everyday, and modern dance disciplines. Beyond being solely an academic subject, folk stage dance embodies a living tradition of stage interpretations of dances from diverse cultures. This facet of choreographic art encompasses a myriad of artistic and pedagogical techniques, manners, and dance styles. Consequently, the cultivation of folk stage dance emerges as one of the most intricate and multifaceted tasks confronting aspiring performers and choreographers.

The enduring beauty and cultural significance of this discipline render folk stage dance a perennial focal point in the realm of choreographic education in Kazakhstan. In the contemporary landscape of domestic education, the imperative to enhance the organizational and pedagogical conditions for teaching folk stage dance introduces new challenges to the educational sector. Given the nature of choreographic activity, artistry, and creativity in dance, maintaining professional consistency becomes paramount. The qualitative selection of students becomes indispensable, fostering the cultivation of a genuine vocation for choreography.

Essential characteristics such as artistic skill, professionalism, expressiveness, and acting prowess have consistently been demanded from ballet dancers, constituting prerequisites that must be fully nurtured within choreographic schools. In optimal organizational and pedagogical environments, these qualities should be thoroughly developed. The specificity of choreographic imagery lies in the utilization of a system of expressive means, uniquely refracted in the plastic language of dance at every stage of cultural and historical development. Plasticity serves as the primary means of expression when crafting a choreographic image.

**Key words:** art, invariance, performance, music, dance, synthesis, folk, education.

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## Introduction

Dance stands as one of the most enchanting forms of art, serving as a profound reflection of emotions, feelings, thoughts, unfolding narratives about the past and future, and an amalgamation of music, plasticity, gestures, and rhythmic movements. Each historical epoch begets its unique musical culture, giving rise to innovative dance forms. While every dance can be deemed modern within its temporal context, the essence of each dance is inherently linked to its era.

The objective of this study is to discern the distinctive features of artistic imagery within the realm of choreographic art. In our contemporary age marked by urbanization and technological advancements, the cadence of human life has undergone a transformation. We find ourselves in a perpetual rush, striving to meet various demands with express speed. Concurrently, the landscape of dance art is evolving, with the serene and measured melodies of the Waltz making way for the syncopation of jazz.

While acknowledging the enduring importance of classical and folk dance, today's adolescents are gravitating towards the fragmented rhythm of street dance. This genre resonates with the spirit of their rebellious youth, offering a liberating expression that transcends established norms. Street dance, characterized by its lack of rigid standards, serves as a musical embodiment of the thoughts and feelings emancipated by the younger generation.

Despite the enduring unfamiliarity of this music to the older generation, modern dance, characterized by its fusion of diverse techniques, styles, and trends, is progressively garnering favor among the denizens of the 21st century. (Bakirova and Kussanova 120).

Choreography, rooted in dance, is a diverse and unequivocal art form. Emerging from folk dances, it uniquely expresses thoughts and content through a blend of

music and choreography. This dynamic stage art captures cultural and emotional elements in a concise and rhythmic manner.

### *Organization of research*

The fundamental elements of choreography originated through direct engagement with the musical and dance expressions of various cultures. In Medieval Europe, particularly in regions embracing Christianity, the emergence of religious mystery dramas became evident within temple settings. Concurrently, comedic performances featuring amalgamated songs and dances also took root (Moldakhmetova et al., 203). Dance as an art form has endured throughout history, serving as a means to articulate mood and emotions through rhythmic steps and bodily movements. In numerous societies, dance holds a pivotal role, playing an integral part in cultural practices, social gatherings, and religious ceremonies.

The primary genres encompassing contemporary dance art include folk dances from around the world, ballet, sports ballroom dance, and modern choreography. Each of these genres boasts a distinct developmental history. For instance, Russian folk dance, throughout its evolution, has mirrored national characteristics, societal dynamics, moods, superstitions, and cultural customs. Modern dance, or contemporary dance, emerged towards the end of the 13th century, as a response to the perceived constraints imposed by classical ballet on the dancer's plasticity and the emotional richness of the dance.

