

NEWS

**OF THE NATIONAL ACADEMY OF SCIENCES OF THE REPUBLIC OF KAZAKHSTAN
SERIES OF SOCIAL AND HUMAN SCIENCES**

ISSN 2224-5294

<https://doi.org/10.32014/2020.2224-5294.14>

Volume 1, Number 329 (2020), 128 – 135

UDC 793.

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**THE CONCEPT OF “CHOREOGRAPHIC INTEGRITY”
IN THE METHODS OF NATIONAL DANCE STYLIZATION**

Abstract. The reproduction of the interpretation of the synthesis of folk dance and choreographic directions is one of the topical issues of modern directing.

Starting to reveal the concept of «choreographic integrity», the authors refer to the analysis of each term reflecting the method of deductive research.

The article presents the analysis of vivid examples of manifestation of «choreographic integrity», disclosed in the lexical and semantic aspect in the interpretation of the synthesis of the Kazakh dance with the directions of choreography staged by domestic choreographers. Revealing the concept «choreographic integrity» in stylization techniques, the authors used the method of analysis of dance movements «contour dioramas», developed by A.A. Melanyin.

The results of the study present the possibility of applying the concept of «choreographic integrity» in the theory of choreographic art as a method of creating an interpretation of the synthesis of folk dance and other areas of choreography, the purpose of which is to provide axiological guidelines for ballet-masters, directors, choreographers in determining ways to preserve the semiotic code and the basis of the artistic language of national dance.

Key words: interpretation, synthesis, choreography, artistic image, folk dance, Kazakh dance, choreographic directions, method.

Introduction

During the process of development of choreographic art in general, folk dance as a subject of various choreographic searches in the XX century, undergoing unprecedented forms of evolution, significantly developed on the professional stage.

As history reveals, a rich tradition of folk dance in the Russian ballet theatre in the version of the academic style started developing at the turn of XIX-XX centuries. By 1920 of the last century, the search within this genre was conducted in a variety of directions and styles (stylization, grotesque, accurate recreation of ethnic material and regional features, etc.). Subsequently, the field of folk dance adaptations for the stage manifested interest in them. The examples are the works of M. Fokin («Polovtsian Dances», «Scheherazade», «Jota Aragonese»). The creation of the state folk dance ensembles in the first third of the twentieth century contributed to a more intensive development of this layer of dance culture. In subsequent years, the old ideals of its stage interpretation were replaced by a rapid development in synthesis with modern choreography.

The relevance. The new trend in choreography reflected in the Kazakh ballet art showed that the observed growth of the evolution of means of artistic expression, revealing a number of topical issues, is reflected in the work of domestic choreographers. The area of synthesis of national dance with different directions of choreography, gaining increasing popularity in our time, often represents the picture of empty art of forms. The hands entwined trivially in a Kazakh style with a palette of lexical material from other areas of dance that we observe, often present the lexis of folk dance not as the basis of artistic language, but as an integrated element, a subordinate unit in a hierarchy of plastic expressive means. This position being one of the themes of the discourse undertaken among professionals and connoisseurs of domestic choreographic art determines the **relevance of this study**.

The field of creative search cannot be adjusted to any frame of judgment, as every artist, choreographer, director is free to express his art as he sees it. However, asfortheso-called «individual vision» or the expression «my vision» frequently used by ballet-masters to justify their poor interpretations, the routine use of which was noted in the early XX century by F. Lopukhov [1.84], who emphasized the necessity to disclose the essence of this «vision», today this necessity is still relevant, as the allowance for such assumption in the aspect of the development of folk dance is a manifestation of indifference to preservation of its identity, which will indicate a direct path to the loss of its shape or disappearance.

Hence, the creation of interpretations of folk material in the synthesis of choreographic techniques from other areas in order to achieve a reasonable and appropriate representation deserves a special approach, involving a justified choice of decisions not only at the compositional and lexical, but also at the semantic level, which in general would constitute a harmonic mixture, «a choreographic integrity».

Taking into account the broad interpretation of the concept «choreographic integrity», the authors consider its application only in the field of synthesis of folk dance with the directions of choreography.

This vector allowed us to highlight a number of works. The following list of research works, directly related to the aspect studied in the article, considers the development of folk dance in different directions, no thigh lighting the direction of the theory of choreography.

