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Saryn

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Saryn – «Өнер және гуманитарлық ғылымдар» бағыты бойынша өзекті зерттеулерді, аударма материалдарын және академиялық мәтіндерге, музыкалық альбомдарға, кинофильмдерге, көрмелерге және басқа да ғылым мен мәдениет туындыларына шолуларды жариялауға бағытталған халықаралық ғылыми рецензияланатын басылым.

Saryn басылымдарының негізгі мақсаты ұлттық мәдениет контекстіндегі өнердің зерттеу және әдіснамалық мәселелерін, дәстүрлердің мәдениетаралық өзара байланысын және олардың қазіргі жай-күйін айшықтайтын және талқылайтын мақалалар.

Редакцияға ұсынылған мәліметтер жүйелі сапалық немесе сандық деректерді талдауды қамтитын теориялық және эмпирикалық зерттеулерге; бар білімді айтарлықтай растайтын немесе кеңейтетін қысқаша зерттеу есептері мен жазбаларына; кітаптарға, театр қойылымдарына, музыкалық альбомдар мен концерттерге, кинофильмдерге, көрмелерге және басқада шолуларға бағытталуы мүмкін. *Saryn*-де ғылыми диалогтар құпталады.

Saryn ҚДБ-да (Қазақстандық дәйексөз базасында), ҰМҒТСО-да (Ұлттық мемлекеттік ғылыми-техникалық сараптама орталығында), Ресейлік ғылыми дәйексөз индексінде (РҒДИ), КиберЛенинкада индекстеледі. *Saryn* редакциясына түскен барлық мақалалар плагиатты тексеру рәсімінен өтеді және мамандардың екі рет «жасырын» шолуынан кейін жарияланады.

Saryn-де авторлық ғылыми зерттеулер, пікірлер, рецензиялар және сұхбаттар тегін жарияланады. Журнал редакциялық жұмыстарға және мақалаларды жариялауға байланысты барлық шығындарды өз мойнына алады. Редакцияға ұсынылған материалдарды жариялағаны үшін төлем төленбейді. Журналдың редакциясы авторларды күрделі терминологиядан аулақ болып, халықаралық оқырмандармен байланыс орнатуға қамқорлық жасай отырып, түсінікті және қол жетімді тілде жазуға шақырады.

Журналдың редакциялық саясаты халықаралық ұйымдардың ғылыми жарияланымдар этикасы жөніндегі ұсынымдарына негізделеді: Басылым этика комитеті – Committee on Publication Ethics (COPE), Еуропалық ғылыми редакторлар қауымдастығы – The European Association of Science Editors (EASE).

Saryn-де жарияланған мақалалардың авторлары мәтіндердің мазмұнына, сондай-ақ мақалаларды жариялау нәтижесінде байқаусызда зиян келтіруі мүмкін үшінші тұлғалардың ар-намысына, қадір-қасиетіне және іскерлік беделіне толық жауап береді. Дәйексөз келтірген кезде автор мен дереккөзге сілтеме жасалу қажет.

Журналдың мұрағаттық жинақтары Құрманғазы атындағы Қазақ ұлттық консерваториясының кітапханасында, ҚР Ұлттық кітапханасында және Ресейдің ғылыми дәйексөз индексіне (РҒДИ) енгізілген.

Оқырмандар мен авторлар sarynjournal.kz журналының ресми сайтындағы «Мұрағаттар» бөлімінде шығарылымдардың электрондық нұсқасымен тегін таныса алады. Мақалалардың PDF-нұсқалары Creative Commons (CC BY-NC-ND 4.0) лицензиясы бойынша қол жетімді.

Saryn журналының редакциясы ынтымақтастықтың әртүрлі форматтарына ашық. Біз редакцияның электрондық поштасына жіберуге болатын кез келген ұсыныстарға қуаныштымыз: editor@sarynjournal.kz.

Жарияланым тілдері – ағылшын, қазақ, орыс.
Журнал жылына 4 рет шығарылады.

Мерзімді баспасөз басылымын, ақпараттық агенттікті және желілік басылымды қайта есепке қою туралы 10.03.2023 жылғы № KZ63VPY00066116 куәлігін Қазақстан Республикасының Ақпарат және қоғамдық даму министрлігінің Ақпарат комитеті берді.

Saryn – международное научное рецензируемое издание, ориентированное на публикацию актуальных исследований, переводных материалов и рецензий на академические тексты, музыкальные альбомы, кинофильмы, выставки и другие произведения науки и культуры по направлению «Искусство и гуманитарные науки».

Основной целью публикаций *Saryn* являются статьи, в которых освещаются и обсуждаются исследовательские и методологические вопросы искусства в контексте национальной культуры, кросскультурное взаимодействие традиций и их актуальное состояние.

Материалы, представленные в редакцию, могут быть сосредоточены на теоретических и эмпирических исследованиях, содержащих систематический качественный или количественный анализ данных; краткие исследовательские отчеты и заметки, которые существенно подтверждают или расширяют существующие знания; обзоры книг, театральных спектаклей, музыкальных альбомов и концертов, кинофильмов, выставок и другого. В *Saryn* приветствуются научные диалоги.

Saryn индексируется в КБЦ (Казахстанской базе цитирования), НЦГНТЭ (Национальном центре государственной научно-технической экспертизы), Российском индексе научного цитирования (РИНЦ), КиберЛенинке. Все статьи, поступающие в редакцию *Saryn*, проходят процедуру проверки на плагиат и публикуются после положительного двойного слепого рецензирования специалистами.

Авторские научные исследования, обзоры, рецензии и интервью в *Saryn* публикуются бесплатно. Журнал берет на себя все расходы, связанные с редакционными работами и публикациями статей. За публикацию предоставленных в редакцию материалов гонорары не выплачиваются. Редакция журнала призывает авторов писать ясным и доступным языком, избегая сложной терминологии и заботясь о коммуникации с международной читательской аудиторией.

Редакционная политика журнала основывается на рекомендациях международных организаций по этике научных публикаций: Комитета по публикационной этике – Committee on Publication Ethics (COPE), Европейской ассоциации научных редакторов – The European Association of Science Editors (EASE).

Авторы статей, опубликованных в *Saryn*, несут полную ответственность за содержание текстов, а также за честь, достоинство и деловую репутацию третьих лиц, кому может быть причинен неумышленный ущерб в результате публикации статей. При цитировании обязательно указание ссылки на автора и источник.

Архивные комплекты журнала содержатся в библиотеке Казахской национальной консерватории имени Курмангазы, Национальной библиотеке РК и включены в Российский индекс научного цитирования (РИНЦ).

Читатели и авторы могут ознакомиться с электронной версией выпусков бесплатно в разделе «Архивы» на официальном сайте журнала sarynjournal.kz. PDF-версии статей распространяются в свободном доступе по лицензии Creative Commons (CC BY-NC-ND 4.0).

Редакция журнала *Saryn* открыта к разным форматам сотрудничества. Мы будем рады любым предложениям, которые можно направить на электронную почту редакции: editor@sarynjournal.kz.

Языки публикации — английский, казахский, русский.

Журнал издается ежеквартально.

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Saryn is an international scientific peer-reviewed publication, focused on issuance of topical studies, translated materials and peer reviews of academic texts, music albums, films, exhibitions and other works of science and culture in the Art and Humanities line.

The main purpose of *Saryn* is to publish articles that cover and discuss research and methodological art topics in the context of national culture, intercultural interaction of traditions and their current state.

The materials, submitted to the editorial office, may focus on theoretical and empirical studies containing a systematic qualitative or quantitative data analysis; brief research reports and notes that significantly confirm or expand existing knowledge; reviews of books, theater performances, music albums and concerts, films, exhibitions and others. Scientific dialogues are welcome at *Saryn*.

Saryn is indexed on KazBC (Kazakhstan Citation Database), NCSTE (National Center of Science and Technology Evaluation), Russian Science Citation Index (RSCI) and CyberLeninka. All the articles, submitted to the *Saryn*'s editorial office, are checked for plagiarism and published after a positive double-blind peer review by specialists.

Author scientific studies, reviews, peer reviews and interviews are published in *Saryn* for free. The journal bears all expenses associated with editorial work and publications of articles. The journal pays no fee for any publications of materials submitted to the editorial office. The journal's editorial office calls for authors to write in a clear and accessible language, avoiding any complicated terminology and taking care of communication with an international readership.

The journal's editorial policy is based on the recommendations of international organizations on the ethics of scientific publications: the Committee on Publication Ethics (COPE), the European Association of Science Editors (EASE).

Authors of articles, published in *Saryn*, bear full responsibility for their text content, as well as for honor, dignity, and business reputation of third parties who may suffer unintentional harm as a result of a publication of any articles. The indication of the author and the source is mandatory when citing.

The journal's archival sets are located in the library of Kurmangazy Kazakh National Conservatory, National Library of the Republic of Kazakhstan and included in the Russian Science Citation Index (RSCI).

Readers and authors may find the electronic version of issues for free in the Archives section on the journal's official website, sarynjournal.kz. PDF versions of articles are freely available under Creative Commons License (CC BY-NC-ND 4.0).

The *Saryn*'s editorial office is open to various formats of cooperation. We will be glad to receive any suggestions that can be sent to the editorial office by electronic mail: editor@sarynjournal.kz.

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кеңес:****Абдулла Акат**

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Қазақконцертті (Астана, Қазақстан)

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Аберистуит университеті (Ұлыбритания)

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атындағы Ресей мемлекеттік университеті (Мәскеу, Ресей)

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(Алматы, Қазақстан)

Редакция алқасы:**Галия Бегембетова**

бас редактор, өнертану кандидаты, профессор, музыкатану
және композиция кафедрасы, Құрманғазы атындағы Қазақ ұлттық
консерваториясы (Алматы, Қазақстан)

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консерваториясы (Алматы, Қазақстан)

Гульдана Тлепбаева

қазақ тіліне жауапты редактор, ғылым бөлімі, Құрманғазы
атындағы Қазақ ұлттық консерваториясы (Алматы, Қазақстан)

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орыс тілінен жауапты редактор, ғылым бөлімі, Құрманғазы
атындағы Қазақ ұлттық консерваториясы (Алматы, Қазақстан)

Андрей Кравцов

ағылшын тіліне жауапты редактор, ғылым бөлімі, Құрманғазы
атындағы Қазақ ұлттық консерваториясы (Алматы, Қазақстан)

Гузель Нуримбетова

дизайнер-беттеуші, басшы, баспаға дейінгі дайындық бөлімі
(репроорталық), ЖШС «Интеллсервис» (Алматы, Қазақстан)

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МАЗМҰНЫ

Редакциядан | 11 | Кіріспе сөз

ARTICLE

Татьяна Портнова | 17 | Павел Гончаровтың балеті мен модерні:
34 | бір стильдің екі әдіспен қиылысуы

Виолетта Юнусова | 52 | Заманауи композитор және әлем музыкасы:
өзара әрекеттесу мәселелері

Альмира Наурзбаева | 60 | Мифологияның семиотикалық әлеуеті:
Динара Сайкенева | постметафизикалық нұсқа

Тоғжан Молдалім | 73 | «Көңіл ырғағы. Сезім самғауы».
Көрме жоба ретінде

СОДЕРЖАНИЕ

От редакции | 13 | Вступительное слово

ARTICLE

Татьяна Портнова | 17 | Балет Павла Гончарова и модерн:
34 | на перекрестке двух методов одного стиля

Виолетта Юнусова | 52 | Современный композитор и музыка мира:
вопросы взаимодействия

Альмира Наурзбаева | 60 | Семиотический потенциал мифологии:
Динара Сайкенева | постметафизическая версия

Тогжан Молдалим | 73 | «Танец сердца. Полет души».
Выставка как проект

CONTENTS

From Editorial Board | 15 | Foreword

ARTICLE

Tatiana Portnova | 17 | Ballet by Pavel Goncharov and Modernism:
34 | at the Intersection of Two Methods of One Style

Violetta Yunussova | 52 | Contemporary Composer and the World Music:
Interaction Issues

Almira Naurzbayeva | 60 | The Semiotic Potential of Mythology:
Dinara Saikeneva | Post-Metaphysical Version

Togzhan Moldalim | 73 | "Dance of the Heart. Flight of the Soul".
Exhibition as a Project

Кіріспе сөз

Өзінің 80-жылдығы қарсаңында Құрманғазы атындағы Қазақ ұлттық консерваториясы ғылыми-шығармашылық дамудың жаңа дәуіріне аяқ басты. Бұл 2013 жылдан бері әртүрлі зерттеулерге толы ұзақ тарихы бар және де өнер ғылымына қосқан үлесі бар *Saryn* журналына да әсер етті. Біз өнер және гуманитарлық ғылымдар саласындағы зерттеулердің халықаралық деңгейіне шығу мақсатында рецензияланған журналымыздың редакциялық саясатын жаңарттық. Біздің жаңадан жиналған редакциялық алқа үшін *Saryn* жаңа саясатын Консерватория ректоры Арман Жудебаев қолдағаны үлкен қуаныш болды. Біз жаңа сайт құрып, ЖОО-дар арасында презентация өткіздік, енді міне, сіздердің алдарыңызда музыка, балет, бейнелеу өнері, сондай-ақ философия және семиотика мәселелері бойынша ғылым докторлары мен кандидаттарының өзекті мәтіндерінен тұратын 2023 жылғы алғашқы нөмірі.

Мақалалардың мазмұны туралы қысқаша айтып өтсем.