Modern dance, with its primary focus on expressing emotions and moods, embodies a sense of freedom and versatility. Dancers, driven by diverse thoughts and feelings, continuously innovate movements, resulting in the blending and transformation of styles. Yet, contemporary choreographers grapple with a paramount concern: an acute awareness of time. In the midst of a new era and a younger

generation detached from traditional Russian language, choreographers face the challenge of shaping an artistic worldview. This involves navigating modern directorial plasticity and musical technique while fostering a special connection to the Motherland. The imperative is clear—to use choreography to instill love for the Motherland, native nature, and to celebrate the beauty and talent of global artisans.

The inaugural dances of antiquity markedly differed from contemporary interpretations. They possessed an entirely distinct significance, serving as a means for individuals to convey impressions of their surroundings and imbue their emotions and moods into the movements. The amalgamation of gestures, exclamation, singing, and pantomime seamlessly intertwined with the art of dance. Throughout history, dance has maintained an intimate connection with the life and everyday experiences of people, with each dance form intricately reflecting the character and spirit of its cultural origin.

As societal systems, living conditions, nature, and artistic themes evolved, dance underwent corresponding transformations. Its profound roots lie within folk art, adapting and resonating with the changes in society and human existence. Dance, for individuals in simpler societies, was not merely an art form but a way of thinking and living. Animal dances incorporated hunting techniques, while other dances were employed to express prayers for the tribe's fertility, rain, and other crucial necessities. Movement in dance became a means to convey emotions related to love, work, and ritual practices. In deep resonance with the rhythms of nature, early communal societies naturally gravitated towards imitating these rhythms in their dances. Dance, in this context, was a profound and multifaceted expression of the community's connection with the natural world and their essential needs.

For the first time, the term «Choreography» was introduced by the French dance teacher R. O. Feye.

In Kazakhstan, the term «Choreography» came into usage during the 1930s, marking a notable development in the country's dance and artistic vocabulary.

«Dance art has occupied a significant place in the spheres of artistic creativity, reflecting the emotional nature of human life and the natural environment surrounding it. The formation of this was due to the variety of demands of society, primarily the need to educate young people physically and spiritually in hunting and war times, requiring collective relations.»

The formation of all gigantic dance creativity, including Kazakh dance, refers to the historical period when everything is perceived figuratively and everything is transformed into an image. Feeling is also a picture of the life environment surrounding it, figuratively interpreted as the inner being of a person. This gave a powerful emotional impetus to dance creativity in the early stages of society's development. (Pürgstaller 210)

Every art strives to convey human suffering, games, feelings, various events of today, yesterday, historical or fantastic nature to people using its inherent means and techniques. And every art becomes conditional. Among these arts, the art of choreography stands out. Because choreography is undoubtedly an art. Its basis is dance.

Choreography is a type of stage art that reveals thought and content through a musical choreographic video. Its source is in folk dances. Dance as a whole is a product of the emotional sphere of the psyche.

The art demonstrated by body movements in accordance with a musical rhythm is dance. People's actions in the daily work process, feelings and impressions of the world around them have become the basis of dance movements and gestures.

Depict natural phenomena, hunting and war scenes with rhythmic movements

that fell into the well-known system of life in ancient times born with a requirement. With the growth of expressiveness and experience of dance movements, an individual dance art was formed. In the eastern countries (Greece, Rome, Egypt, China, India), where there were Hordes of ancient cultures, dance culture reached the heights of mastery.

Dance shares a profound connection with music, often synchronized to the rhythmic beats of percussion instruments in many folk traditions. Choreography, as a concise art form, encapsulates existence and mirrors the inner soul of an individual. The diverse tapestry of dance traditions, influenced by economic, social, historical, and geographical factors, has given rise to unique languages of choreography, plastic imagery, and methods of aligning movement with music.