O. Makarova's thesis [2], devoted to the development of folk dance in modern ballet performances. Covering the age-old chronological range, the author analyzes the works of Russian and Western choreographers using the comparative method.

A.L. Vasilyeva's thesis [3], devoted to the study of the cultural history of characteristic dance as a form of representation of national images on the ballet stage.

Yu.Yu. Ryazanova's thesis «Development of new means of expression in the ballet art of the XX century», particularly considered in national dances, is of particular interest [4].

In search of a solution to the above problem, the authors suggest that the prospects of introducing the concept of «choreographic integrity» into the theory of choreographic art can serve as an indicator in creating a synthesis of folk dance with choreographic directions. This goal can be achieved with the solution of following **tasks**:

Firstly, to define the concept of «choreographic integrity»;

Secondly, to introduce and give examples revealing the concept «choreographic integrity» using the example of choreographic works by domestic ballet-masters, directors;

Methods. In the field of disclosure of the concept of «choreographic integrity», the authors relied on a number of works on the theory of choreography, previously identified by F. Lopukhov [5], A.A. Melanyin [6].

The research insight undertaken by the authors to reveal the concept of «choreographic integrity» involves the use of the method of deductive analysis, separate treatment of its items, for «general theories should be built up through a synthesis of the principles of individual areas, well-known and comprehended in every detail, for «where there is no systematic order, that serves as a model, the general theory rather consists of uncertainties than well-substantiated generalizations» [7. 188].

Discussion

Studying the nature of dance, S. Lisitsian who made a valuable contribution to the development of a system for recording dance movements, exploring the emergence of the term «choreography», noted in his book «Record of movement (kinetography)» [8. 370] that for the first time this term was introduced in 1700 by the dancing master R. Feuillet. According to the history of mankind, the time of the emergence of this term, which dates from the beginning of XVIII century coincides with the beginning of the development of European culture of the New time (XVII-XIX century), whose guidelines in understanding the progress were aimed at the development of humanism and anthropocentrism, scientism and teleologism, which, respectively, in the subsequent dance art determined the emergence of the role of the creator, director, in consequence of which the term «choreography» was understood as «the art of composing dances and ballet, and in the late XIX- early XX centuries –dance art as a whole» [9. 451].

At the present stage «choreography» is a term that subsumes such components like dance and all its types, ballet, training school, etc. This concept has contributed to the emergence of many terms such as

choreographer, choreoauthor, choreologue, choreoethnography, choreographic school. At the same time, «choreography» is «a type of art ...in several interrelated and independent styles: from folk choreography to contemporary choreographic art» [10.11].

Given the time of emergence of the term «choreography» coinciding with the dawn of philosophical idealistic and ideological notions, asserting the supreme value of self-determination and free will in the dance world, which put choreographer, ballet master on a pedestal, we can agree with A.A. Melanyin, who described the term «choreography» as «the object of intellectual property» [6].

Determined by the above definition, we should note that the main task of choreography with its creator is a creation and transmission of the image, the theoretical interpretations of which originate from theories of ancient philosophers Plato and Aristotle. Plato's theory of the image emanating from the a priori existence of ideas, archetypes residing in eternity, is revealed by the use of the terms «drawing», «image», which characterize the phenomena outside the soul, defining the image as an external derivative of the material world, as copies of copies. Aristotle derived his arguments from the field of psychology. For him the images are psychic mediators between the senses and mind, bridge between the inner world of consciousness and the outer world of material reality, expressed by the imagination. According to the above, Aristotle describes sensory data, according to which the image is a reflection, not a source. Thus both Plato and Aristotle regard the image as the result of copy or repetition.

If we consider the definition of «choreography» as a product of an intellectual nature, that presumes the presence of a master, assigning the image to the category of simulation or imitation simplify and understate the status of the choreography as a form of art, since «art... reflects the world not through concepts, but through the system of artistic images » [11. 242]. Accordingly, the ballet-master's tasks are not just to trivially copy, but to create an image in its broadest sense determined by the status of art, which reflects «a certain stage in the development of dance thinking associated with the processing of the language of dance into the artistic system» [12], which is often implemented and achieved by creating a synthesis.