Татьяна Портнованың (Мәскеу, Ресей) мақаласында – орыс балетіне арналған графикалық жұмыстардың бірегей сериясын жасаған балет әртісі және XIX ғасырдың соңы мен XX ғасырдың басындағы суретші Павел Иванович Гончаровтың шығармашылығы қарастырылған. Зерттеу автордың негізінен тарихи-мәдени және типологиялық зерттеу әдістерін қолдана отырып, П. Гончаровтың бейнелеу жұмысында бірқатар бағыттарды бөліп көрсететіндігімен: кейіпкерлердің актерлік бейнелері, «Бақыт құсы» балетіне арналған эскиздер, Федор Лопуховтың «Әлемнің ұлылығы» би симфониясына автолитография және балет басылымдарына арналған кітап графикасымен қызықтырады. Осылайша, Т. Портнова модерн дәуіріндегі би пластикасы көп нұсқалы көркемдік-стилистикалық әдістерді жасады деп санайды, оның бір мысалы жеке экспрессивті құралдар жүйесі бар П. Гончаровтың жұмысындағы бейнелі форматы болып табылады.

Редакциялық алқаның шешімі бойынша мақала ағылшын және орыс тілдерінде жарияланады. Нөмірге енгізілген басқа барлық мәтіндер, *Saryn* редакциялық саясатына сәйкес қазақ және орыс тілдеріндегі аңдатпаларды қоса алғанда, ағылшын тілінде жарияланады.

Виолетта Юнусова (Мәскеу, Ресей) «Заманауи композитор және әлем музыкасы: өзара әрекеттесу мәселелері» атты еңбегінде заманауи композитордың әлемнің музыкалық мәдениеттерімен, оның ішінде Шығыс пен Батыстағы ерекшеліктерімен өзара әрекеттесу мәселесін қарастырады. Мысал ретінде Оливье Мессианның, Карлхейнц Стокгаузеннің, Джон Кейдждің, Тан Дунның, Бакир Баяхуновтың, Халим Эль-Дабтың жазбалары келтірілген. Автор «Азия музыкасында қалыптасқан Шығыс – Батыс векторын толықтыратын және заманауи жағдайдың өзіндік ерекшелігін анықтайтын Шығыс – Шығыс және Шығыс – әлем әрекеттесу векторлары ерекшеленеді» деп жазады. Осы векторлардың пайда болуы мен қалыптасуының арқасында В. Юнусова көлік құралдарының, байланыстың, дыбысты бекітудің техникалық құралдарының дамуы, сондай-ақ Азия музыкасының әлемдік мәдени кеңістікке ену үрдісі және композитордың кеңірек қарым-қатынас қажеттілігі сияқты факторлардың рөлін атап өтеді.

Альмира Наурызбаева және **Динара Сайкенева** (Алматы, Қазақстан) «Мифологияның семиотикалық әлеуеті: постметафизикалық нұсқа» мақаласында «мифология» ұғымын түсіндіре отырып, экзистенциалды философия идеяларымен «зарядталған» Клод Леви-Стросстың іліміне сүйенеді, бұл «қол асты» құбылысын әлемге тікелей сезімталдықтың көрінісі ретінде ашуға ықпал етті. Осы мақалада символдың қасиетті табиғаты туралы идеялар мифология туралы әңгіме жүргізу мүмкіндігін символдағы қасиетті, ерекше

маңызды және заттық кодтау әдісі ретінде негіздеді. Символдық қасиет кеңістікте бар және оның жоғалуы оны белгіге айналдырады деген болжам бар.

Журналды **Тоғжан Молдалімнің** (Алматы, Қазақстан) Қазақстан мектеп оқушылары қатысқан «Көңіл ырғағы. Сезім самғауы» атты Республикалық бейнелеу өнері көрмесінің авторлық жобасын сипаттайтын мәтінмен аяқтайды. Көрме жобасын түсіну мақсатында дереккөздерге шолу жасалды және балалардың шығармашылық жобасын ұйымдастыру мен өткізудің тұжырымдамалық және практикалық тәсілдері тұжырымдалды. Көрме барысында әлеуметтік мекемелердің балаларына арналған белгілі суретшілердің экскурсиялары мен мастер-кластары, сондай-ақ Қазақстан мен Ресейдің жоғары оқу орындарының студенттері мен магистранттарының қатысуымен Science Café өткізілді.

Осылайша біздің алғашқы нөміріміз пайда болды. Біз барлық авторларға, рецензенттерге және оқырмандарға біздің журналды дамытуға және танымал етуге қосқан үлестеріңіз үшін алғыс айтамыз! Сонымен қатар біз ғылыми білім және гуманитарлық ғылымды әлемдік кеңістікке ілгерілету салаларындағы инновациялық идеяларды талқылауға және ынтымақтастыққа ашықпыз деп қосқым келеді.

*Дамир Уразымбетов,
редактор*

Вступительное слово

В канун своего 80-летия Казахская национальная консерватория имени Курмангазы вступает в новую эру научно-творческого развития. Это коснулось и журнала *Saryn*, который с 2013 года имеет продолжительную историю, наполненную различными исследованиями и, следовательно, вкладом в науку об искусстве. Мы обновили редакционную политику нашего рецензируемого журнала с целью выйти на международный уровень исследований в области искусства и гуманитарных наук. Для нашей вновь собранной редакционной коллегии было большой радостью, что новую политику *Saryn* поддержал ректор Консерватории Арман Жудебаев. Мы создали новый сайт, провели презентацию среди вузов, и вот наконец перед вами первый номер за 2023 год, состоящий из актуальных текстов докторов и кандидатов наук по проблемам музыкального, балетного, изобразительного искусства, а также философии и семиотики.

Кратко расскажем о содержании статей.

В статье **Татьяны Портновой** (Москва, Россия) рассматривается творчество Павла Ивановича Гончарова – артиста балета и художника конца XIX – начала XX века, создавшего уникальную серию графических работ, посвященную русскому балету. Исследование привлекает тем, что автор, используя преимущественно историко-культурологический и типологический методы исследования, выделяет ряд направлений в изобразительном творчестве П. Гончарова: персонажные актерские образы, наброски к балету «Жар-птица», автолитографии к танцсимфонии Федора Лопухова «Величие мироздания» и книжную графику к балетным изданиям. Таким образом, Т. Портнова считает, что танцевальная пластика эпохи модерна создала многовариантные художественно-стилистические приемы, одним из примеров которого является образный формат работ П. Гончарова, при этом обладающих индивидуальной системой выразительных средств.

Статья по решению редколлегии публикуется на английском и русском языках. Все другие тексты, вошедшие в номер, публикуются на английском языке, включая развернутые аннотации на казахском и русском языках.

Виолетта Юнусова (Москва, Россия) в работе «Современный композитор и музыка мира: вопросы взаимодействия» рассматривает проблему взаимодействия современного композитора с музыкальными культурами мира, в том числе ее специфику на Востоке и Западе. В качестве примеров приведены сочинения Оливье Мессиана, Карлхайнца Штокхаузена, Джона Кейджа, Тань Дуня, Бакира Баяхунова, Халима Эль-Даба. Автор пишет о том, что «в музыке Азии выделяются векторы взаимодействия Восток – Восток и Восток – мир, которые дополняют сложившийся вектор Восток – Запад и определяют своеобразие современной ситуации». Благодаря возникновению и становлению данных векторов, В. Юнусова отмечает роль таких факторов, как развитие средств транспорта, связи, технических средств фиксации звука, а также тенденцию вхождения музыки Азии в мировое культурное пространство и потребность композитора в более широком общении.

Альмира Наурызбаева и Динара Сайкенева (Алматы, Казахстан) в статье «Семиотический потенциал мифологии: постметафизическая версия», объясняя понятие «мифология», опираются на учение Клода Леви-Стросса, «заряженное» идеями экзистенциальной философии, которые содействовали раскрытию феномена «подручности» как проявления непосредственной чувственности к миру как сущему. Разворачиваемые в данной статье идеи о сакральной природе символа служили

обоснованием возможности вести разговор о мифологии как о способе кодирования сакрального, особо значимого и вещного в символе. Делается предположение, что символическое бытует в пространстве сакрального, потеря которого преобразует его в знак.

Завершает журнал текст **Тогжан Молдалим** (Алматы, Казахстан), представляющий авторский проект Республиканской выставки изобразительного искусства «Танец сердца. Полет души», в которой приняли участие дети-школьники Казахстана. С целью осмысления выставочного проекта проведен обзор источников и сформулированы концептуальные и практические подходы к организации и проведению детского творческого проекта. Во время прохождения выставки были организованы экскурсии и мастер-классы известных художников для детей из социальных учреждений, а также Science Café с участием студентов и магистрантов вузов Казахстана и России.

Таким образом сложился наш первый номер. Мы благодарим всех авторов, рецензентов и читателей за ваш вклад в развитие и популяризацию нашего журнала! Остается добавить, что мы открыты к сотрудничеству, коллаборациям и обсуждению инновационных идей в областях научного знания и продвижения гуманитарной науки в мировое пространство.

*Дамир Уразымбетов,
редактор*

Foreword

On the eve of its 80th anniversary, Kurmangazy Kazakh National Conservatory is entering a new era of scholarly and creative development. This affected *Saryn* as well, which since 2013 has a long history filled with various studies and, consequently, adventures, contributions to the art science. We have renovated the editorial policy of our peer-reviewed journal with the aim to reach international research level in the arts and humanities. It was a great pleasure for our newly assembled editorial board that *Saryn's* new policy is supported by Rector of the Conservatory, Arman Zhudebayev. We have created a new website, held a presentation for universities, and finally here is the first issue for 2023, consisting of topical texts by PhDs and Doctors of Science on the issues of musical, ballet, fine arts, as well as philosophy and semiotics.

I will briefly tell you about the content of the articles.

The article by **Tatiana Portnova** (Moscow, Russia) examines the work of Pavel Goncharov, a ballet dancer and artist of the late XIX – early XX century, who created a unique series of graphic works dedicated to Russian ballet. The study attracts by the fact that the author, using mainly historical-cultural and typological research methods, identifies a number of areas in the visual creativity of Pavel Goncharov: actor images of characters, sketches for the *Firebird* ballet, autolithographs for Fyodor Lopukhov's *the Greatness of the Universe* dance symphony and book graphics for ballet publications. Thus, Tatiana Portnova believes that the dance plasticity of the modern era has created multivariate artistic and stylistic techniques, one example of which is the figurative format of Pavel Goncharov's works, while having an individual system of expressive means.

The article is published in the English and Russian languages by the decision of the editorial board. All other texts, included in the issue, are published in English, including detailed abstracts in the Kazakh and Russian languages.

Violetta Yunussova (Moscow, Russia) in her work *Contemporary Composer and the World Music: Interaction Issues* examines the problem of interaction of a modern composer with musical cultures of the world, including its specifics in the East and West. The works of Olivier Messiaen, Karlheinz Stockhausen, John Cage, Tan Dun, Bakir Bayakhunov, Halim El-Dabh are given as examples. The author writes that "in Asian music, East-East and East-World interaction vectors are distinguished, which complement the existing East-West vector and determine the modern situation originality." Due to the emergence and formation of these vectors, Violetta Yunussova notes the role of such factors as the development of means of transportation, communications, technical means of sound capturing, as well as the trend of Asian music to enter the world cultural space and the need for a composer to communicate more widely.

Almira Naurzbayeva and **Dinara Saikeneva** (Almaty, Kazakhstan) in the article *The Semiotic Potential of Mythology: Post-Metaphysical Version*, explaining the concept of "mythology", rely on the teaching of Claude Levi-Strauss, "charged" with the ideas of existential philosophy, which contributed to the disclosure of the "handiness" phenomenon as a manifestation of direct sensuality to the world as it exists. The ideas, developed in this article, about the sacred nature of the symbol served as a justification for the possibility of talking about mythology as a way of encoding the sacred, especially significant and real in the symbol. An assumption is made that the symbolic exists in the space of the sacred, the loss of which transforms it into a sign.

The journal concludes with a text by **Togzhan Moldalim** (Almaty, Kazakhstan), which describes the author's project of the "Dance of the Heart. The Flight of the Soul"

republican exhibition of fine arts, which was participated by schoolchildren of Kazakhstan. In order to comprehend the exhibition project, a review of sources was conducted and conceptual and practical approaches to organizing and conducting a children's creative project were formulated. During the exhibition, some excursions and master classes of famous artists were organized for children from social institutions, as well as Science Café with the participation of students, including master's students of higher education institutions of Kazakhstan and Russia.

This is how our first number was formed. We thank all the authors, reviewers and readers for your contribution to the development and popularization of our journal, and we hope that our joint work is not in vain. It remains to add that we are open to cooperation, collaboration and discussion of innovative ideas in the fields of scholarly knowledge and the promotion of humanities into the global space.

Damir Urazymbetov,
editor

UDC
7.036.575Tatiana Portnova¹¹ Alexey Kosygin State University of Russia (Moscow, Russia)

Ballet by Pavel Goncharov and Modernism: at the Intersection of Two Methods of One Style

Abstract

The article explores the creativity work of Pavel Goncharov (1886–1941) – a ballet artist and a painter who is not as well-known among masters of Russian modernism, but is an interesting author of the late 19th to early 20th century, who created a unique series of graphic works dedicated to Russian ballet. By focusing on the artistic characteristics of the modernist style, the author notes that it began its development in architecture, decorative and applied arts, graphics, and extended to choreography, including classical dance. The interaction of related arts (graphics and ballet) led to the formation of synthetic visual images, which are analyzed in the article in morphological, stylistic, and compositional contexts. Using primarily historical and cultural and typological research methods, the author identifies a number of directions in Pavel Goncharov's visual creativity: character actor images, sketches for the *Firebird* ballet, autolithographs for Fyodor Lopukhov's *The Greatness of the Universe* dance symphony, and book graphics for ballet publications. Analogies are drawn with the aesthetics of the painters of the *World of Art* movement, whose graphic works included a theatrical concept, manifested in the drawn silhouette imagery, striking poses and gestures, actorly sensibility, and theatricality of costumes. The conclusion is drawn that the dance plasticity of modernism, borrowing many elements of graphic language at the turn of the 19th and 20th centuries, created versatile artistic and stylistic techniques, one example of which is the figurative format of Pavel Goncharov's works, possessing an individual system of expressive means.

