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Creative searches in the genre of national ballet: “Sultan Baibars” and “The Legend of Turanga”

Abstract. The return to the full-scale format of the ballet performance and the approval of the prominent names of young choreographers marks the result of creative searches in the national art of dance over the past 30 years. Composers, set designers, visual artists, and costume designers turn their attention to such a genre as ballet with renewed interest, which results in the two latest works by Russian choreographers on the national theme: "Sultan Baibars" (choreography by Mukaram Avakhri) and "The Legend of Turanga" (choreography by Anvara Sadykova). In the article, using their example, the authors attempt to consider ballet as a part of art in general and, in particular, to understand ballet as a repository of the emotional experience of perception accumulated in society over generations and, in turn, also value-oriented to society itself. This is the purpose of the study.

To achieve this goal, the authors choose some methods of the system-based and synergetic approach, which in recent years has been actively introduced into humanities research, including art history. The approach focuses on phenomena as unstable systems and uses various methods for a complete and qualitative analysis during research. Its principles of feedback and intellectualization are implemented in ballet if one takes a holistic approach to art: as an object of socio-cultural nature.

During the study, it becomes clear that the ballet performance is the product of the co-creation of choreographers and a lot of other authors who feel the direct connection between art and the world when a separate object or phenomenon makes sense only as part of the whole. The changing moral values of modern society, the influence of the new ideologies of national identification, and the environmental movement, along with new trends in visual perception, are directly reflected in the performances of young Kazakh choreographers. Through the principles of the systemic interaction "theater-society" and the consideration of art as a repository of historical memory, the authors try to understand the mutual influence of the national ballet and the socio-cultural field.

Thus, on the example of the two latest works by Avakhri and Sadykova, the search for new themes and plots, their artistic and technical, visual and musical design, the prospects for the development of the plastic language of national ballet are seen in the understanding of art as an unstable system that is in continuous development and interconnection not only with internal but also external factors.

Key words: choreographic art, choreographer, ballet, performance, Mukaram Avakhri, Anvara Sadykova.

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Introduction. For the Kazakh ballet theater, the period of the pandemic has become creatively productive. At the end of 2020, three premiere performances were presented to the audience. The

Astana Ballet Theater presented a large-scale project "Sultan Baibars" which was staged with the assistance of the National Dance Support Fund and the Samruk-Kazyna company by the choreographer Mukaram Avakhri. A month before that, Anvara Sadykova presented her new production "The Legend of Turanga" on the same stage. A new ballet "The Call of the Steppe" by European choreographer Patrick de Bana was shown at the Astana Opera. However, our interest extends to two works by Kazakh choreographers.

The year also became, to some extent, a turning point for the development of the national ballet since the performances were based on national material and are expanded full-scale works that use the music by Kazakh composers. The difficult times of Perestroika, the closure of the Abay National Theater and Opera House for long renovations, the opening of the second opera house in Astana did not facilitate thorough, productive searches in this area. The ballets were staged by both local and guest specialists, in general, those were small and modest performances in all respects. Many of them were put on for specific dates and were made to order. Only with the opening of the Astana Ballet Theater did this search become purposeful. Since 2013, the ballets "Alem" (chor. N. Dmitrievsky), "Zhusan", "Language of Love" (chor. M. Avakhri) have been staged in this theatre. Each of them is interesting in its own way, opened up new possibilities in translating the national theme into choreography, and all these ballets are short works. The next step was the development of the proposed paths [1]. Our task is to use the example of the last two premieres to understand the direction in which the national Kazakh ballet is developing, what features are inherent in it, and what further prospects there are in the performance.

Materials and methods. When determining the methodological framework of the study, two performances by young choreographers are considered from the perspective of a systemic-synergetic approach. The method was first developed by I. Prigozhine, a Nobel Prize laureate in chemistry, and his followers [2, 3]. The approach looks at the ways of systems development in the conditions of instability. The approach is based on the mechanism of integration, when many methods can study an object from different perspectives, ensuring its thorough and comprehensive cognition. Ballet is a curious phenomenon of scientific analysis for this approach, which allows one to see art as a system consisting of structural elements, influenced by external factors. In recent decades, the approach has been actively applied in some areas of humanities research, namely in pedagogy [4] as well as art history [5]. As it will become clear in the study, Avakhri and Sadykova in their works turn to topics close to modern problems of social and public areas and therefore the possibility of the method to act as a kind of unifying platform for a constructive dialogue between art and scientific knowledge becomes relevant for this study.