From these traditional roots, ballroom dancing and professional stage dancing have emerged, reaching a pinnacle of artistic expression and undergoing systematic scientific categorization. Notably, various dance forms have crystallized within professional art, exemplified by the classical dance of Europe and the traditional dances of Asia and Africa. For instance, Oriental dances are characterized by distinctive gestures, encompassing subtle variations in facial expressions and hand movements (Khalykov and Mihaly 98). In the modern world, choreographic art is of particular importance, which is one of the types of artistic and creative activity manifested in its inherent form - dance. By its nature, this kind of art is synthetic (music, costume, drama), however his main visual and expressive means are bodily movements - a special plastic language. (Lykesas 82)

Many believe that dance can have an impact only on the physical side of human development. We find fault with a different point of view. As the analysis of psychological and pedagogical research shows in addition to focusing on a healthy

lifestyle, choreography classes develop emotional and volitional They have a huge educational potential, increase their working capacity, which together ensures the harmonious formation of spiritual, intellectual and physical qualities of children and youth.(Ramadanova and Filiz 120)

Choreographic art attracts the attention of wide segments of the population, as a non-professional, and amateur leisure activity. Here it is necessary to focus on the goals that are set by the participants of this activity, mostly by parents, because it is their desire that determines when choosing this kind of occupation.(Portnova 60)

## Methods

One of the research methods used in the work is the descriptive method. If we make a pacific analyze of the given definition, we can judge a certain behavior of a person of the language.

For modern research in the field of linguistics and terminology, it is quite natural to use lexical units in combination with the use of various methodological tools. As we have already noted, cognitive, linguocultural and pragmatic in the study of vocabulary and phraseology approaches are the most rational method. The importance of each of them in the process of achieving scientific results: to reveal the features of the Spoken Language units, their professional allows you to determine your place in different areas of communication.

## Results

In recent times, extensive exploration into the specifics of the artistic image has been actively conducted across various artistic domains, including literature, painting, cinema, and theater. While certain aspects of choreography have been thoroughly addressed in existing literature, there remains a noticeable fragmentation in research, and a lack of uniformity in

the approach to defining and evaluating phenomena within the art of dance. The fundamental concepts—choreography, dance, ballet, modern dance—often carry different meanings, signaling an insufficiently developed theory of dance art (Iris et al. 127).

The necessity for aesthetic and philosophical analysis of the artistic nature of choreography has become particularly pronounced within the context of contemporary ideological struggles. Examining the practice of art and consolidating their achievements allows us to perceive the art of dance as a natural embodiment of humanism and beauty through the grace and harmony of the human body. This analysis is crucial for understanding the profound ideals encapsulated in the art of dance, shedding light on its role as a vehicle for expressing and embodying humanistic values (Şuşu 130).

## Discussion

The study of the artistic imagery of the art of dance is impossible without referring to the achievements of ballet studies, the history of ballet theater, to the practice and theoretical statements of the masters of choreography.

Dance, as a form of artistic expression reflecting reality, shares a realm of dominant expressiveness with other art forms such as music, decorative arts, and architecture. In contrast to pictorial arts, dance possesses a more confined capacity for reproducing the intricate diversity of reality. Its subject-thematic orientation is intimately connected to the sensual and emotional manifestations of human life. The predominantly expressive nature of dance imparts a distinctive character to its conventionality, determining its measure and degree. A notable trait of dance lies in its inclination towards a significant transformation of the reflected reality, leading to a departure from literal, life-like forms.

Choreography, as a complex phenomenon, involves various types of plastic reflection of reality, each distinguished by essential features in its figurative nature. A comparative analysis of six types of choreography has unveiled specific, common, and distinctive features in the structure of their artistic images. This exploration sheds light on the nuanced complexities inherent in the diverse manifestations of dance, providing insights into their individual expressive qualities.