Keywords: Pavel Goncharov, ballet series, modernist style, creative method, graphic language, dance plasticity, synthetic image.

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Introduction. At the turn of the century, Russian ballet took a leading position in the world of choreographic art. The established school of the 19th century had stable traditions. New trends associated with the emergence of the modernist style, which influenced the artistic culture at the turn of the 19th and 20th centuries, also had an impact on the art of ballet. The era of spectacular multi-act performances with pantomime scenes and canonical forms of classical dance faded away, making way for directorial theater, one-act ballets, and choreographic miniatures. The reforms of Michel Fokine expanded the boundaries of genre, technical, and visual-stylistic interpretation of choreographic works. Images of Eastern luxury, refined romanticism, ancient beauty, and national folklore often appeared in ballet spectacles. As choreographers and painters explored new themes, they acquired a cross-disciplinary experience, working in different spheres of spatial-plastic arts.

In this regard, it is appropriate to mention the name of Pavel Goncharov. In his diverse creative life, a number of consistent interests can be distinguished. As a ballet artist, he developed in the theater, but his artistic self-awareness and professional attitude towards art emerged in graphics. Thus, without replacing one with the other, but mutually enriching each other, Pavel Goncharov simultaneously worked in the theater and in the visual arts. Alongside well-known theatrical set designers, he became one of the most interesting and professional ballet artists of his time. However, unlike Alexandre Benois, Léon Bakst, Nicholas Roerich, Mstislav Dobuzhinsky, and other renowned masters, the work of Pavel Goncharov remains an unexplored page in the world of art history.

Considering the multifaceted nature of the mentioned issues, related to the identification of patterns and conditions for the emergence of new expressive means manifested in the art of Pavel Goncharov, as well as the lack of specialized publications about his work, the relevance of our study is established.

The aim of the research is to identify the figurative concepts of Pavel Goncharov's creative method in the context of the development of the modernist style, which evolves in the synthesis of graphic and ballet art.

The main objectives of the research are to:

- Examine the general trends in the development of stage and visual arts that formed in the artistic consciousness at the turn of the 19th and 20th centuries;
- Highlight aspects of Pavel Goncharov's creative work in the field of graphic art;
- Explore the paradigm of artistic images, coexisting and interacting with the principles of the modernist style;
- Determine the peculiarities of their creation at the intersection of two methods within a unified style;
- Analyze the actor roles interpreted in the space of a graphic sheet;
- Evaluate Pavel Goncharov's contribution to the artistic heritage dedicated to Russian ballet.

Materials and methods. The research applied a historical-cultural analysis, which allowed for an understanding of the period in which Pavel Goncharov's creativity took place. The typological research method revealed common features inherent in the interpretation of ballet images created by Goncharov in his autolithographs. The artistic-aesthetic and comparative methods enabled the study of the morphological, stylistic, and compositional context of Goncharov's works in comparison with two variants of modernism (in dance and visual arts) prevalent during the Silver Age.

The research was based on direct acquaintance with the works of ballet artist and painter Pavel Goncharov in museum collections, such as the Aleksey Bakhrushin State Central Theatre Museum, the Museum of Books in the Russian State Library, and the St. Petersburg Theatre Library. Print sources covering various areas of philosophical and art criticism thought, as well as ballet literature exploring the issues of seeking new expressive means in choreography at the turn of the 19th and 20th centuries, were also applied.

Results. 1. Pavel Goncharov – an artist and a painter. Search for the style.

All existing mentions of Pavel Goncharov found in the available sources mainly relate to his artistic activities. "From childhood, he was keen on drawing, dreaming of becoming an artist and would undoubtedly have been one, according to many accounts, if not for his color blindness, which he suffered from since birth. Deprived of the opportunity to engage in painting, he did not abandon drawing and even painted portraits. He was a member of the *Independent* society. For ten years, while continuing his work in the theater, he also worked in lithography. He is known as the author of miniatures on ivory and the only flawless illustrator, due to specific requirements, of a number of publications on choreography... Finally, he was exceptionally skilled in sculpting from wax and clay, with his figures of dancers being particularly successful" [Fokine, p. 486]. For us, Pavel Goncharov is primarily a graphic artist, as a significant part of his surviving legacy belongs to this field. The modernist style began its development in architecture, decorative and applied arts, and graphics, and extended to choreography, including classical dance. The interaction of related arts (graphics and ballet) led to the formation of synthetic visual images. Unfortunately, museum collections contain very few of his works, with the exception of a few sheets stored in the State Central Theatre Museum and the St. Petersburg Theatre Library (presumably, much remains in the artist's personal collection). However, major libraries worldwide possess autolithographs by Pavel Goncharov, adorning rare ballet publications of the 1920s, which were printed in limited editions. Having gained recognition as an artist, Pavel Goncharov did not give up his painting activities, which corresponded to the acute and analytical nature of his mind. He created numerous drawings for the ballets of Mikhail Fokine, actively participating as a co-author in the creative process of character formation. Many of his works require the viewer's emotional responsiveness, intellectual engagement, predisposition to associative and abstract thinking, and understanding of the author conceptual imperatives. At times, they possess a complex structure that may

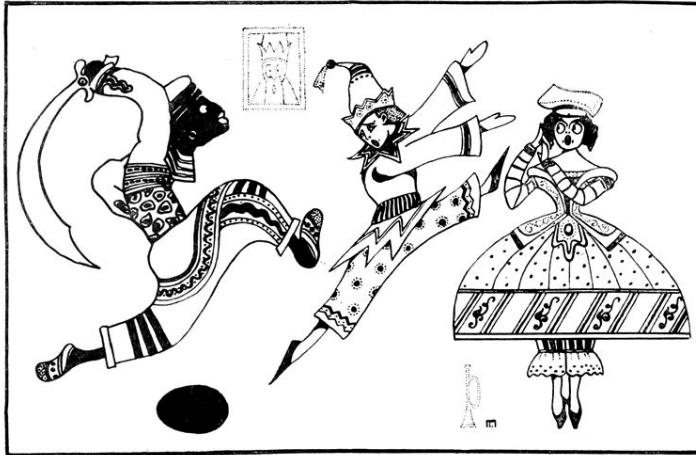


Figure 1. Pavel Goncharov. Illustration for the *Petrushka* ballet, 1921

initially appear fragmented. Nevertheless, the sequence of the graphic narrative remains intact, and the viewer understands the main idea not so much through associative reasoning but rather through logical comprehension (see figure 1).

2. Work on the *Firebird* ballet. Premodern stage. Sketches for Igor Stravinsky's *the Firebird* ballet (1921, St. Petersburg Theatre Library) reveal the emergence of the modernist style (which Pavel Goncharov was attracted to) rather than its full demonstration. However, if one carefully observes the graphic style of the drawings, a more multi-layered plasticity can be seen, which goes beyond the ornamental-decorative narratives typical of works of modernism. Therefore, even the emotional and psychological disposition, which underlies the imagery of these works and may be tempting to identify in Pavel Goncharov's works, is not as straightforward. It is more accurate to say that they represent an intermediate stage towards modernism or demonstrate a premodern stage, which timidly seeks its means of future expression. The pencil lines realistically delineate the forms of the figures of the dancers sketched during rehearsals, devoid of excessive preoccupation with revealing inherent beauty. According to Galina Dobrovolskaya's remarks on the staging of *the Firebird*: "Goncharov is an exceptional ballet artist. In his concise sketchy drawings, he skillfully captured the image, atmosphere, and choreographic style even when they were just emerging in the interaction between the director and performers" [Dobrovolskaya, p. 45]. Perhaps the creative concept of choreographer Fyodor Lopukhov, who viewed his ballet as the embodiment of specific human characters and experiences (in contrast to the Eastern-exotic spectacles of Mikhail Fokine's 1910 staging), influenced the painter manner. However, it is doubtful that Dobrovolskaya is correct in describing Goncharov drawings as concise. While they are indeed more like sketches than finished works, a layer of allegory, grotesque, and exaggeration permeates many of the pieces. Undoubtedly, these characteristics stem from the choreographic intentions of Fyodor Lopukhov.

“The idea of *the Firebird* fairy tale as interpreted by Lopukhov and Stravinsky revolves around the struggle between destructive and creative forces in nature and in human life. The authors put forward the thesis that good exists in creation, and evil resides in destruction. Thus, a particular scheme emerged in which each character had to fulfill certain allegorical functions. It was assumed that *Ivan Tsarevich* personified good, *Kashchey* represented evil, and *the Firebird* symbolized intellect” [Dobrovolskaya, p. 44]. However, upon careful examination of the works, it is evident that they possess a subjective quality. For instance, the generalized and exaggerated head of *Firebird* in the drawing or the hunched, emaciated figure of *Kashchey the Deathless*, with a forward-bent beard, and so on, would unlikely appear exactly like that on stage, even with makeup or hyperbolized features. These drawings clearly exhibit the painter’s own decorative interpretation. This leads us to conclude that the sketches for *the Firebird* signify the maturation of motifs and images within Pavel Goncharov’s realistic method, which align with the principles of modernism. For example, the drawing of *Kashchey* later became the basis for a graphic sheet on the easel, where his character transformed from an active participant into a decorative element. This series also includes sheets that depict two figures in synchronized dance movements (based on the principle of symmetry) – a motif that characterizes modernism more than a realistic approach. Although composition in modernism is often based on asymmetry, the ornamental element underlies symmetry, and ornamentation is a characteristic feature of modernism. Moreover, the expressive technique used by the painter is also closely linked to the new style (see figure 2).

The cult of movement leads to a certain deformation, while preserving a careful approach to the plasticity of forms. The decorative-graphic system of the new style allowed him to acquire greater emotional intensity, imbue the images with association, and more deeply and individually transform his initial stylistic impulse.



Figure 2. Pavel Goncharov. Illustration for *the Firebird* ballet, 1921

3. The graphic images of ballet artists. The flourishing of modernism. Let us consider Pavel Goncharov's easel drawings dedicated to ballet artists and performances of the pre-revolutionary years at the Mariinsky and Bolshoi Theatres. The artistic characteristics of the modernist style are particularly evident in these sheets, which were published in a separate album. At the beginning, the artist's words are placed: "The history of Russian ballet experiences a lot of turmoil and disturbances, but nothing can shake its 'beauty' and 'eternity.' Those who love our Russian ballet will kindly respond to my work dedicated to the dear ballet troupe" [Goncharov]. Numerous scenes from ballets depicted on Pavel Goncharov's sheets, unfolding like a chain of miniatures without obvious logical connections, represent documentary images of artists, dance movements, and costumes. Each detail, as if intended to preserve the character and spirit of the era, acquires significant ethnographic and cognitive value. However, the author does not blindly document performances and roles. He reproduces them purely artistically in accordance with his own ideas and sensations, and he does so subtly and convincingly. Pavel Goncharov set himself a clear aesthetic task – to move beyond the plot of a specific dance or ballet, with its theatrical nature and predisposition to unpredictable spontaneous creativity known as improvisation. He skillfully and artistically delves into the rhythm of each role, dictated by the musical sounds, and finds the necessary character in the portrayal of *Salome* – Valentina Ivanova, *Esmeralda* – Olga Spessivtseva, *Harlequin* – Vladimir Ponomarev, Elsa Will in *Chopiniana*, Evgeniya Lopukhova in *the Dutch dance*, Elena Lyukom in *Le Corsaire*, Leonid Leontiev in *Petrushka*, and so on (see figures 3, 4).

Each sheet immerses viewers into the vibrant imagery of his artistic world, leading them to the threshold of a new narrative, a new microcosm whose autonomy makes one forget about the whole. Here, the role of stylization and excessive pictoriality



Figure 3. Pavel Goncharov. Elsa Will in *Chopiniana*. Lithograph, 1922



Figure 4. Left. Pavel Goncharov. Ol'ga Fedorova – Spanish Dance. Lithograph, 1922. Right – Pavel Goncharov. Valentina Ivanova – Salome. Lithograph. 1922

is extraordinarily heightened. Each sheet tends towards maximum aestheticization, constructed with remarkable precision and heightened attention to detail. The aesthetic element permeates everything, from the spatial arrangement of the figures to the purely utilitarian details on the costumes, which are an integral component of the artistic concept of modernism.

Pavel Goncharov consistently frames his sheets with an ornamental border, as if confined within it, capturing a chosen fragment of a dance subject or inserting an actor into it. In the lower right or left corner, he places a dotted drawing on a small scale, serving as a kind of symbol for the theme. Here, we can subtly observe the nature of the poster form, prevalent during the Modernist era. Even the color scheme, bold and saturated for the most part, occasionally subdued and pastel, but always flat and local, allows for comparisons with the genre of posters.

Pavel Goncharov approaches the color solution of the sheets with great responsibility. Color sets the mood. In the *Odile and the Prince* drawing, dedicated to ballerina Elizaveta Gerdt, touches of orange, green, and brown tones appear only in some details. The predominant color is white, conveying tenderness and purity, contributing to the creation of a lyrical mood. In another sheet, *Esmeralda*, dedicated to Olga Spessivtseva, the bright red and emerald colors of the Spanish costume, along with the tambourine in the ballerina's hands, reflect the inner state of the heroine, filled with joy and radiance from the overwhelming feeling of first love. The same vividness and saturation of color characterize *the Indian Dance*, dedicated to Alexander Orlov.