Addressing the Kazakh dance, we see that most of its dance lexis as well as many other folk dances express universal archetypes, reflecting the imitative character. Elements, movements of the Kazakh dance often have ancient roots and still retaining original character, reflect literal understanding by the ancient people, imitation, image.

Therefore, according to the above, the aim of the choreographer in the creation of synthesis is to achieve an artistic image, permissible through the guidance of the compositional and lexical arsenal, which in synthesis with the directions of choreography would be represented in a reasonable creation, with an internal ordered connection, the degree of «density», «internal cohesion», and «general integrity».

No one disputed the representation of «integrity» as a unity of content and expression planes, however, different semantic meanings hid under this term» [13, 40]. Reference to the dictionary of synonyms showed that the term «integrity» has the following close meanings as unity, completeness, community, synthesis. If we adopt the last definition - «synthesis», it already provides for the manifestation of «integrity». Respectively, the main task of creating a synthesis of choreographic directions is «integrity», which, being implemented in the level of dance, at the same time should correspond to the content aspect.

These scarce choreographic decisions in modern representation of the dance of shamans mainly enriched with elements of modern dance and acrobatics (somersaults) bring it closer to circus character, rather than to the spiritual diviner, which is not always implemented at the level of the dance language. In turn, dance plasticity should be considered as a paradigm of development of the Kazakh dance as “a national treasure transmitted from generation to generation through the ages, an indicator of the degree of artistic thinking of the people” [14. 106].

On the other hand, without disputing or denying the permissible use of these elements, the authors would like to draw attention to another important component aspect of folk dance – semantic component, since «... the world of semantic convergence, analogies, oppositions, which does not coincide with the semantic grid of natural language, in particular in choreography comes into conflict and struggles with it» [15. 237]. However, it is not always possible to follow a strict choice of each movement according to its semantic component. Nevertheless, the need for a choreographer to follow the choice close in meaning,

figurative component is not just someone's whim, but his direct duty of knowledge and mastery of the material.

Returning to the issue of interpretation of dance plasticity of shamans, we should pay attention to the fact that in the Kazakh dance there is a large arsenal of dance lexis (specific positions and movements), with accurate transcripts of archaeologists. Examples are the images of dancing shamans found in the Bayanzhurek mountains deciphered by Z. Samashev as a shaman's dance.

In Figure 1, the semantics of the position «жоғары төмен» (top and bottom) expresses the value of the main and equal notions for a nomad, the dualistic concept, binary oppositions (separation of the upper and lower world, heaven and earth, birth and death), which are the basic notions information of picture of the world. This specific position expresses the shaman mediator of the upper and lower world.

The second image represents the position of the hands called «sharshy». It has a semantic meaning of the four elements of the universe (air, water, fire, earth), and defines the four cardinal directions.

In addition, the existing specific positions of cosmogonic section –the version «сыйлық» (a big gift, a small gift, scenic form), reflecting a tribute to the Supreme deity Tengri, «бес саясак» (five elements of nature), «шаршы» (square, four corners of which represent the four cardinal directions), «жоғары төмен», reflecting the upper and lower world, the movement «сақ жүріс» (creeping movement), conveying the character of creeping movement performed stealthily, reflected searches of the soul of a sick man in the world of spirits, could fully reveal and convey the theme of the shamanic dance art.

The correspondence of semantics and compositional-lexical decision will identify the integrity at the level of «aesthetic category» [16] by Borev Y.B. [17], oppositional disruption, since the lexical expression will be the embodiment and transmission of semantic array, for «the form is the expression of the content, and is associated with it so closely that separating it from the content means destroying the content itself» [18].

Consequently, one of the main goals in the choreographers' orientation in the creation of a choreographic work is the synthesis (integrity) of the poles of the content and the plan of expression, which, requiring sufficient detail, must be implemented in a reasonable language of expression.