The aesthetic principles inherent in classical dance align with objective concepts and ideas of beauty. The harmony within the classical dance system is characterized by symmetry, proportionality, lightness, softness, completeness, and the integration of all elements. In this system, the harmony and beauty of external physical appearance seamlessly correspond to inner harmony and the beauty of the spirit. The aesthetic norms of classical dance extend beyond the physical realm to become spiritual norms of human life. The energy encapsulated in each movement serves as a powerful source of emotional impact within classical dance.

Classical dance is the most developed system of expressive dance. Its plastic motifs never lose their characteristic abstraction and associativity. (Saitova et al. 730)

The embodiment of the sublime and heroic is predetermined by the very essence of the classics with its glorification of the power and might of man. The beautiful in male dance mostly coincides with the reflection of the heroic. An adequate specific means of expressing the content of the sublime is the corps de ballet.

The emotional sharpness and strength of feelings makes classical dance originally intended to reveal tragic collisions. The comic, as opposed to the harmonious, is the least specific to classical dance.

A holistic analysis of this system reveals its specificity as a highly conditional and subjective phenomenon characterized by

the highest degree of generalization and ambiguity, significant non-identity of its forms with forms of life.

The systems of folk, characteristic and everyday dances are less abstracted, more specific and unambiguous. The functional purpose of everyday dance determines the entirely dominant dominant of expressiveness in its image, folk and characteristic dances are figurative in their main forms.

All these types of dance are characterized by a particularly strong emotional intensity. Due to the vivid pictorial nature of movements, there is a certain dominant identity in the structure of their images, directly reproducing life forms. The vocabulary of each national dance system and the system of everyday dance of a certain time corresponds to the aesthetic ideal of a given nation and epoch determined by the living conditions. (Kurbanova 160)

## Main provisions

The genesis of the art of dance coincided with the emergence of a universal society. The earliest dances, unlike our contemporary forms, were rooted in the daily work processes of individuals, and their expressions were grounded in spiritual feelings derived from the external world. Ancient dances encompassed representations of natural phenomena, household activities, hunting, and military scenes through rhythmic movements. These dances were integral to established systems and were deeply interwoven with life and faith.

Over time, the capacity to convey movements evolved, giving rise to the formation of individual dance art. The art of dance, therefore, unfolded as a dynamic expression of human experiences, merging the practicalities of daily life with spiritual and ritualistic elements.

Each form of art possesses the capacity to communicate thoughts, emotions,

melancholy, the inner soul, and the collective emotions of humanity through diverse means. Whether in musical theater, choreography, cultural expression, or fine art, these art forms maintain a close, albeit conditional, connection. This interconnectedness is exemplified in opera, where the character distinguishes itself by accompanying the melody with singing, prioritizing the word as the foundation of the song. In this way, the various art forms intricately weave together, offering distinct avenues for the portrayal of human experiences and emotions. Choreography is unequivocally recognized as an art form, rooted in the graceful and eloquent expression of dance. This universal practice is embraced by communities worldwide, serving as a stage art that mirrors the innermost sentiments of individuals, encompassing joy, sorrow, fear, awe, anxiety, and more. Executed in harmony with musical rhythms, dance becomes a poignant manifestation of human emotions (Kussanova 540).

The historical tapestry of dance unfolds as a chronicle deeply intertwined with the beliefs of ancient civilizations. Every nation boasts a distinctive dance chronicle, characterized by unique signatures. The myriad forms of dance encompass historical and domestic expressions, folk stage performances, classical renditions, sports and ballroom sequences, as well as contemporary dance forms.

Individuals who harbor a passion for dance find in it a means of expressing their emotions while maintaining physical fitness. The evolution of dance throughout history has witnessed numerous transformations. In contemporary times, diverse dance forms have emerged, each weaving an intriguing narrative. These modern manifestations arose in contrast to the dogmatic traditions of ballet, with its intricate and challenging movements often inaccessible to the uninitiated. The rigidity of classical dance, demanding rigorous training, is absent in many modern dance

forms. Consequently, the imperative arose to develop a more fluid and accessible modern dance that caters to a broader audience.