The open red color of the costume, the accent of blue bracelets on the tanned body, along with the expressive gestures, give the image heightened emotional intensity, temperament, and optimism characteristic of the dance. However, it is believed that the line, rather than color, is the style-forming factor of modernism. This statement also holds true for Pavel Goncharov. The expressive, fluid-plastic, exquisitely bending,

unexpectedly breaking line in the sketches of ballet costumes, akin to Léon Bakst's works, maintains a consistent thickness unlike the variable lines in Bakst's drawings. It is this line, present in Goncharov's works, and in modernist works in general, that generates movement. "The starting point, shaping the line of style – the so-called, using a term borrowed from the time of Mannerism, serpentine line or form – is an imitation of a snake, bending in its movement" [Sarabyanov, p. 219]. This Dionysian, elemental, uncontrollable quality characterizes both Goncharov's and Bakst's images. The composition and rhythmic structure of their works are equally filled with unfinished movement, allowing for mental continuation and completion of the missing and absent elements. In this aspect, there are much subtler connections between Pavel Goncharov's painting thinking and the painters of the World of Art movement. Nevertheless, his works present an individual and distinctive variant of modernism. Sometimes exhibiting a vibrant whirlwind of movement, they lack the erotic sensuality, heightened emotional intensity, and almost mystical ecstasy that are evident in the images of chimeras and griffins that densely populate medieval cathedrals and are characteristic of Léon Bakst's works. This psychological disposition found in Bakst's costumes, associating them with the Gothic variant of modernism, contrasts with the internally balanced characters of Pavel Goncharov, who are more in line with the romantic variant of the style. In terms of compositional organization, Goncharov's works are closer to the extraordinary exotic forms of ornamentation in "pure modernism", deriving from Japanese culture with its affinity for intricate silhouettes, vignette contours, and elaborate spiral patterns. In conclusion, in analyzing Pavel Goncharov's graphic series, we can quote two authors: "Modernism is not only multifaceted due to the variety of versions and approaches, but it is also ambivalent due to its simultaneous affiliation with the old and the new... Reality is combined with the imaginary, life is blended with the fantastic, the revelation of reality is accompanied by its concealment" [Sarabyanov, p. 222], and "a very important characteristic of modernist works is the almost obligatory 'duality' or even 'multi-dimensionality' of its characters... These characters exist simultaneously in two spaces-worlds: the real and the mythical. They connect these worlds and unite them in some intellectual unity" [Nikolayeva, p. 335]. The nature of the performing arts, where there is an authentic human "self" alongside the created character, directly relates to what is depicted on Pavel Goncharov's sheets. The individuality of the dancer coexists with the character, without intruding on one another. It is no coincidence that even in the titles of his works, there is a mention of two elements – the name of the ballet, dance, or role, and the name of the performer. Therefore, following the observations of Sarabyanov and Nikolayeva, we can describe the works as "dual-faced" or "double-aspected", as there is a mental interplay between fantasy and reality in his depictions.

4. Autolithographs for Fyodor Lopukhov's *The Greatness of the Universe dance symphony, Modernist variant.* The autolithographs by Pavel Goncharov for Fyodor Lopukhov's dance symphony *The Greatness of the Universe* (1922, Union of Theatre Workers Library) are based on the technique of filling the figures with a monochromatic

local tone, reminiscent in many ways of the silhouette scenes by Alexandre Benois. Here, we find points of intersection with the principles of the *World of Art* graphic style and its poetics. The focus shifts from descriptive narrative means to musical-plastic ones, as the overall narrative changes orientation. It is more accurate to say that the dance symphony does not have a plot but carries the development of a single theme broken down into parts. In other words, we are well acquainted with the content of the work, but we can say little about its plot. "So, dance is a step of God – music is the language of God – the art, which I call dance symphony" [Goncharov, p. 4] explains the choreographer, and further adds, "The dance symphony 'The Greatness of the Universe,' sketched by painter Pavel Goncharov, captures the same characteristic elements on which it is based" [Goncharov, p. 7]. Consisting of five parts (Introduction, Life in Death and Death in Life, Thermal Energy, Joy of Existence, and Eternal Movement), it is further divided into smaller episodes, for each of which Pavel Goncharov created lithographs (see figures 5, 6).



Figure 5. Pavel Goncharov Autolithographs for Fyodor Lopukhov's *the Greatness of the Universe* dance symphony. 1922



Figure 6. Pavel Goncharov Autolithographies for Fyodor Lopukhov's *the Greatness of the Universe* dance symphony. 1922

The music can be integrated into the narrative of a performance more or less organically, but it remains autonomous. It either pauses the action as a concert number or develops in parallel, becoming an additional narrative dimension. In this regard, Pavel Goncharov faced a challenging task: finding a musical equivalent for musical fragments, which is a truly demanding task, which he successfully accomplished. The behavior of the characters in his sheets corresponds precisely to the chosen intonation of each moment of the dance symphony. "Pavel Goncharov's visual spectacle" is constructed as a captivating dynamic spectacle in which scenes change, events are shifted, and the emotions of the characters are embodied through plasticity. One can say that his drawings embody three philosophical categories – movement, space, and time. The figures often resemble objects endowed with acceleration, while on other sheets, it is decelerated, and time is condensed, with distance losing its significance. The fusion and interchangeability of these elements give rise to the effect of visual self-development of masses, which serves as a metaphor for organic growth. In this lies the main point of contact between Goncharov's autolithographs and Lopukhov's *The Greatness of the Universe* dance symphony within the aesthetic of modernism.

It is known that modernism appeals more to senses and imagination than to reason. Silhouette drawings, while outlining the contours of the face and posture, certainly do not create the same effect of psychological emotionality that we see in the series of sheets dedicated to ballet artists. We are not discussing the mimetic properties of the face that refer to the psychology of the characters, but rather the physical objectification of the close-up, subtly changing its typology. The characters evoke a sense of psychological isolation; they are existentially lonely. Even in the pairs, where a certain model of relationships exists, it is still solitude together. In these works by Pavel Goncharov, the transition from emotionality to reflectiveness is clearly expressed. This transition seems to take place without significant damage to the feelings, which are transformed into intellectualized emotionality. The state of the characters is more irrational than rational; they live in their illusory world, which feels more real than reality itself, and this also aligns with the path towards modernism. Fyodor Lopukhov, in evaluating Pavel Goncharov's drawings, noted: "Goncharov's sketches, in my opinion, make Lopukhov's concept visible. Symphonic music with its continuous development gave birth to an equally continuous flow of dance" [Lopukhov, p. 32].

5. Illustrations for ballet publications. The interaction of styles – to modernism and from it. Goncharov also created drawings for the first textbook by Agrippina Vaganova's *Fundamentals of Classical Dance* (1934), and the instructional manual by Andrey Lopukhov, *Fundamentals of Character Dance* (1939), one of his last works, presenting over 900 figures that address purely professional tasks, rather than artistic-creative ones. With delicate pen lines, using dotted drawings, Pavel Goncharov consistently illustrated and visually decoded exercises at the barre, in the center of the room, and finger exercises. Subsequent editions of dance textbooks continued to preserve Pavel Goncharov's expressive drawings (see figure 7).

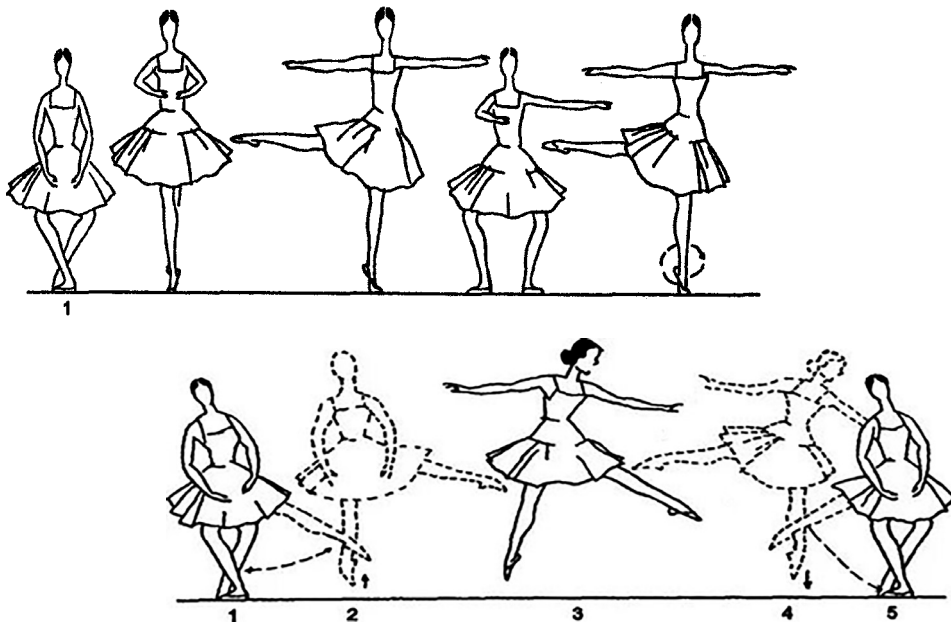


Figure 7. Pavel Goncharov Drawings for A. Ya. Vaganova's *Fundamentals of Classical Dance* book

Illustrations and covers by Pavel Goncharov for Ivan Ivanov's books of *Michel Fokine* (Petersburg, 1923) and *Fyodor Lopukhov. The Paths of the Ballet Master* (Berlin, 1925) and thematically, and stylistically continue the ideas found in the easel works and lithographs for Fyodor Lopukhov's dance symphony. However, with these books, the focus shifts to a different range of topics, as their purpose remains the same – to create images that illustrate the author's thoughts (though in one case it is about music, while in the other it is about literary text). If we consider the structural principle of Goncharov's illustrations and their affiliation with modernism, it can perhaps be most accurately described as "at the crossroads". This movement represents both a movement towards modernism and away from it. The emphasized plasticity of forms is combined with geometric elements, and the refined harmony of motifs does not exclude their realistic persuasiveness. In this intersection of two different styles, the earthly, prosaic, and natural elements come from the author of the text, while the romanticism, symbolism, and freedom of associations come from the painter.

Goncharov's ability to analyze and at the same time generalize is particularly evident in the illustrations for I. Ivanov's *Michel Fokine* book, which were highly regarded by the ballet master himself (see figure 8). The painter predominantly focuses on the playful element of dance. As one flips through the pages of the book, they can immerse themselves in the atmosphere of Robert Schumann's *Carnaval*, Nikolai Tcherepnin's *Pavilion of Armida*, Maurice Ravel's *Daphnis and Chloe*, Igor Stravinsky's *The Firebird*, Carl Weber's *Visions of Roses*, Alexander Borodin's *Polovtsian Dances*, and so on. The self-contained world of these drawings "invites" the reader not only to understand the text, but also to succumb to the influence of lines and tonal spots, discovering something that exists beyond the textual forms.



Figure 8. Pavel Goncharov. Cover and illustrations for the edition of Michel Fokine. 1925

The intertitles and end caps for the two-volume edition by Mikhail Borisoglebskiy's *Materials on the History of Russian Ballet* (Leningrad, 1939) demonstrate the overall movement of the artist's style from modernism towards the new spectacle of documentalism, highlighting the difference and masking the similarity with the former. Undoubtedly, this shift is influenced by the genre of the book and the time when it was illustrated, as modernism was no longer the defining style of that era. The delicate ornamental frames in which plot scenes are composed on a white background still echo some reminiscences of modernism but are far removed from it in terms of formal qualities (see figure 9).



Figure 9. Pavel Goncharov. Illustration for *Orpheus and Eurydice* ballet. 1930

Conclusion. The results of the conducted research expand the understanding of the characteristics of the Art Nouveau style in relation to the morphological directions of various art forms, particularly graphics and choreography. They manifest iconographic

features of created images and can be used in the analysis of individual works of visual art and the staging of new concepts within this style. As observed, Art Nouveau broadened the idea of the synthesis of arts, which previously was limited to the interaction of architecture, sculpture, and painting. Art Nouveau blurred the boundaries between art forms, and its method of linear stylization and plastic organization united the visual perception. In the theoretical comprehension of Pavel Goncharov's creativity and the general characteristics of the art of the late 19th and early 20th centuries, it appears that the interaction between the artistic structure of Art Nouveau and individual artistic creativity not only led to the emergence of a unique and distinctive style but also to the convergence of two methods. The synthesis of two intellectual layers of the creative process (ballet artist and painter), with the unquestionable supremacy of the visual element, contributed to the formation of the uniqueness of Pavel Goncharov's graphic works (which are unparalleled). Becoming acquainted with them expands and deepens our understanding of Russian ballet in the history of artistic culture as a whole and allows us to speak about its authorial contribution to the world heritage.