In order to explain the «choreographic integrity», we provide a number of examples from the works of ballet-masters, choreographers of domestic choreographic art. One of the striking examples is a particularly popular dance «Balbyrauyn» staged by D. T. Abirov. The dance «Balbyrauyn», which requires high technical performance skills, represented a bright example of creation of choreographic integrity by ballet-master, where movements of the Kazakh folk dance are harmoniously equipped with classic pas («pas echappe», «jeteen trelace», «saut de basque», «sissone»), while the folk dance movements constitute the basics of artistic language. The choice of widely used classic movements with the colorful movements of the Kazakh male dance, expressing the dzhigits' bold strength, agility represent the dance Balbyrauyn as a bright example of intercomplementing tandem, the presence of the unity of the intonational system of classical and national movements. In addition, D. T. Abirov, plastically accurately expressing the dynamics of the rhythms of Kurmangazy's kui, creates an image in which music and dance in a voluntary union are wrapped into a visible form of choreographic union. Creation of authentic, colorful, mannered and traditional character is a distinctive feature of intentionality in the interpretations of Kazakh dance by D. T. Abirov.

Continuing to talk about the «choreographic integrity», I would like to give an example of another performance «Shashu» by A. ATati, created for the Astana ballet team. The ballet-master uses such movements of classical dance, as pas faili, jete entrelace, passing arabesque, which in tandem with the movements of the Kazakh dance are presented in a reasonable and appropriate use. If we address the literary sources of ballet theorists, their statement about the first arabesque, about its ability to «evoke the idea of flight, of enthusiastic detachment, of an inspired high dream» [19. 50], is confirmed in the dance. In «Shashu» dance that reflects a moment of celebration, a joy from good news, the use of passing arabesque, performed with the hands holding the hem of the skirt, convey lightness, youth, flight of the soul, filled with sincere maiden joy that in the context of dance finds a justified embodiment. Use of the first arabesque, double-throw jetée flowing into a movement of the Kazakh dance, creating harmonic plastic line, bear a justified value in contextual significance.

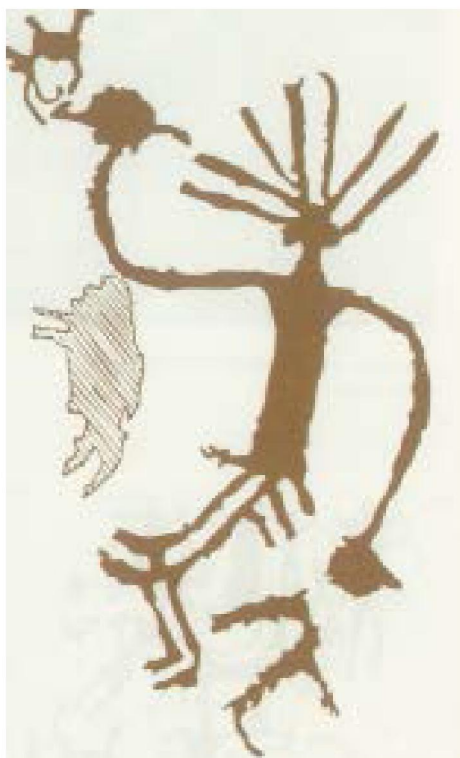


Figure1 - Bayanzhurek.²Shaman



Figure 2 –The position «Up and down»



Figure 3 - Bayanzhurek.³ Shaman

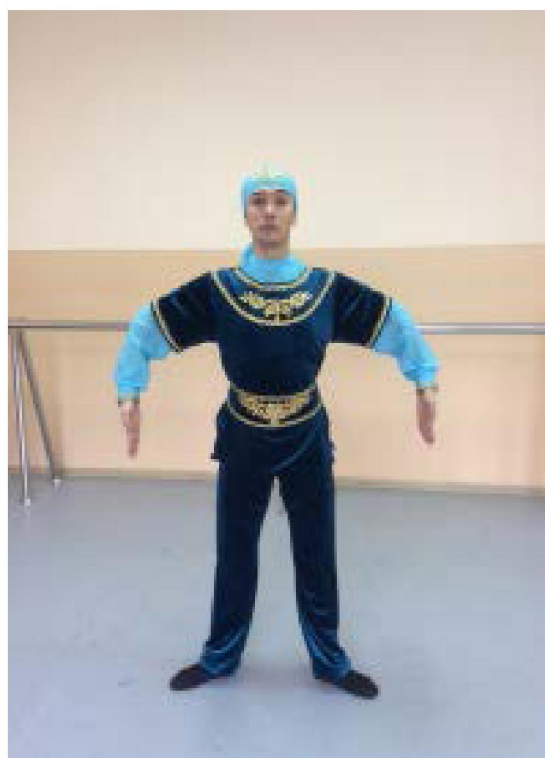


Figure 4 - The position« Sharshy»

²Figure22 - p. 170. Samashev, Z. Petroglyphs of Kazakhstan. Almaty: «Oner», 2006. p.200.