Modern dance, designed for enthusiasts of contemporary musical trends and those who revel in entertainment and nightlife, represents a confluence of various dance styles and trends. It serves as a dynamic collection that transcends traditional boundaries, characterized by mobility and simplicity. Modern dance styles, integral components of diverse subcultures, encapsulate a unique atmosphere and technique. For instance, the various styles within the hip-hop dance genre collectively form a subculture, with its components—music, fashion, and style—interconnected inextricably (Giannoulakis 640).

## Conclusion

Choreography demands a high level of coordination, proper posture, a healthy spine, flexible joints, a robust muscular corset, and endurance. Beyond the physical aspects, dance classes also nurture the creative and emotional expressions of students, fostering confidence, responsibility, and a drive for self-realization. While adults may grasp these benefits, children often have their unique motivations for joining dance classes, motivations that may evolve with age.

Enhancing the teaching of folk stage dance remains a pertinent challenge, with gaps in both conceptual frameworks and organizational structures. To address this, incorporating new and effective approaches to elevate the quality of training in this intricate discipline is crucial for bolstering the professional competence of future ballet dancers. Considering the existing challenges, adopting a personal-activity-based learning approach proves expedient for refining the organizational and pedagogical conditions in high school choreographic schools, offering a comprehensive strategy for improving

the educational experience in folk stage dance. The choreographer's proficiency encompasses a multitude of elements, constituting a comprehensive skill set. Foremost among these is a cultivated imagination, the capacity to conceptualize choreographic images, and the ability to craft diverse dance compositions. Additionally, a choreographer must possess knowledge of ballet direction, foundational understanding of musical drama, and a broad erudition spanning art, literature, fine arts, drama theater, psychology, pedagogy, as well as expertise in anatomy and physiology.

When embarking on the creation of an artistic or scenic image, the study of paintings becomes instrumental. This exploration facilitates a deeper understanding of historical features, enabling the observation of the plastic drawing characteristic of a specific era and people. Moreover, it aids in assessing the artistic value and authenticity in the creation of costume and set sketches by collaborating artists. Literary knowledge proves beneficial in various aspects, including crafting a libretto, describing character traits, and drawing upon emotional states and life situations projected by authors, thereby serving as a form of psychological training.

Given the intrinsic connection of choreography with music, the development of choreographic images necessitates a close interaction with musical works. The choreographer should demonstrate proficiency in analyzing music—determining form, style, and character—while providing musical characteristics for the characters. Knowledge of psychology proves invaluable, enabling the choreographer to comprehend diverse human characters encountered in life and construct, both imaginatively and on stage, the behavioral lines of the characters within the choreographic work.

To ensure the authenticity of the artistic image, the choreographer must

possess a thorough understanding of the technology of choreographic art, mastery of ballet drama and directing, and proficiency in various forms, types, and genres inherent to choreographic art. As noted by Choreographer V. Vainonen, the fundamental principle guiding this work involves a conscious utilization of all dance forms—from classical to ultramodern—aiming solely to convey the hero's image to the audience through the language of dance.

Dance, as a silent art in the conventional sense of speech, compels performers to

communicate through their bodies, with choreographers tasked with composing a choreographic text that the audience can «read.» In this realm, ballet dancers express thoughts, feelings, and experiences through body movements, hand gestures, and facial expressions, devoid of conventional verbal communication. The dancer's speech is the dance itself. Recognizing that words convey only the meaning of positions, it is essential for the performer to meet numerous requirements, with a high level of technical proficiency standing as a foremost and pivotal criterion.