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Татьяна Портнова

Косыгин атындағы Ресей мемлекеттік университеті (Мәскеу, Ресей)

Павел Гончаровтың балеті мен модерні: бір стильдің екі әдіспен қиылысуы

Аңдатпа

Мақалада балет әртісі және заманауи орыс шеберлерінің арасында кең танымал емес суретші Павел Иванович Гончаровтың (1886–1941) – шығармашылығы қарастырылады, алайда, XIX ғасырдың аяғы мен XX ғасырдың басында орыс балетіне арналған графикалық жұмыстардың ерекше сериясын жасаған қызықты автор. Модерн стилінің көркемдік ерекшеліктеріне назар аударып, автор өзінің дамуын сәулет, сәндік-қолданбалы өнер, графика салаларынан бастағанын және хореографияға, соның ішінде классикалық биге таралғанын атап өтті. Көршілес өнердің (графика мен балеттің) өзара әрекеттесуі мақалада морфологиялық, стилистикалық, композициялық контексте талданатын синтетикалық көрнекті түрде бейнелердің пайда болуына әкелді. Зерттеудің негізінен тарихи-мәдени және типологиялық әдісін қолдана отырып, автор П. Гончаровтың бейнелеу өнеріндегі бірқатар бағыттарды: кейіпкерлердің актерлік бейнелері, «Бақыт құсы» балетіне эскиздер, Фёдор Лопуховтың «Әлемнің ұлылығы» би симфониясына автолитография және балет басылымдарына арналған кітап графикасын анықтайды. «Өнер әлемі» суретшілерінің шығармаларында эстетикалық ұқсастықтар жасалады, олардың графикасы театрландырылған тұжырымдаманы қамтыды, олар суреттің боялған кескінінде, әсерлі позалар мен қимылдарда, актерлік сезімталдықта және сахналық кәстөмдерде көрінеді. XIX–XX ғасырлар тоғысындағы графикалық тілдің көптеген элементтерін ала отырып, модерн би пластикасы көп нұсқалы көркемдік-стилистикалық әдістерді жасады деген қорытындыға келді, оның мысалдарының бірі – Павел Иванович Гончаровтың жеке экспрессивті құралдар жүйесіне ие жұмысының бейнелі форматы.

Автор қолжазбаның соңғы нұсқасын оқып құптады және мүдделер қақтығысының жоқ екендігін мәлімдейді.

Тірек сөздер: Павел Иванович Гончаров, балет сериясы, модерн стилі, шығармашылық әдіс, графикалық тіл, би пластикасы, синтетикалық бейне.

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Татьяна Портнова

Российский государственный университет имени А. Н. Косыгина (Москва, Россия)

Балет Павла Гончарова и модерн: на перекрестке двух методов одного стиля

Аннотация

В статье рассматривается творчество Павла Ивановича Гончарова (1886–1941) – артиста балета и художника, не столь известного среди мастеров русского модерна, однако интересного автора конца XIX – начала XX века, создавшего уникальную серию графических работ, посвященную русскому балету. Акцентируя внимание на художественных особенностях стиля модерн, автор отмечает, что художник начал свое развитие с архитектуры, декоративно-прикладного искусства, графики и распространился на хореографию, в том числе на классический танец. Взаимодействие смежных искусств (графики и балета) привело к образованию синтетических визуальных образов, которые анализируются в статье в морфологическом, стилистическом, композиционном контекстах. Используя преимущественно историко-культурологический и типологический методы исследования, автор выделяет ряд направлений в изобразительном творчестве П. Гончарова: персонажные актерские образы, наброски к балету «Жар-птица», автолитографии к танцсимфонии Федора Лопухова «Величие мироздания» и книжную графику к балетным изданиям. Проводятся аналогии с эстетикой произведений художников «Мира искусства», графика которых включала театрализованный концепт, проявляясь в рисованной силуэтности изображения, эффектных позах и жестах, актерской чувственности, сценичности костюмов. Делается вывод о том, что танцевальная пластика модерна, заимствуя многие элементы графического языка на рубеже XIX–XX веков, создала многовариантные художественно-стилистические приемы, одним из примеров которого является образный формат работ П. И. Гончарова, при этом обладающий индивидуальной системой выразительных средств.

Ключевые слова: П. И. Гончаров, балетная серия, стиль модерн, творческий метод, графический язык, пластика танца, синтетический образ.

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**Автор
туралы
мәлімет:**

Татьяна Васильевна Портнова –
өнертану докторы, А. Н. Косыгин атындағы Ресей
мемлекеттік университеті өнертану кафедрасының
профессоры (Мәскеу, Ресей)
ORCID ID: 0000-0002-4221-3923
email: infotatiana-p@mail.ru

**Сведения об
авторе:**

Татьяна Васильевна Портнова –
доктор искусствоведения, профессор кафедры
искусствоведения Российского государственного
университета имени А. Н. Косыгина (Москва, Россия)
ORCID ID: 0000-0002-4221-3923
email: infotatiana-p@mail.ru

Author's bio:

Tatiana V. Portnova –
Doctor of Sciences in Study of Art, Professor, Art History
Department, Kosygin State University of Russia
(Moscow, Russia)
ORCID ID: 0000-0002-4221-3923
email: infotatiana-p@mail.ru

UDC
7.036.575Татьяна Портнова¹¹ Российский государственный университет имени А. Н. Косыгина (Москва, Россия)

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Введение. На рубеже веков русский балет занял ведущее место в мировом хореографическом искусстве. Сложившаяся школа XIX в. имела устойчивые традиции. Новые веяния, связанные с появлением стиля модерн, отразившиеся на художественной культуре рубежа XIX–XX вв., повлияли и на искусство балета. Уходит в прошлое тип зрелищного многоактного спектакля с пантомимными сценами и каноническими формами классического танца, на авансцену выходит режиссерский театр, одноактный балет и хореографическая миниатюра. Реформы М. М. Фокина раздвигают границы жанровой, технической и образно-стилевой интерпретации хореографических произведений. Образы восточной роскоши, утонченного романтизма, античной красоты, национального фольклора часто появляются в балетных спектаклях. Осваивая новые темы, хореографы и художники приобретают смежный опыт творческого универсализма, работая в разных сферах пространственно-пластических искусств.

В этой связи уместно назвать имя П. И. Гончарова. В его разнообразной творческой жизни можно выделить ряд устойчивых интересов. Как артист балета он сформировался в театре, но его творческое самосознание, профессиональное отношение к искусству родилось в графике. Так, не заменяя одно другим, а взаимно обогащая, у П. Гончарова идёт одновременная, последовательная работа в театре и в изобразительном искусстве. Наряду с известными театральными декораторами он становится одним из самых интересных и профессиональных балетных художников своего времени. Однако, в отличие от А. Н. Бенуа, Л. С. Бакста, Н. К. Рериха, М. В. Добужинского и других известных мастеров, творчество П. И. Гончарова остается неисследованной страницей в мировом искусствознании.

Учитывая многоаспектный характер названных проблем, связанных с выявлением закономерностей и условий возникновения новых выразительных средств, проявившихся в искусстве П. И. Гончарова, а также отсутствием специальных публикаций о его творчестве, определяется актуальность нашей работы.

Цель исследования – выявление образных концепций творческого метода П. Гончарова в условиях развития стиля модерн, развивающегося в контексте синтеза графического и балетного искусств.

Основные задачи исследования:

- обратиться к общим тенденциям развития сценического и изобразительного искусства, сложившимся в художественном сознании на рубеже XIX–XX вв.;
- обозначить аспекты творчества П. И. Гончарова в сфере графического искусства;
- рассмотреть парадигму художественных образов, сосуществующую и взаимодействующую с принципами стиля модерн;
- определить особенности их создания на перекрестке видовой специфики двух искусств в рамках единого стиля;
- проанализировать актерские роли, интерпретированные в пространство графического листа;
- оценить вклад П. И. Гончарова в художественное наследие, посвященное русскому балету.

Материалы и методы. В исследовании использован историко-культурологический анализ, позволяющий представить период, в котором протекало творчество П. Гончарова. Типологический метод исследования выявил общие черты, свойственные для интерпретации балетных образов, созданных им в автолитографиях. Художественно-эстетический и сравнительный методы дали возможность исследовать морфологический, стилистический и композиционный контекст произведений П. И. Гончарова в сопоставлении двух вариантов модерна (в танцевальном и изобразительном), распространенных в эпоху Серебряного века.

Информационную и теоретическую базу исследования составило непосредственное знакомство с работами артиста балета и художника П. Гончарова в музейных фондах Государственного центрального театрального музея имени А. А. Бахрушина (ГЦТМ), Музея книги Российской государственной библиотеки (РГБ) и в фондах Санкт-Петербургской государственной театральной библиотеки (ПТБ). Использовались печатные источники, затрагивающие различные направления философской и искусствоведческой мысли, а также балетоведческая литература, освещающая проблемы поиска новых выразительных средств, проявляющихся в хореографии на рубеже XIX–XX вв.

Результаты. 1. П. Гончаров – артист и художник. Поиски стиля.

Все существующие упоминания о П. Гончарове, которые удалось выявить из существующих источников, касаются в основном сферы его художественной деятельности. «С детских лет увлекался рисованием, мечтал стать художником и бесспорно, по многим данным, был бы им, если бы не дальтонизм, которым он страдал от природы. Лишённый возможности заниматься живописью, он не бросил рисования и писал даже портреты. Был членом «Общества независимых». В течение десяти лет, не бросая службы в театре, работал в литографии. Известен как автор миниатюр на слоновой кости и как единственный безукоризненный, в силу специфических требований, иллюстратор ряда изданий по вопросам хореографии... Наконец, он превосходно лепил из воска и пластилина. Особенно удаются ему фигуры танцовщиков и танцовщиц» [Фокин, с. 486]. П. Гончаров, прежде всего, для нас график, так как то значительное из дошедшего до нас наследия художника принадлежит к этой области. Стиль модерн начал свое развитие с архитектуры, декоративно-прикладного искусства, графики и распространился на хореографию, в том числе на классический танец. Взаимодействие смежных искусств (графики и балета) привело к образованию синтетических визуальных образов. К сожалению, музейные собрания почти не располагают его работами, за исключением немногих листов, хранящихся в ГЦТМ и ПТМ (вероятно, многое осталось в личном собрании художника), но зато крупнейшие фундаментальные библиотеки мира имеют автолитографии П. Гончарова, украшающие ряд редких балетных изданий 1920-х гг., изданных малыми тиражами. Завоевав признание в качестве артиста, П. Гончаров не отказался от изобразительной деятельности, отвечавшей острому и аналитическому складу

его ума. Им создано множество рисунков к балетам М. Фокина, он как соавтор активно участвует в творческом процессе рождения образа. Многие из них требуют от зрителя душевной отзывчивости, большого умственного напряжения, предрасположения к ассоциативному и абстрактному мышлению, пониманию идейных императивов автора. Подчас они обладают сложной структурой, которая на первый взгляд кажется фрагментарной. Между тем последовательность графического рассказа не нарушена, зритель приходит к пониманию основной идеи не столько ассоциативно, сколько логически (см. рис. 1).

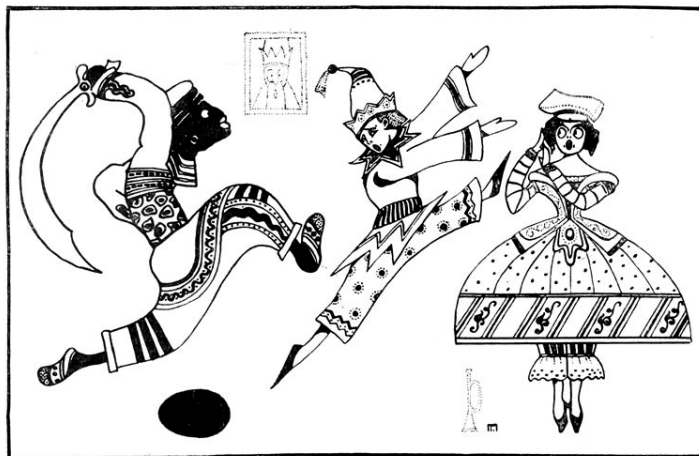


Рис. 1. П. Гончаров. Иллюстрация к балету «Петрушка». 1921

2. Работа над балетом «Жар-птица». Предмодерн. Наброски к балету «Жар-птица» И. Стравинского (1921, ПТМ) дают нам зарождение стиля модерн (к которому испытывал тяготение П. Гончаров), нежели чем его демонстрацию. Однако если всмотреться в графическую пластику рисунков, пластику куда более многозначную, чем орнаментально-декоративная фабула произведений модерна, то окажется, всё обстоит не так просто даже с эмоционально-психологической настроенностью, которая лежит в основе образов таких произведений и которую так заманчиво было бы усмотреть в работах П. Гончарова. Правильнее сказать, что они стоят на полпути к модерну или демонстрируют предмодерн, лишь неуверенно ищущий средства своего будущего выражения. Карандашная линия вполне реалистично выявляет форму фигур артистов, зарисованных на репетициях, она лишена чрезмерной озабоченности выявления самоценной красоты. У Г. Добровольской относительно постановки «Жар-птицы» есть высказывание: «Гончаров – исключительный балетный художник. В своих скупых штриховых рисунках он умел передать образ, настроение, стиль хореографии, когда они ещё едва намечались в контакте постановщика с исполнителем» [Добровольская, с. 45]. Вероятно, и творческая концепция хореографа Ф. Лопухова, мыслящего свой балет как воплощение конкретных человеческих характеров и переживаний (в отличие от восточно-экзотической зрелищности постановки М. Фокина 1910 г.)

оказала влияние на манеру художника. Хотя вряд ли права Г. Добровольская, называя рисунки П. Гончарова скупыми. Действительно, это скорее наброски, нежели законченные произведения, однако на целом ряде работ художника лежит налёт аллегории, гротеска, преувеличения. Безусловно, это опять идёт от хореографических замыслов Ф. Лопухова. «Идею сказки «Жар-птицы» Ф. Лопухов и И. Стравинский трактовали как борьбу разрушительных и созидательных начал в природе и в жизни людей. Авторы выдвигали тезис о том, что добро существует созиданию, а зло – разрушению. Возникла своеобразная схема, в которой каждый персонаж должен был выполнить определённые аллегорические функции. Предполагалось, что Иван-царевич является воплощением добра, Кощей – зла, Жар-птица – разума» [Добровольская, с. 44]. Однако, взглядевшись внимательно в работы художника, заметим, что они субъективны. Так, вряд ли обобщённо-утрированная голова в рисунке Жар-птицы даже с применением грима или гипертрофированная сгорбленно-худая фигура Кощея Бессмертного с загнутой вперед бородой и т. д. могли бы выглядеть именно так в балете. В них явно намечается авторская сторона декоративного содержания. Сказанное даёт основание утверждать, что подобные рисунки к «Жар-птице» говорят о созревании внутри реалистического метода П. Гончарова мотивов и образов, близких к принципам модерна. Так, рисунок Кощея впоследствии лёг в основу графического станкового листа, где он из действующего лица превратился одновременно в элемент декора. Есть в этой серии и листы, где фиксируются две фигуры в синхронном движении танца (по закону симметрии) – мотив, тоже больше характеризующий модерн, а не реалистический метод, хотя композиция модерна чаще строится на асимметрии, но именно орнаментальное начало лежит в основе симметрии, а орнаментальность есть признак модерна. Да и сам приём экспрессивности, используемый художником, тоже смыкается с новым стилем (см. рис. 2).