Results and discussion. M. Avakhri's new ballet "Sultan Baibars" seems, to some extent, to continue the theme of the roots of man and his connection with his homeland, which the choreographer developed earlier in the ballet "Zhusan" and several choreographic miniatures. Unlike most of the recent productions, "Sultan Baibars" seemingly marks a return to a large-scale story-driven ballet. From the perspective of the feedback principle manifested in the system of interaction "theater-society", the performance in artistic form captured the ideas of the time, organically weaving them into the plot and choreographic language. In the period after Kazakhstan gained independence, there was a transition from Soviet ideology to the desire to build a new national identity that would meet the needs of the new society. This time was marked by the formation of an ideologically necessary model of a modern person, who was not only aware of the memory of the past of the Kazakh people but transmitted the spiritual and value-based ideas of society and its main features. In the first ballet "Zhusan", the libretto for which was also written by Bakhyt Kairbekov, Avakhri touched upon this topic in a rather intimate manner. The choice of the plot for the ballet "Sultan Baibars" allowed the choreographer to expound on it specifically and completely.

The ballet tells the life story of the great commander al-Zahir Baibars, the legendary Sultan of Egypt in the 13th century, who went down in history as the fourth Turkic ruler of the Arab Caliphate. Kidnapped and sold into slavery to the Mamluks in the Middle East as a child, Baibars became a brave warrior who stopped the crusaders, and then the Mongol invasion, initiating the

famous "yellow crusade". Then, over 17 years, Baibars proved himself as a wise, far-sighted ruler who did a lot for the protection and prosperity of the country. However, throughout his life Beibars remained a Kipchak, the son of his people, keeping deep in his soul vivid memories of a childhood spent in the Cumania steppes (Pic. 1 – "Sultan Baibars")



The music for the ballet was written by composers Khamit Shangaliyev and Alibek Alpiyev specifically for this production. This fact is exciting and deserves a separate analysis of the musical material, since for a long time most choreographers have adapted to stage choreographic works using pre-existing musical material, often by completely different authors, mixing and arranging it to their liking. The music of the new ballet is modern in sound but at the same time recognizable in intonation when it is occasionally supplemented by the sound of folk musical instruments saz, zurna, and kobyz interrupted by percussion. It is the music that sets the mood and intonation for the whole performance, captivating the viewer with an interesting sound, the contrast of the musical arrangement, and the use of pauses as dramatic climaxes. Elements of martial arts, circus acrobatics, and juggling permeate the choreographic language of the performance. Working with small separate groups, their alternation, canon, and opposition (scenes in a training camp, the battle between the Mamluks and the Crusaders and Mongols) creates an internal plastique-based drama that carries an important semantic load. This principle of the synthesis of arts and the search for the expansion of expressive means was perceived as rather unexpected but justified. The ballet is interesting in its variety of dancing-plastique-based language palettes. Soft, gliding movements create a cantilena of continuously pouring plastique, abrupt stops with dancing elements dissecting the space are associated with a hiding predatory beast before the jump. Avakhri used carefully selected movements for the ballet, created based on a synthesis of modern choreography and folk dance, thereby achieving an emotionally rich choreographic language, diverse in its content and natural for the characters of this ballet.

The national choreography of Kazakhstan quite often turned to folklore images, epic heritage, fairy tales, and legends. This tradition was continued by Anvara Sadykova and her latest work "The Legend of Turanga" (Pic. 2 - "The Legend of Turanga"). The significance of the premiere performance is that the new project of the theater has united talented representatives of national culture, who are meeting on this stage, not the first time, have experience in ballet art. The composer, choreographer, author of the libretto, and the artist turned out to be like-minded people in the birth of a new ballet, in which the national color is harmoniously combined with modern trends in choreography. The ballet music was written by the famous Kazakh composer Kuat Shildebayev. Although the material is composed of several works written by the composer at different times, the music of the ballet is perceived as quite holistic thanks to the careful work of the composer and choreographer in processing, linking, and assembling the individual parts into a whole. Shildebayev's music attracts with the bright modernity of the musical implementation of

Kazakh sacred music, expressed through melodic emotional themes. The catchy modernity, coupled with the well-read national origin of his music, is aimed at a young audience with its heightened interest in ethnic music in a modern sound.



For the first time, the ballet was staged by Sadykova in the form of a choreographic miniature. The choreographer liked the deep idea of the legend, giving her confidence that this material could be interestingly unraveled for a full-fledged choreographic canvas. Sadykova accepted the theater's proposal to stage an independent ballet based on the plot of this story with joy and bold creative expectation. Her enthusiasm was also passed on to B. Kairbekov, who already has experience in creating librettos for national ballets.