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**ХОРЕОГРАФИЯЛЫҚ ӨНЕРДЕГІ БИДІҢ КӨРКЕМДІК БЕЙНЕСІНІҢ ЕРЕКШЕЛІГІ**

**Аңдатпа.** Хореографиялық білім беру жүйесіндегі халықтық сахналық би классикалық, дуэттік, тарихи, тұрмыстық және заманауи би пәндерімен қатар оқытудың маңызды, іргелі элементтерінің бірі болып табылады. Академиялық пәні ғана емес, сонымен қатар әртүрлі халықтардың билерін сахналық интерпретациялаудың жинақталған өміршең дәстүрі бола отырып, хореографиялық өнердің бұл бағыты көптеген көркемдік және педагогикалық әдістер мен техникаларын, бидің манералары мен стильдерін біріктіреді, бұл болашақ орындаушылар мен хореографтардың алдында тұрған көп қырлы да күрделі міндеттердің бірі болып табылатын халық сахналық биінің дамуына ықпал етеді. Бұл бағыттың көркемдігі мен мәдени құндылығы мәңгілік, ал халық сахналық биі Қазақстандағы хореографиялық білім берудің орталық буындарының бірі болды және болып қала береді. Отандық білім беруді дамытудың қазіргі жағдайында халықтық сахналық биді оқытудың ұйымдастырушылық-педагогикалық жағдайларын жетілдіру қажеттілігі білім беру саласының осы бағытының алдына жаңа міндеттер қойып отыр.

Бидегі хореографиялық қызмет, өнер және шығармашылық кәсіби сәйкессіздікке жол бермейді, ал хореографияға деген шынайы кәсіпті дамытуды ынталандыратын студенттерді сапалы іріктеу балет әртістерін дайындаудың міндетті шарттары болып табылады. Көркемдік шеберлік, кәсібилік, мәнерлілік, актерлік шеберлік – балет әртісінен әрқашанда барынша талап етілетін және хореографиялық мектептерде оңтайлы ұйымдастырушылық-педагогикалық жағдайда толық жетілдірілуі тиіс қасиеттер.

Хореографиялық бейнелеудің ерекшелігі – адамзаттың мәдени-тарихи дамуының әрбір кезеңінде бидің пластикалық тілінде қайталанбас ерекше құралдар жүйесін қолдануында. Хореографиялық бейнені жасаудағы негізгі басты құралы пластика болып табылады.

**Түйін сөздер:** өнер, инварианттылық, орындаушылық, музыка, би, синтез, фольклорлық, білім.

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**СПЕЦИФИКА ХУДОЖЕСТВЕННОЙ ОБРАЗНОСТИ ТАНЦЕВ В ХОРЕОГРАФИЧЕСКОМ ИСКУССТВЕ**

**Аннотация.** Народный сценический танец в системе хореографического образования является одним из важнейших, фундаментальных элементов обучения, наряду с дисциплинами классического, дуэтного, исторического, бытового и современного танца. Являясь не только академической дисциплиной, но и совокупной живой традицией сценических интерпретаций танцев разных народов, это направление хореографического искусства сочетает в себе многочисленные художественные и педагогические приемы и техники, манеры и стили танца, что делает развитие народного сценического танца одной из самых многогранных и сложных задач, стоящих перед будущим исполнителем и хореографом. Красота и культурная ценность этого направления вечны, а народный сценический танец был и остается одним из центральных звеньев хореографического образования в Казахстане. В современных условиях развития отечественного образования необходимость совершенствования организационно-педагогических условий преподавания народного сценического танца ставит новые задачи перед этой образовательной отраслью. Хореографическая деятельность, искусство и креативность в танце, не терпят профессиональной непоследовательности, а качественный отбор учащихся, стимулирующий развитие подлинного призвания к хореографии, являются обязательными условиями подготовки артистов балета. Художественное мастерство, профессионализм, выразительность, актерское мастерство - это те качества, которые всегда требовались от артиста балета в полной мере и которые должны быть всесторонне развиты в хореографических школах в оптимальных организационно-педагогических условиях. Специфика хореографической образности заключается в использовании системы выразительных средств, которая своеобразно преломляется в пластическом языке танца на каждом этапе культурно-исторического развития человечества. Основным выразительным средством при создании хореографического образа является пластика.

**Ключевые слова:** искусство, инвариантность, перформанс, музыка, танец, синтез, фолк, образование.

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