Рис. 2. П. Гончаров. Иллюстрация к балету «Жар-птица». 1921

Кульť движения приводит к некоторой деформации, сохранив при этом бережное отношение к пластичности форм. Декоративно-графическая система нового стиля позволила ему обрести большую эмоциональность, придать образам ассоциативность, более глубоко и индивидуально трансформировать свой исходный стилиевой импульс.

3. Графические образы артистов балета. Расцвет модерна. Рассмотрим станковые рисунки П. Гончарова, посвящённые артистам балета и спектаклям предреволюционных лет Мариинского и Большого театров. Художественные особенности стиля модерн особенно заметно проявились в этих листах, изданных отдельным альбомом. В его начале помещены слова художника: «История русского балета переживает немало тревог и волнений, но ничего не может поколебать «красивое» и «вечное». Кто любит наш русский балет, тот снисходительно отнесётся к моему труду, посвящённому дорогой для меня балетной труппе» [Гончаров]. Многочисленные сцены из балетов на листах П. Гончарова, развёртывающиеся как цепь миниатюр, не имеющих между собой очевидных логических связей, представляют собой документально увиденные образы артистов, образы танца, костюмы, где каждая деталь, как бы призванная сохранить характер и дух эпохи, приобретает важное этнографическое и познавательное значение. Но автор не документализирует слепо спектакли и роли. Он воспроизводит их чисто художественным путём в соответствии со своими представлениями и ощущениями и делает это тонко и убедительно. П. Гончаров поставил перед собой ясную эстетическую задачу – пойти от фабулы сюжета того или иного танца или конкретного балета с его игровой природой, расположенностью к тому непредсказуемому сиюминутному творчеству, которая именуется импровизацией. Он легко и артистично всматривается в ритм каждой роли, предписанный музыкальным звучанием, находит необходимую характерность образа Саломеи – В. Ивановой, Эсмеральды – О. Спесивцевой, Арлекина – П. Владимирова, Э. Виль в «Шопениане», Е. Лопуховой в голландском танце, Е. Люком в «Корсаре», Л. Леонтьева в «Петрушке» и т. д. (см. рис. 3, 4).

Графика П. Гончарова приобщает зрителя к яркой образности художественного мира автора, подводя к порогу нового сюжета, нового микрокосмоса, автономия которого заставляет забыть о целом. Здесь необычайно возрастает роль стилизации, избыточной изобразительности. Каждый лист тяготеет к максимальной эстетизации, которая строится с необыкновенной тщательностью и обострённой любовью к подробностям. Эстетическое начало пронизывает всё, начиная с пространственного решения фигур и кончая сугубо утилитарными деталями на костюмах, являющимися неотъемлемым компонентом художественной концепции модерна.

П. Гончаров постоянно вводит в обрамление листа орнаментальную раму, как бы ограничивая ею фрагмент избранного сюжета танца, или вставляет в неё актёра, а в правом или левом нижнем углу пунктиром в малом масштабе помещает рисунок, являющийся своего рода символом темы. Здесь тонко просматривается



Рис. 3. П. Гончаров. Эльза Виль в «Шопениане». Литография. 1922



Рис. 4. Слева – П. Гончаров. «Испанский танец», исп. Ольга Федорова. Литография. 1922.
Справа – П. Гончаров. «Саломея», исп. Валентина Иванова. Литография. 1922

природа плакатной формы, столь распространённой в эпоху модерна. Даже цветное решение, в большинстве своём броское и насыщенное, лишь иногда приглушенно-пастельное, но всегда плоскостно-локальное, позволяет сравнить работы П. Гончарова с плакатным жанром.

С большой ответственностью П. Гончаров относится к цветовому решению листов. Цвет создаёт настроение. В рисунке «Одиллия и принц», посвящённом балерине Е. Гердт, лишь кое-где в деталях мелькает оранжевый, зелёный и коричневый тона. Основной цвет – белый – сообщает нежность и чистоту,

способствуя созданию лирического настроения. В другом листе – «Эсмеральда», посвящённом О. Спесивцевой, – ярко-красные и изумрудные цвета испанского костюма, бубен в руках балерины отражают внутреннее состояние героини, полное радости и сияния от наполняющего чувства первой любви. Та же яркость, насыщенность цвета характеризует лист «Индусский танец», посвящённый А. Орлову. Открытый красный цвет костюма, акцент синих браслетов на загорелом теле вместе с экспрессией жестов придаёт образу повышенную эмоциональность, темперамент и оптимизм характерного танца. Между тем считается, что прежде всего линия, а не цвет является стилеобразующим фактором модерна. В отношении П. Гончарова это утверждение также справедливо. Выразительная, текуче-пластичная, изысканно-изгибающаяся, неожиданно-ломающаяся и манерная, как на эскизах балетных костюмов Л. Бакста, она лишь неизменной толщины в отличие от меняющейся линии бакстовских рисунков. Именно линия в листах П. Гончарова, да и вообще в произведениях модерна рождает движение. «Исходная, формирующая стиль линия – так называемая, если пользоваться термином, идущим от времени маньеризма, линия или форма серпантина – есть имитация змеи, изогнувшаяся в своём движении...» [Сарабьянов, с. 219]. Дионисийское, стихийно-неукротимое отличает образы П. Гончарова, как и образы Л. Бакста. Композиция и ритмическая структура их произведений одинаково полна незаконченного движения, что даёт возможность мысленно продолжать, достраивать недостающее и отсутствующее. В этом обнаруживаются гораздо более тонкие «касания» принципов художественного мышления П. Гончарова с художниками «Мира искусства». Тем не менее его листы дают индивидуально-своеобразный вариант модерна. Отличаясь порой ярко выраженным вихристым движением, они не обладают той эротической чувственностью, повышенной эмоциональностью, чуть ли не мистическим экстазом, которые ощутимы в изображениях химер и грифонов, обильно населяющих средневековые соборы, и которые так типичны для Л. Бакста. Этот психологический настрой бакстовских костюмов, позволяющих отнести их к готическому варианту модерна, отличен от внутренне уравновешенных героев П. Гончарова, лежащих скорее в русле романтического варианта стиля. По композиционной организации листа произведения П. Гончарова ближе к необычным экзотическим формам орнаментализации «чистого модерна», идущей от японской культуры растительных мотивов с её симпатией к прихотливости силуэта, виньеточному контуру, изысканному спиральному узору. В заключение анализа графической серии П. Гончарова приведём слова двух авторов: «Модерн не только многолик из-за множественности вариантов и решений, но и двулик по причине принадлежности одновременно к старому и новому... Реальное соединяется с вымышленным, жизненное с фантастическим, раскрытию реальности сопутствует её сокрытие» [Сарабьянов, с. 222] и «Очень важной особенностью произведений модерна является почти обязательная «двуипостасность» или даже «многоипостасность» его персонажей... Эти персонажи мыслимы одновременно в двух пространствах-мирах: реальном и мифическом. Они связывают между собой

эти миры, объединяют их в некое умозрительное единство» [Николаева, с. 335]. Природа актёрского искусства, где есть достоверное человеческое «я» и созданный образ персонажа, напрямую касается сказанного, так как фиксируется на листах П. Гончарова. Индивидуальность танцовщика соседствует с образом персонажа, не мешая друг другу. Недаром даже в названиях его работ есть обозначение двух моментов – название балета, танца или роли и имя исполнителя. Поэтому мы вправе вслед за Д. Сарабьяновым и Н. Николаевой назвать образы художника «двуипостасными» или «двуликими», и этому есть своё объяснение – фантастика в танце всегда нуждается в опоре на правдоподобие, правдоподобие легко маскирует вымысел.

4. Автолитографии к танцсимфонии Ф. Лопухова «Величие мироздания».

Вариант модерна. Автолитографии П. Гончарова к танцсимфонии Ф. Лопухова «Величие мироздания» (1922, Государственная библиотека Союза театральных деятелей) основаны на приёме заливки фигур одноцветным локальным тоном, во многом напоминающем силуэтные сценки А. Бенуа. Здесь обнаруживаются точки соприкосновения с принципами «мирискуснического» графизма и его поэтикой. Сюжет в целом меняет ориентацию, акцент с описательно-повествовательных средств на музыкально-пластические. Правильнее сказать, танцсимфония не имеет сюжета, а несёт в себе развитие одной темы, разбитой на части. Иными словами, мы хорошо знакомы с фабулой произведения, но мало что можем сказать о её сюжете. «Итак, танец – шаг Бога, – с музыкой – языком Бога, – искусства, называемого мной «танцсимфония» [Гончаров, с. 4], – объясняет сам хореограф, и дальше: «Зарисованная художником П. Гончаровым танцсимфония «Величие мироздания» даёт те же характерные моменты, на которых она построена» [Гончаров, с. 7]. Состоящая из пяти частей (Вступление, Жизнь в смерти и Смерть в жизни, Тепловая энергия, Радость существования и Вечное движение), она внутри них разделена ещё на более мелкие эпизоды, к каждому из которых П. Гончаров выполнил литографии (см. рис. 5, 6).

Музыка может входить в повествование спектакля более или менее органично, однако она автономна и либо останавливает действие, как концертный номер, либо развивается параллельным курсивом, становясь как бы дополнительной сюжетной



Рис. 5. П. Гончаров. Автолитографии к танцсимфонии Ф. Лопухова «Величие мироздания». 1922



Рис. 6. П. Гончаров. Автолитографии к танцсимфонии Ф. Лопухова «Величие мироздания». 1922

плоскостью. Надо сказать, что здесь П. Гончаров был поставлен в трудные условия, когда необходимо найти музыкальный эквивалент музыкальным фрагментам, что составляет уже суть сверхзадачи художника, с которой он справился. Пластическое поведение персонажей на его листах точно соответствует избранной интонации каждого момента танцсимфонии. «Изобразительный спектакль» П. Гончарова строится как увлекательное динамическое зрелище, в котором происходят смены сцен, осуществляется переброс событий, пластически воплощаются чувства героев. Можно сказать, что в рисунках художника присутствуют три философские категории – движение, пространство, время. Фигуры часто напоминают предметы, которым придано ускорение, на других листах оно замедленно, время сокращено, а расстояние не имеет значения. Их сплав и взаимопереходность рождает эффект визуального саморазвития масс, который выступает метафорой органического роста. В этом есть главная точка соприкосновения автолитографий Гончарова и танцсимфонии «Величие мироздания» с изобразительной эстетикой модерна.

Известно, что модерн апеллирует больше к чувству и воображению, чем к разуму. Силуэтные рисунки, лишь очерчивая контуром лица и позы, безусловно, не дают того эффекта психологической эмоциональности, которую мы будем наблюдать в серии листов, посвящённых артистам балета. Речь идёт не о мимических свойствах лица, отсылающих к психологии героев, а о физической предметности крупного плана, подспудно меняющей свою типологию. Персонажи рожают ощущение психологической замкнутости, они экзистенциально одиноки. Даже парные фигуры, где есть некая модель отношений, – это всё равно одиночество вдвоём. В этих работах П. Гончарова ясно выражен процесс перехода от эмоциональности к рефлексивности. И этот переход, думается, осуществляется без особого ущерба для чувств, которые как бы трансформируются в интеллектуализированную эмоциональность. Состояние персонажей скорее

иррациональное, чем рациональное, они живут в своём иллюзорном мире, более реальном, чем сама реальность, а это путь также в сторону модерна. Ф. Лопухов, оценивая рисунки П. Гончарова, отметил: «Зарисовки П. Гончарова делают, как мне кажется, замысел Ф. Лопухова наглядным. Симфоническая музыка с её непрерывным развитием вызвала к жизни такой же непрерывный поток танца» [Лопухов, с. 32].

5. Иллюстрации к балетным изданиям. Взаимодействие стилей – к модерну и от него. П. Гончарову принадлежат также рисунки к первому учебнику А. Я. Вагановой «Основы классического танца» (1934) и учебному пособию А. В. Лопухова «Основы характерного танца» (1939), одна из последних его работ, где представлено более 900 фигур, которые ставят чисто профессиональные задачи, а не художественно-творческие. Тонкими линиями пера, используя пунктирный рисунок, П. Гончаров последовательно проиллюстрировал, расшифровал графическими изображениями упражнения у палки, на середине зала, экзерсис на пальцах. Последующие переиздания учебников танца сохраняли выразительные рисунки П. Гончарова (см. рис. 7).