³Figure24 - p. 170.Samashev, Z. Petroglyphs of Kazakhstan. Almaty: «Oner», 2006. p.200

Another original interpretation of the synthesis of Kazakh and classical dance was presented by the composition «Balbobek» to the eponymous music of ethno-folk ensemble «Turan» staged by A. Tati, performed by students of 3-4 grades at the anniversary concert of the Kazakh national Academy of choreography on the stage of Kazakh State Academic Theatre of Opera and Ballet named after Abay. The composition that is full of various specific hand positions of the Kazakh dance in the synthesis of classical dance movements, in a mutually justified tandem of existence, conveying the tenderness and fragility of childhood performed by primary school girls in white and national headdress, generally represented the embodiment of the image of the little swans, young fans of ballet and its future Odette or Odiles.

If we analyze the above dances in terms of «contour dioramas» [6] (the method of analysis of dance movements) by Melanyin A.A., we see «plastic line» [5], plastic intonation passing in a cord to another, when «one movement flows into another», which is also an essential aspect in the creation of a «choreographic integrity».

«The knowledge of the development of the subject as a whole is first of all the knowledge of the direction of development» [20], - stated the scientist G. A. Yugay. Vivid examples of the interpretation of the synthesis of the Kazakh dance with choreographic directions presented from the works of domestic choreographers who genuinely love and care for native folk art are valuable and correct vector of development of national choreography.

The identification of the concept of «choreographic integrity» in the theory of choreographic art as a method of creating an interpretation of the synthesis of folk dance and other areas of choreography will provide a certain axiological guideline determining the ways of preserving the semiotic code, the basis of the artistic language of national dance.

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ҰЛТТЫҚ БИДІҢ СТИЛЬДЕУІНДЕГІ «ХОРЕОГРАФИЯЛЫҚ ТҰТАСТЫҚ» ҰҒЫМЫ

Аннотация. Мақалада отандық балетмейстерлердің, режиссёр-хореографтардың шығармашылығындағы көркемдік мәнерлілік құралдарының эволюциясындағы байқалатын өсуінің салдарынан туындаған "хореографиялық тұтастық" ұғымының анықтамасы қарастырылады.

Қазіргі заман контекстіндегі халықтық би мен хореографиялық бағыттардың синтезін түсіндіруді жаңғырту, жиі танымалдыққа ие болған шығармашылықтың формасының бос көрінісі болып табылады.

Хореографияның басқа бағыттарының лексикалық материалының палитрасымен қазақ биінің қол қимылдарының үйлесімсіздігі көбінесе ұлттық бидің лексикасы көркем тілдің негізі емес, пластикалық мәнерлі құралдардың иерархиясындағы бірлікке бағынатын интеграцияланған элементі ретінде жеткізіледі.

Бұл жағдай отандық хореографиялық өнердің кәсіби мамандары мен бағалаушылары арасында туындаған дискурс тақырыптарының бірі бола отырып, осы зерттеудің өзектілігін анықтайды.

"Хореографиялық тұтастық" ұғымын түсінудің кең шегін назарға ала отырып, мақала авторлары оны тек ұлттық бидің хореографиялық өнер саласында ғана қолдануды қарастырады. Қарастырылатын контексте бар ғылыми жұмыстарға шолу ұсынылған.

"Хореографиялық тұтастық" ұғымын ашуға кірісе отырып, авторлар ұғымның әрбір қосылысын талдауда дедуктивті зерттеу әдісіне жүгінеді.

"Хореографиялық тұтастық" ұғымын анықтау ретінде пластикалық және семантикалық өрнектер деңгейінде құндылықты-бағдарды детерминацияның болуы түсіндіріледі, онда бірінші (пластикалық деңгей) хореографиялық бағыттардың би лексикасы халық биінің қол қимылдарымен өрілген, ол логикалық, сенімді және орынды өзара әрекет жасайтын, тұтас пластикалық "консистенцияны" білдіретін, би тілінің монолиттілігін және бұл ретте ұлттық би қозғалысының интеграцияланған элементі көркем тілдің негізі, екінші (семантикалық) хореографиялық лексика қосылыстарының мағыналық мәніне сәйкестігін білдіреді.