From another aspect, we can also consider ballet as a cultural-historical reality in the retrospective of time, in the context of the principle of "historical memory". This principle was introduced into scientific circulation by M. Halbwachs, according to whom the term means a set of spiritual and value-based attitudes of a timeless order, as well as the heritage of the historical and cultural layer of a particular period, building a spiritual connection between intergenerational groups. As for the world of art, we understand ballet as a "silent" contemporary of its time and a keeper of the objective processes of history at the level of meaningful emotions. An example is the ballets dedicated to understanding what is happening in the world, namely, the sense of duty to the homeland in the direct and universal sense (the country and mother nature).

The theme of the ballet "Sultan Baibars" is deep, philosophical, raising the national spirit of pride for our ancestor, who managed to survive in a foreign land and rise to the ruler of a huge country. On the other hand, the theme reveals the subtle intimate part of the human soul, its inextricable connection with his native land, childhood memories that always remain with a person of any age, any position. Based on the libretto of the ballet, Avakhri had a difficult task to show the most important events and the personality of Baibars, who went from a little boy to a powerful ruler and an invincible warrior. The basis of the ballet story is not events, but feelings and internal contradictions that tormented the main character throughout his life. The choreographer focuses on the mystery of the human psyche, based on the close relationship of a person with memories that can be associated with a mother's hugs, the smells of home, the sounds of the world around him, etc. The ballet "Sultan Baibars" turned out to be holistic, dramatically harmonious, and has a tangible force of psychological impact and energy. The creators of the ballet stick to the well-known story of Baibars but slightly actualize the well-known plot towards the inextricable connection of a person with his homeland through memories. The performance is impressive due to the fact that the choreographer preserves the plot and the events of life that most modern choreographers amicably depart from. Neither the plot nor the choreography of the premiere

performance contains any features that lead the viewer into the depths of the subconscious. At the same time, there is a high degree of emotional fulfillment which is achieved by various expressive means. This fact is very symbolic. Such a sensual revelation sounds especially relevant today when the issue of immigration has perceptibly arisen before many citizens of the country. Is there a chance to find personal prosperity and happiness in a foreign land?

Anvara Sadykova asks a similar question but in an apolitical aspect. The choreographer's characters are people who face a dilemma that is no less urgent. Caring about nature, as a living and life-giving mother, consoling and sympathetic, is opposed to the idea of thoughtless momentary profit, the so-called prosperity, and success, which are so important today. The ballet is based on an ancient legend about a tree called 'zheltorangy', which grows in the steppes of our land. The tree withstood the fight against sandstorms, withstood human cruelty with their desire for profit thanks to a brave young man. For Kazakhs, the tree was considered alive and very valuable, since it was very difficult to grow it in the vast expanses of the steppe, but the tree provided coolness and protection for all living things, served as a means for building a dwelling and household utensils for people. Today, this connection is being cut off, leading humanity to global environmental problems. The conceptual idea of the ballet libretto, created by Bakhyt Kairbekov, is extremely clear to every viewer, while also being philosophically deep and multi-layered. The choreographer very subtly and boldly saturates the plot of the ancient legend with expressive associations, projecting them onto modern environmental problems, thereby turning the performance into a philosophical meditation on the relationship between nature and man, thirst for profit, and inescapable sorrow about loss. The choreography proposed by Sadykova is done in a modern style using classical dance and national plastique. The soft expressive movements of the hands and body in the Turanga dance are combined with the graphic clarity of poses and an unexpected change of rhythms in the dance of birds, demonstrating the diverse expressive possibilities of synthesizing various types of the dance language. The striving for generalization in the interpretation of the action and the choreographic vision helped the choreographer find a very successful movement-based solution for the image of the Turanga tree. Throughout almost the entire action, Turanga is on an elevation, her only actions are the movement of her arms and body. An expressive costume and an unusually picturesque solution for the crown of the tree enhance its tenacity and greatness in the audience's eyes. The inner fullness of the tree as a living being is expressed through the image of Turanga's soul. It is in her that the feminine principle of the worldview of the people is embodied, as a light, protective and creative spirit. Her dancing speech is transparent, woven from a beautiful ligature of classical dance and, like beads, is decorated with elements of Kazakh dance. The design of the ballet was carried out by the specialists of the theater and the result is quite impressive. The ballet scenography, created by the artist Zhandos Omarov, turned out to be truly theatrical, voluminous, and at the same time laconic, without unnecessary bits and details. As soon as the curtain opened, the audience could not refrain from applause as a sign of admiration for the presented beautiful scenery. The combination of color and soft pastel stage design harmoniously combined with the ballet attire of the performers was developed by costume designer Natalia Protasova. The reserved coloring of the costumes, close to natural colors, was nevertheless emphasized by a prominent, bright detail. The artist dressed the lumberjacks in modern costumes – jeans, T-shirts, and boots, as opposition to harmony in nature and a visible thread to the modern world of destruction and endless self-interest. The lumberjack dance is based on wide sweeping elements from the arsenal of male folk dance, presented in a modern, playfully ironic form. Their dance turned out to be expressive, emotional in terms of movement presentation.