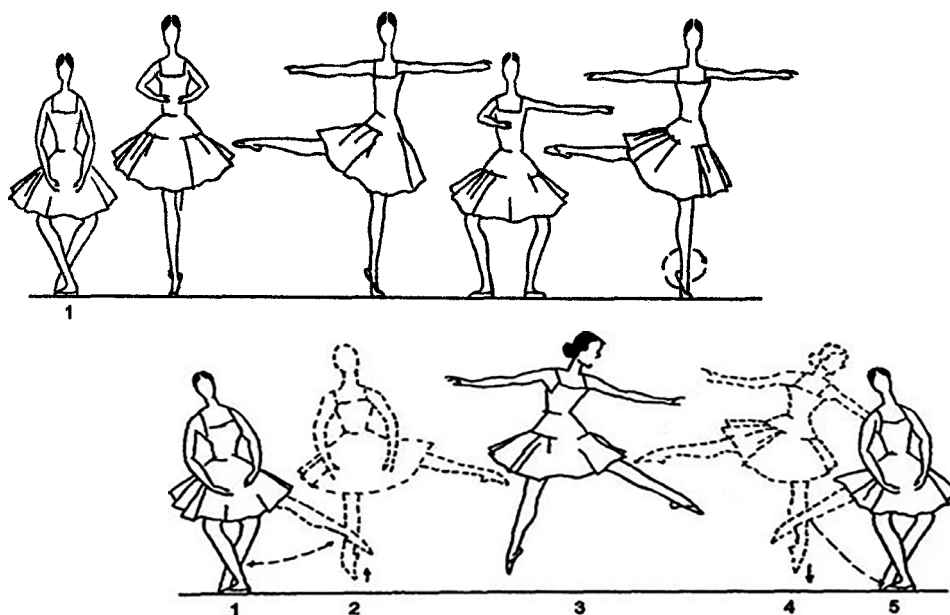


Рис. 7. П. Гончаров. Рисунки к учебнику А. Вагановой «Основы классического танца»

Иллюстрации и заставки П. Гончарова к книгам И. Иванова «М. Фокин» (Петербург, 1923), Ф. Лопухова «Пути балетмейстера» (Берлин, 1925) и сюжетно, и стилистически продолжают то, что найдено в станковых листах и литографиях к танцсимфонии Ф. Лопухова, но по кругу проблем они ближе к последним, так как цель в них одна и та же – создание художественного образа, иллюстрирующего мысль автора (только там – музыки, а здесь – литературного текста). Если говорить о структурном принципе иллюстраций П. Гончарова

и их принадлежности к модерну, то он, вероятно, точнее всего может быть определён словами «на стыке». Это движение, которое в такой же степени движение к модерну, в какой движение и от него. Подчёркнутая пластичность масс сочетается с геометризмом, изысканно-рафинированная гармоничность мотивов не исключает их реалистической убедительности. В этой пограничной встрече двух различных стилистик начало земное, прозаическое, натуральное идёт от автора текста, тогда как романтика, символика, свобода ассоциаций – от художника.

Способность П. Гончарова анализировать и одновременно обобщать особенно отчётливо проступает в иллюстрациях к книге И. Иванова «М. Фокин», которые нравились самому балетмейстеру (см. рис. 8). В них художник ориентируется преимущественно на игровой момент танца. Перелистывая страницы книги, можно погружаться в атмосферу «Карнавала» Р. Шумана, «Павильона Армиды» Н. Черепнина, «Дафниса и Хлои» М. Равеля, «Жар-птицы» И. Стравинского, «Видения розы» К. Вебера, «Половецких плясок» А. Бородина и т. д. Самоценный и самодостаточный мир этих рисунков «приглашает» читателя не только узнавать прочитанное, но поддаваться воздействию линий, тональных пятен, открывать нечто, существующее вне текстовых форм.



Рис. 8. П. Гончаров. Обложка и иллюстрация к книге И. Иванова «М. Фокин». 1925

Заставки и концовки к двухтомному изданию М. Борисоглебского «Материалы по истории русского балета» (Ленинград, 1939) демонстрируют общее движение стиля художника от модерна к новой зрелищности документализма, выделяя разницу и скрадывая сходство с первым. Бесспорно, это идёт от жанра книги, да и в то время, когда она иллюстрировалась, модерн уже не был определяющим эпоху стилем. Тонкий орнаментализм рамок, в которых komponуются сюжеты на белом фоне, ещё напоминают отдельные реминисценции модерна, но уже бесконечно далеки от него по формальным качествам (см. рис. 9).

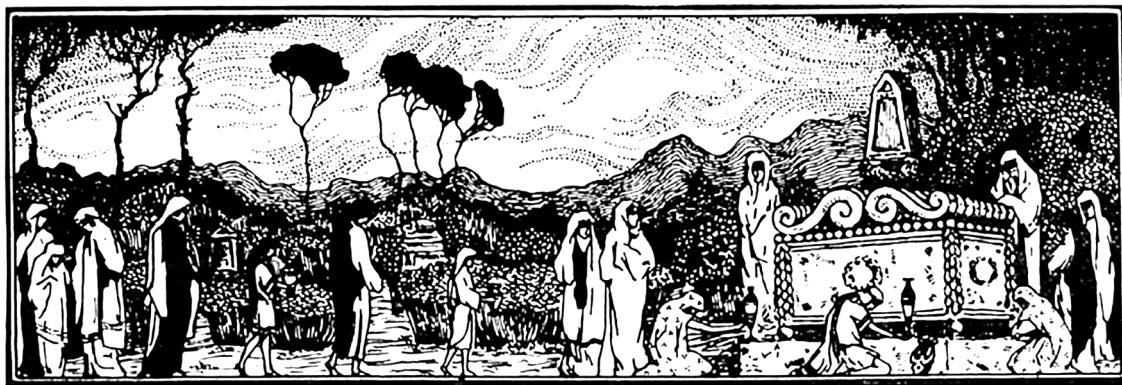


Рис. 9. П. Гончаров. Иллюстрация к балету «Орфей и Эвридика». 1930

Заключение. Итак, результаты проведенного исследования расширяют представление об особенностях стиля модерн в связи с морфологическими направлениями различных видов искусств, в частности графики и хореографии, проявляют иконографические характеристики создаваемых образов, могут быть использованы как при анализе отдельных произведений изобразительного искусства и в постановочных новых концепциях внутри данного стиля. Как видим, в модерне была расширена идея синтеза искусств, который прежде сводился лишь к взаимодействию архитектуры, скульптуры и живописи. Модерн размыл видовые границы искусств, его метод линейной стилизации, пластической организации объединил визуализацию восприятия. При теоретическом осмыслении творчества П. Гончарова и общей характеристике искусства конца XIX – начала XX века нам представляется, что взаимодействие художественной структуры модерна и индивидуальной формы творчества не только привело к появлению своеобразного самобытного варианта стиля, но и на пересечении путей его развития к соединению двух методов. Синтез двух интеллектуальных пластов творческого процесса (артист балета и художник), при безусловно главенствующей роли изобразительного начала, способствовал сложению уникальности графических произведений П. Гончарова (единственных в своём роде). Знакомство с ними расширяет и углубляет наши представления о русском балете в истории художественной культуры в целом и позволяет говорить о его авторском вкладе в мировое наследие.

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Татьяна Портнова

Косыгин атындағы Ресей мемлекеттік университеті (Мәскеу, Ресей)

Павел Гончаровтың балеті мен модерні: бір стильдің екі әдіспен қиылысуы

Аңдатпа

Мақалада балет әртісі және заманауи орыс шеберлерінің арасында кең танымал емес суретші Павел Иванович Гончаровтың (1886–1941) – шығармашылығы қарастырылады, алайда, XIX ғасырдың аяғы мен XX ғасырдың басында орыс балетіне арналған графикалық жұмыстардың ерекше сериясын жасаған қызықты автор. Модерн стилінің көркемдік ерекшеліктеріне назар аударып, автор өзінің дамуын сәулет, сәндік-қолданбалы өнер, графика салаларынан бастағанын және хореографияға, соның ішінде классикалық биге таралғанын атап өтті. Көршілес өнердің (графика мен балеттің) өзара әрекеттесуі мақалада морфологиялық, стилистикалық, композициялық контексте талданатын синтетикалық көрнекті түрде бейнелердің пайда болуына әкелді. Зерттеудің негізінен тарихи-мәдени және типологиялық әдісін қолдана отырып, автор П. Гончаровтың бейнелеу өнеріндегі бірқатар бағыттарды: кейіпкерлердің актерлік бейнелері, «Бақыт құсы» балетіне эскиздер, Фёдор Лопуховтың «Әлемнің ұлылығы» би симфониясына автолитография және балет басылымдарына арналған кітап графикасын анықтайды. «Өнер әлемі» суретшілерінің шығармаларында эстетикалық ұқсастықтар жасалады, олардың графикасы театрландырылған тұжырымдаманы қамтыды, олар суреттің боялған кескінінде, әсерлі позалар мен қимылдарда, актерлік сезімталдықта және сахналық кәстөмдерде көрінеді. XIX–XX ғасырлар тоғысындағы графикалық тілдің көптеген элементтерін ала отырып, модерн би пластикасы көп нұсқалы көркемдік-стилистикалық әдістерді жасады деген қорытындыға келді, оның мысалдарының бірі – Павел Иванович Гончаровтың жеке экспрессивті құралдар жүйесіне ие жұмысының бейнелі форматы.

Автор қолжазбаның соңғы нұсқасын оқып құптады және мүдделер қақтығысының жоқ екендігін мәлімдейді.

Тірек сөздер: Павел Иванович Гончаров, балет сериясы, модерн стилі, шығармашылық әдіс, графикалық тіл, би пластикасы, синтетикалық бейне.

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Tatiana Portnova

Alexey Kosygin State University of Russia (Moscow, Russia)

Ballet by Pavel Goncharov and Modernism: at the Intersection of Two Methods of One Style

Abstract

The article explores the creativity work of Pavel Goncharov (1886–1941) – a ballet artist and a painter who is not as well-known among masters of Russian modernism, but is an interesting author of the late 19th to early 20th century, who created a unique series of graphic works dedicated to Russian ballet. By focusing on the artistic characteristics of the modernist style, the author notes that it began its development in architecture, decorative and applied arts, graphics, and extended to choreography, including classical dance. The interaction of related arts (graphics and ballet) led to the formation of synthetic visual images, which are analyzed in the article in morphological, stylistic, and compositional contexts. Using primarily historical and cultural and typological research methods, the author identifies a number of directions in Pavel Goncharov's visual creativity: character actor images, sketches for the *Firebird* ballet, autolithographs for Fyodor Lopukhov's *The Greatness of the Universe* dance symphony, and book graphics for ballet publications. Analogies are drawn with the aesthetics of the painters of the *World of Art* movement, whose graphic works included a theatrical concept, manifested in the drawn silhouette imagery, striking poses and gestures, actorly sensibility, and theatricality of costumes. The conclusion is drawn that the dance plasticity of modernism, borrowing many elements of graphic language at the turn of the 19th and 20th centuries, created versatile artistic and stylistic techniques, one example of which is the figurative format of Pavel Goncharov's works, possessing an individual system of expressive means.

Keywords: Pavel Goncharov, ballet series, modernist style, creative method, graphic language, dance plasticity, synthetic image.

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**Автор
туралы
мәлімет:**

Татьяна Васильевна Портнова –
өнертану докторы, А. Н. Косыгин атындағы Ресей
мемлекеттік университеті өнертану кафедрасының
профессоры (Мәскеу, Ресей)
ORCID ID: 0000-0002-4221-3923
email: infotatiana-p@mail.ru

**Сведения
об авторе:**

Татьяна Васильевна Портнова –
доктор искусствоведения, профессор кафедры
искусствоведения Российского государственного
университета имени А. Н. Косыгина (Москва, Россия)
ORCID ID: 0000-0002-4221-3923
email: infotatiana-p@mail.ru

Author's bio:

Tatiana V. Portnova –
Doctor of Sciences in Study of Art, Professor, Art History
Department, Kosygin State University of Russia
(Moscow, Russia)
ORCID ID: 0000-0002-4221-3923
email: infotatiana-p@mail.ru

UDC
78.01Violetta Yunussova¹¹ *Tchaikovsky Moscow State Conservatory (Moscow, Russia)*

Contemporary Composer and the World Music: Interaction Issues

Abstract

The article discusses the interaction problem of the modern composer with the world's musical cultures, including its specifics in the East and West. The similarities and differences in the creative synthesis of elements from different cultures served as an impetus for comprehending the attitude of composers to "not their" material, whether it be a quotation, an electronic processing of an ethnographic record, or an artistic embodiment of philosophical ideas. The works of Olivier Messiaen, Karlheinz Stockhausen, John Cage, Tan Dun, Bakir Bayakhunov, and Halim El-Dabh are given as examples. From the perspective of musical culturology and musical oriental studies, the creative concepts of works that include one or another form of rethinking the borrowed material are analyzed. The typology of this phenomenon in Asian countries is given, and two types of interaction are defined: with cultures of the region, close by tradition, and with the cultures of the world, far from the initial. In Asian music, East-East and East-World interaction vectors are distinguished, which complement the existing East-West vector and determine the modern situation originality. In the process of the emergence and formation of these vectors, factors such as the development of communication means and sound recording technologies, as well as the tendency of Asian music to enter the world's cultural space and the composer's need for wider communication, were noted.

Keywords: modern music of Asia, East-East, East-World, modern trends, interaction of cultures, music of the world.

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The creative work of a modern composer takes place in the environment and interaction with many cultures of the world; the music of different eras and peoples inevitably enters their arsenal in a passive or active form. The East-West vector exhausts no longer the composer's interaction with other cultures. It is multi-vectorized and often aimed at entering the context of world musical culture. The latter is relevant for the music of Asian and African countries, the composer schools of which formed at the end of the 19th century. To date, significant experience has been accumulated in the interaction of composers with the musical cultures of the world, both in the West and in the East.

In my opinion, the transition from Orientalism to World Music in Western music occurs in the works of Olivier Messiaen: the timbre originality of the Indonesian *gamelan*, the rhythms and interpretation of the time in the "Sangita Ratnakara" Indian treatise (Saṅgīta ratnākara, 13th century) by Sharṅgadeva, the tart flavour of Japanese poetry, and the *gagaku* orchestra ("Seven *Haikai*", 1962) are not only "a manifestation of extra-European influences in the composer's work" [Melik-Pashaeva, p. 15], they were all rethought and (along with many other components) organically entered his musical language, largely defining its originality.