"Хореографиялық тұтастық" ұғымының ашылуы Д. Т. Абиловтің, А. А. Татидің қойылымдарындағы қазақ хореографиясының мысалдарын талдау негізінде ұсынылған.

"Хореографиялық тұтастық" ұғымын анықтай отырып, авторлар А.А. Меланьинмен әзірленген "контурлы диорамалар" би қозғалысын талдау әдісі қолданылады.

Зерттеу нәтижелері "хореографиялық тұтастық" ұғымын халықтық би мен хореографияның басқа да бағыттарын синтездеу әдісі ретінде хореографиялық өнер теориясында қолдануға мүмкіндік береді, оның

басты мақсаты балетмейстерлер, режиссер-хореографтарға аксиологиялық жолдарын бағыттай отырып семиотикалық кодты және ұлттық бидің көркем тілінің негіздерін сақтау жолдарын анықтаудан тұрады.

Түйін сөздері: интерпретация, синтез, хореография, көркемдік образ, халық биі, қазақ биі, хореография бағыты, әдіс.

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ПОНЯТИЕ «ХОРЕОГРАФИЧЕСКАЯ ЦЕЛОСТНОСТЬ» В ПРИЁМАХ СТИЛИЗАЦИИ НАЦИОНАЛЬНОГО ТАНЦА

Аннотация. В статье рассматривается определение понятия «хореографическая целостность», вызванная следствием наблюдаемого роста эволюции средств художественной выразительности в творчестве отечественных балетмейстеров, режиссёров-хореографов.

Воспроизведение интерпретации синтеза народного танца и хореографических направлений в контексте современности, обретшая всё большую популярность зачастую являет представление картины пустого формотворчества. Банальность переплетений движений рук казахского танца с палитрой лексического материала других направлений хореографии, чаще всего преподносят лексику национального танца не основой художественного языка, а интегрированным элементом, подчинённой единицей в иерархии пластических выразительных средств. Данное положение, являясь одной из тем вызываемого дискурса среди профессионалов и ценителей отечественного хореографического искусства определило актуальность данного исследования.

Принимая во внимание широкие границы понимания понятия «хореографическая целостность», авторы статьи рассматривают его применение лишь в области приёмов хореографического формообразования национального танца. Представлен обзор имеющихся научных работ в рассматриваемом контексте.

Приступая к раскрытию понятия «хореографическая целостность» авторы обращаются к анализу каждого слагаемого отражающий метод дедуктивного исследования.

Под определением понятия «хореографическая целостность» подразумевается наличие ценностно-ориентационных детерминаций на уровне пластического и семантического выражения, в котором первое (пластический уровень) должно выражать не пустое формотворчество, где танцевальная лексика хореографических направлений переплетена движениями рук народного танца, а созданием логического, достоверного и оправданно уместного взаимосуществования, представляющую целостную пластическую «консистенцию», выражающую монолитность танцевального языка, при этом движения национального танца не интегрированный элемент, а основа художественного языка, второе (семантическое) представляет соответствие соединений хореографической лексики согласно их смысловому значению.

Раскрытие понятия «хореографическая целостность» представлен на основе анализа примеров казахской хореографии в интерпретации Д.Т. Абилова, А.А. Тати.

В определении понятия «хореографическая целостность» в интерпретациях национального танца с хореографическими направлениями авторами был применён метод анализа танцевальных движений «контурные диорамы», разработанный А.А. Меланьиным

Результаты исследования предоставляют возможность применения понятия «хореографическая целостность» в теории хореографического искусства как приёма создания интерпретации синтеза народного танца и других направлений хореографии, цели выявления которого заключаются в предоставлении аксиологических ориентиров для балетмейстеров, режиссёров-хореографов в определении путей сохранения семиотического кода и основ художественного языка национального танца.

Ключевые слова: интерпретация, синтез, хореография, художественный образ, народный танец, казахский танец, хореографические направления, метод.

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