Ballet as a changing system in the modern world continues to form a harmonious synthesis with a complex kaleidoscope of plastique-related means. In "The Legend of Turanga", this is aided by the use of cinematic editing techniques in ballet through video graphics and close-ups. For example, in the scene when a young man dreams of blood on his hands from the felled turanga branches. In this way, the choreographer highlights the important moment and action in the

awareness of the ballet protagonist, visually laconic and emotional in time and form, thereby making the performance more dynamic and imaginative.

From a technological standpoint, these two performances undoubtedly open doors for unknown possibilities in the ballet theater. We believe that the premiere of the ballet "Sultan Baibars" marks the return of national choreographers to full-scale ballet performances, to picturesque theatrical form. Connoisseurs of choreographic art were also pleased with the new creative move of the Astana Ballet Theater, timed to coincide with the premiere of the ballet. This refers to the preparation of the full theatrical version of the ballet with care for people who, due to the pandemic, were unable to attend the premiere. A film ballet on digital media could be purchased at the theater on the days of the premiere, the online presentation took place on the day of the celebration of independence in Kazakhstan. For Kazakh art, for example, the film ballet genre has become, on the one hand, a forced measure, due to the impossibility of presenting ballets to the public during the pandemic. However, it should be noted that such a hybrid of ballet and film is very interesting today since it allows one to reach the audience as much as possible, which is because the majority of the population are unable to visit the ballet theater for objective reasons (the absence of a ballet theater in the city).

Conclusion. To study ballet today in a system of close interaction with society, history, and cultural trends means recognizing ballet not as an isolated phenomenon but as a living, sensitive witness of the times. Modern talented Kazakh choreographers embrace this idea and find new plots, art forms, languages of plasticity that reflect such principles as striving for progress, bringing ballet theater to a new level of development. As the independence gained by Kazakhstan twenty years ago requires self-determination through culture, science, and reinterpretation of history, highly artistic theatrical performances can become a tool to satisfy this need. The creative search of the choreographers M. Avakhri and A. Sadykova in their latest works revives and captures names and phenomena that will help one restore and strengthen the national spirit. The performances "Sultan Beibarys" and "The Legend of Turanga" demonstrated the readiness of the young generation of choreographers to bring new interesting ideas and solutions into staging national performances, reveal the imaginative possibilities of national plasticity in synthesis with classical dance, and find a modern approach to the interpretation of deep philosophical questions of mankind on the ballet stage.

The value of the study is ensured by the methodological substantiation in considering the genre of the national ballet performance on the example of the latest significant works of Kazakh choreographers. For the first time, the problem of finding original choreographic, musical-visual and thematic languages in Kazakh ballet is expounded from the perspective of understanding art as a phenomenon that has meaning as part of a whole. The defining feature of the study was an attempt to build a kind of unifying platform for a constructive dialogue between art and scientific knowledge.

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Творческие поиски в жанре национального балета: «Султан Бейбарс» и «Легенда о Желтуранге»

Аннотация. Возвращением к полномасштабному формату балетного спектакля и утверждением ярких имен молодых хореографов ознаменован в национальном танцевальном искусстве итог творческих поисков последних 30 лет. Композиторы, сценографы, визуальные художники и дизайнеры костюмов с новым интересом обратили свое внимание на такой жанр как балет, что дало результат в виде последних двух работ

отечественных балетмейстеров на национальную тему: «Султан Бейбарыс» (хореография Мукарам Авахри) и «Легенда о Желтуранге» (хореография Анвары Садыковой). В статье на их примере делается попытка рассмотреть балет как часть искусства вообще и, в частности, в понимании его как хранилища эмоционального опыта восприятия, накопленного в обществе поколениями и, в свою очередь, также ценностно обращенного на само общество. В этом заключается цель данного исследования.

В достижении цели автор избрал некоторые методы системно-синергетического подхода, в последние годы активно внедряемого в гуманитарные исследования, в том числе искусствоведческие. Подход изучает явления как нестабильные системы, в ходе научного изучения которых использует различные методы для полного и качественного анализа. Его принципы обратной связи и интеллектуализации реализуются в балете, если рассматривать искусство в комплексе: в качестве объекта социально-культурной природы.

В ходе исследования становится ясно, что балетный спектакль является продуктом сотворчества хореографов и большого количества других авторов, которые чувствуют прямую связь искусства с окружающим миром, когда отдельный объект или явление имеет смысл только как часть общности. Меняющиеся нравственные ценности современного общества, влияние на них новых идеологий национальной идентификации и экологического движения, наравне с новыми тенденциями зрительного восприятия находят свое прямое отражение в спектаклях молодых казахстанских хореографов. Через принципы системного взаимодействия «театр-общество» и рассмотрения искусства как хранилища исторической памяти автор пытается понять, как национальный балет испытывает влияние социально-культурного поля, и сам в ответ воздействует на него.

Тем самым, на примере двух последних работ Авахри и Садыковой поиски новых тем и сюжетов, их художественное и техническое, визуальное и музыкальное оформление, перспективы развития пластического языка национального балета видятся в понимании искусства как неустойчивой системы, которая находится в непрерывном развитии и взаимосвязи не только с внутренними, но и внешними факторами.

Ключевые слова: хореографическое искусство, хореограф, балет, спектакль, Мукарам Авахри, Анвара Садыкова.

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Ұлттық балет жанрындағы шығармашылық ізденістер: «Сұлтан Бейбарыс» және «Желтуранға туралы аңыз»

Түйіндеме. Балет қойылымының толық ауқымды форматына қайта оралу және жас хореографтардың дарынды есімдерін жарыққа шығару, ұлттық би өнерінде соңғы 30 жылдағы шығармашылық ізденістерінің нәтижесін көрсетті. Композиторлар, декораторлар, сахна киімдерінің дизайнерлері балет жанрына жаңадан қызығушылықпен назар аударып, нәтижесінде отандық хореографтардың ұлттық тақырыптағы соңғы екі жұмысы: «Сұлтан Бейбарыс» (хореографиясы Мукарам Авахри) және «Желтуранға аңыз» (хореографиясы Анвара Садықова). Мақалада олардың мысалын пайдалана отырып, балетті жалпы өнердің бір бөлігі ретінде қарастыруға тырысады, атап айтқанда, оны қоғамда ұрпақтар жинақтаған қабылдаудың эмоционалдық тәжірибесінің репозиторийі ретінде түсінуге және өз кезегінде, қоғамның өзіне де құнды. Бұл зерттеудің мақсаты.

Осы мақсатқа жетуде авторлар соңғы жылдары гуманитарлық зерттеулерге, оның ішінде өнер тарихына белсенді түрде енгізіліп жатқан жүйелік-синергетикалық тәсілдің кейбір әдістерін таңдады. Тәсіл құбылыстарды тұрақсыз жүйелер ретінде зерттейді, оларды

ғылыми зерттеу барысында толық және сапалы талдау үшін әртүрлі әдістерді қолданады. Оның кері байланыс пен интеллектуализация принциптері балетте жүзеге асады, егер өнерді кешен ретінде қарастырсақ: әлеуметтік-мәдени сипаттағы объект ретінде.

Зерттеу барысында балет қойылымы жеке зат немесе құбылыс мағынасы бар кезде өнер мен қоршаған әлем арасындағы тікелей байланысты сезінетін хореографтар мен басқа да көптеген авторлардың бірлескен шығармашылық туындысы екені белгілі болды, тек қауымдастықтың бір бөлігі ретінде. Қазіргі қоғамның өзгермелі моральдық құндылықтары, оларға ұлттық идентификацияның және экологиялық қозғалыстың жаңа идеологияларының әсері көрнекі қабылдаудың жаңа тенденцияларымен бірге қазақстандық жас хореографтардың қойылымдарында тікелей көрініс табады. «Театр-қоғам» жүйелі өзара әрекеттесу принциптері және өнерді тарихи жадының репозиторийі ретінде қарастыру арқылы автор ұлттық балетке әлеуметтік-мәдени саланың қалай әсер ететінін түсінуге тырысады және оған жауап ретінде әрекет етеді.

Осылайша, Авахри мен Садықованың соңғы екі шығармасын мысалға ала отырып, жаңа тақырып пен сюжетті іздестіру, олардың көркемдік-техникалық, бейнелік және музыкалық безендірілуі, ұлттық балеттің пластикалық тілінің даму перспективалары түсінігінде көрінеді, өнер тек ішкі ғана емес, сыртқы факторлармен де үздіксіз дамуда және өзара байланыста болатын тұрақсыз жүйе.

Түйін сөздер: хореографиялық өнер, хореограф, балет, спектакль, Мукарам Авахри, Анвара Садықова.

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