Without setting ourselves the task of studying the historical line of transition from Orientalism to World Music, we nevertheless note the composers of the second and third waves of the European avant-garde, and above all, Karlheinz Stockhausen. In his *Telemusic* (1966), as Konstantin Zenkin noted, "traditional music of all continents is used as a material for electronic processing" [Zenkin, p. 262]. In his "World Music" (1978) article, the composer emphasizes the need for "general human susceptibility to music – more than ever" [Zenkin, p. 263]. Svetlana Savenko notes that in this work, Stockhausen "tried to write not 'his own' music but 'the music of the whole earth, all countries and races.'" [Savenko, p. 20].

John Cage also made a significant contribution to the development in this direction. Marina Pereverzeva offers a certain hierarchy of his artistic principles, highlighting three levels: the lower religious and philosophical level is Zen Buddhism; the middle one is "the aesthetic principles of the art of the East"; and the top one is represented by ideas of "American-European avant-garde" [Pereverzeva, p. 6]. And here, as in the case of Messiaen, to designate the East-West pair in his work would be a significant simplification of his communication with World Music.

The examples given are not accidental, because, for Asian composers of the last 60 years, these names serve as guidelines, both in terms of specific composition techniques and in terms of interaction with world musical culture. Debuts of Korean and Japanese composers in Darmstadt in the 1960s, the festivals of contemporary music in Japan in the 1970s and 1980s, where the most significant representatives of the avant-garde gathered, lectures by leading Western composers at Chinese conservatories, training of composers from Asian countries in Europe and the USA, their familiarization with electronic music – all these factors contributed to the change in the style-based orientation of Asian music towards modern trends and tools. At the same time, a new interest in their heritage, archaic layers of culture, philosophical and religious concepts,

and the renewal of national music with a symbiosis of the latest techniques and archaic traditions is noticeable.

The transition to the East-East and East-World vectors in the music of Asia occurred later since it followed Western music assimilation and the creation of national composer schools. The search for new national music is associated with the deviation from the Classicist-Romanticist tradition, which became the basis for the formation of composer schools at the first stage of their development and is characteristic of almost all Asian cultures. This process takes place within the framework of globalization and the world trend of formation of "new creative thinking of composers of the 20th century... a significant expansion of the acoustic and spatial music boundaries through technology and creativity synthesis" [Kuzub, p. 3].

New methods of the composer's work with the national heritage are emerging, including video quoting of a pre-recorded performance of traditional musicians; introducing not only academic singers but also artists of the national musical drama into the performing staff; joint performances of a symphony orchestra and an ethnographic ensemble; the introduction to the symphony orchestra of not only national musical instruments (more often modified) but also sound instruments and the so-called organic instruments (water, stone, ceramics, paper); a combination of acoustic instruments with electronic and computer music means, etc.

In many cases a composer tries to recreate the national sound ideal (Fritz von Bose), which was largely changed under the conditions of the classical-romantic style. Sometimes this ideal implies its specific kind in a certain era, but more often it implies a certain general sound standard formed in certain regional and geographical conditions under the influence of the natural environment and such factors as the material for musical instruments, the way of life, the linguistic environment, and others. Scholars have written about this more than once; let's refer, for example, to the works of Jivani Mikhaylov [Mikhaylov, p. 3–20] and Saule Utegaliyeva [Utegaliyeva].

However, Asian composers have not only turned to their culture and its sound ideals but also interacted with other traditions along the East-East and East-World lines by attracting to phenomena far from their culture and not characteristic of its sound ideals. We can conditionally divide such interactions into two types: appealing to cultures that are culturally, traditionally, and regionally close, and appealing to distant cultures not connected with the local tradition.

More often composers turn to traditionally close regional cultures. An example may be found in the works of the world-famous Chinese composer Tan Dun (b. in 1957), who in his works combines the traditions of Chinese, Japanese, and Korean cultures and refers to singing of Tibetan monks, playing Tibetan singing bowls and Mongolian throat singing (Orchestral Theater IV "The Gates" (1999), the World Symphony to the Millennium (1999), "Water Passion after St. Matthew" (2000), the opera "Tea: a Mirror of Soul" (2002), etc.). At the same time, the composer is focused on the global cultural space; in particular, the texts of almost all of his operas and many chamber works are written in English.

Examples of appealing to traditions that are not related to regional culture are given by the works of the Kazakh composer Bakir Bayakhunov (Third Symphony, 1989), where the traditions of the Kazakh *kui* and Indian *raga* are combined [Nedlina, p. 51], his Fifth Symphony "Aura of the East," 2002, and his poem for violin solo, "Xi Xinghai's Violin," 2005, 2013. At the same time, the composer referred to other cultures of the region ("Dungan Sketches," 1981; "Echoes of Mukam," Sonata for string quartet, 2017). Back in Soviet times, the only student of Alfred Schnittke, the Turkmen composer Rejep Allayarov (1936–2018), told me in a personal conversation about the search for a synthesis with Indian classical music – *ragsangit*.

For this kind of interaction along the East-East line, the researcher Valeriya Nedlina uses the term offered by composer Bakir Bayakhunov, "intra-oriental synthesis," linking it with the development of dialogic concepts in the work of Kazakh composers, their attention to the classical traditions of the East and at the same time to national culture and to the West [Nedlina, p. 7; 49]. This just confirms the multi-vector nature of the development of modern composers' creativity in Asian countries.

There is a special situation with composers from Asia and North Africa whose creative paths flowed in the United States and European countries. They also have these types of interactions, and often both types are present. So, the American-Egyptian composer Halim El-Dab (1921–2017), who often referred to the cultures of Africa, led an active ethnomusicological activity. He also studied African musical traditions in the diasporas of Latin America, Canada, and others, which was reflected in his music ("Stelae of Axum," 2005, which reflects the traditions of Ethiopian music; "Symphony for 1000 Drums," 2006, synthesizing not only Egyptian-African traditions but also instruments from different peoples of the world). In many compositions, he also used the ancient rituals of Egypt and other Arab countries: "The Expression of Zaar", 1944, is the first-ever work in the field of electronic music, created on the Cairo radio and based on the ancient Egyptian ritual [Yunusova, p. 211–216]; the "Leilya and the Poet" electronic opera, 1959; "Shurrr-Rah" piano concerto, 2000; and many others.

Thus, we can note similar multi-vector trends in the development of modern music in the West and East. They arise in context of development of transport, communication technologies, and sound recording. A certain role is played by the orientation of the younger academic traditions of Asian countries towards entering the global cultural space as well as the composer's increased need for cultural communication with different regions of the world. The declared tendencies are manifested quite clearly and require further special analysis.

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Виолетта Юнусова

П. И. Чайковский атындағы Мәскеу мемлекеттік консерваториясы (Мәскеу, Ресей)

Заманауи композитор және әлем музыкасы: өзара әрекеттесу мәселелері

Аңдатпа

Мақалада заманауи композитордың әлемдегі музыкалық мәдениеттерімен, оның ішінде, Шығыс пен Батыстағы ерекшеліктерінің өзара әрекеттесу мәселесі қарастырылады. Әр түрлі мәдениет элементтерінің шығармашылық синтезіндегі ұқсастықтар мен айырмашылықтар, мейлі ол этнографиялық жазбаны электронды өңдеу немесе философиялық идеялардың көркемдік көрінісі және дәйексөз болсын, композиторлардың «бөтен» материалға қарым-қатынасын түсінуге серпін берді. Мысал ретінде Оливье Мессиянның, Карлхайнц Стокгаузеннің, Джон Кейдждің, Тан Дунның, Бакир Баяхуновтың, Халим Эль-Дабтың жазбалары келтірілген. Музыкалық мәдениеттану және музыкалық шығыстану тұрғысынан алынған материалды қайта қарастырудың қандай да бір түрін қамтитын туындылардың шығармашылық тұжырымдамалары талданады. Бұл құбылыстың типологиясы Азия елдерінде берілген, сондай-ақ өзара әрекеттесудің екі түрі анықталған: аймақтық мәдениеттің бастапқыда алыс болғанымен, дәстүр және әлем мәдениеттері бойынша жақындығы. Азия музыкасында қалыптасқан Шығыс-Батыс векторын толықтыратын және заманауи жағдайдың өзіндік ерекшелігін анықтайтын Шығыс-Шығыс және Шығыс – әлем әрекеттесу векторлары ерекшеленеді. Осы векторлардың пайда болуы мен қалыптасу үдерісінде көлік құралдарын дамыту, байланысты, дыбысты бекітудің техникалық құралдарын, сондай-ақ Азия музыкасының әлемдік мәдени кеңістікке ену үрдісі және композитордың кеңірек қарым-қатынас қажеттілігі сияқты факторлардың рөлі атап өтіледі.

Тірек сөздер: Азияның заманауи музыкасы, Шығыс-Шығыс, Шығыс-әлем, заманауи үрдіс, мәдениеттердің өзара әрекеттесуі, әлем музыкасы.

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Виолетта Юнусова

Московская государственная консерватория имени П. И. Чайковского (Москва, Россия)

Современный композитор и музыка мира: вопросы взаимодействия

Аннотация

В статье рассматривается проблема взаимодействия современного композитора с музыкальными культурами мира, в том числе её специфика на Востоке и Западе. Сходства и различия в творческом синтезе элементов разных культур послужили импульсом к осмыслению отношения композиторов к «чужому» материалу, будь то цитата, электронная обработка этнографической записи или художественное воплощение философских идей. В качестве примеров приведены сочинения Оливье Мессиана, Карлхайнца Штокхаузена, Джона Кейджа, Тань Дуня, Бакира Баяхунова, Халима Эль-Даба. С точки зрения музыкальной культурологии и музыкального востоковедения проанализированы творческие концепции произведений, включающих ту или иную форму переосмысления заимствованного материала. Дается типология этого явления в странах Азии, определены два типа взаимодействия: с культурами региона, как близкими по традиции, и с культурами мира, далёкими от исходной. В музыке Азии выделяются векторы взаимодействия Восток – Восток и Восток – мир, которые дополняют сложившийся вектор Восток – Запад и определяют своеобразие современной ситуации. В процессе возникновения и становления данных векторов отмечена роль таких факторов, как развитие средств транспорта, связи, технических средств фиксации звука, а также тенденция вхождения музыки Азии в мировое культурное пространство и потребность композитора в более широком общении.

Ключевые слова: современная музыка Азии, Восток – Восток, Восток – мир, современные тенденции, взаимодействие культур, музыка мира.

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**Автор
туралы
мәлімет:**

Виолетта Николаевна Юнусова –
өнертану докторы, П. И. Чайковский атындағы Мәскеу
мемлекеттік консерваториясының шетелдік музыка тарихы
кафедрасының профессоры (Мәскеу, Ресей)
ORCID ID: 0000-0001-5526-6867
email: violetta_yunusov@mail.ru

**Сведения
об авторе:**

Виолетта Николаевна Юнусова –
доктор искусствоведения, профессор кафедры истории
зарубежной музыки Московской государственной
консерватории имени П. И. Чайковского (Москва, Россия)
ORCID ID: 0000-0001-5526-6867
email: violetta_yunusov@mail.ru

Author's bio:

Violetta N. Yunusova –
Doctor of Sciences in Study of Art, Professor, Foreign Music
History Department, Tchaikovsky Moscow State Conservatory
(Moscow, Russia)
ORCID ID: 0000-0001-5526-6867
email: violetta_yunusov@mail.ru

CORRESPONDING AUTHOR: Dinara Saikeneva, saiken.eva.d@gmail.com, Oriental Studies Department, Kazakh Ablai Khan University of International Relations and World Languages (Almaty, Kazakhstan).

UDC
303.01

Almira Naurzbayeva¹

¹ *Kurmangazy Kazakh National Conservatory (Almaty, Kazakhstan)*

Dinara Saikeneva²

² *Ablai Khan University of International Relations and World Languages (Almaty, Kazakhstan)*

The Semiotic Potential of Mythology: Post-Metaphysical Version

Abstract

Myth has been and continues to be an enigma to science, and its interest has led to an endless number of theories, concepts, and new questions. One of them is the phenomenon of myth when it is infinite through its semantic interpretation of the world without giving up its symbolic character. If for a long time the concepts of “myth” and “logic” were conceptually opposed, the linguistic paradigm of cultural philosophy, born in the womb of postmetaphysics, has opened the possibility of fully thinking through the logic of myth.

In Friedrich Nietzsche’s philosophy, myth is total – it is in language and style, among the means of logical constructions of his texts, etc., because for him the existence of the world itself is semiotic. The phenomenology of Edmund Husserl, Martin Heidegger, spoke about the myth in the key of finding and recreating their primary meanings as the reference concepts of ontology. The philosophy of symbolic forms by Ernst Cassirer, as well as the apology of the logic of myth by Alexey Losev, Yakov Golosovker are considered in terms of justification of the symbolic nature of myth as a manifestation of the symbolic language of sacral character.

The “mythology” term used in this work does not claim to be a concept, but its legitimacy is based on the teaching of Claude Levi-Strauss, “charged” ideas of existential philosophy, which contributed to the discovery of the phenomenon of “handiness” as manifestations of immediate sensitivity to the world as existence. The ideas about the sacred nature of the symbol, which are further developed in this article, served as a basis for the possibility of speaking about mythology as a method of encoding the sacred, which is particularly significant and peculiar in the symbol. It is assumed that the symbolic exists in the space of the sacred, whose loss transforms it into a sign.

Keywords: myth, postmetaphysics, mythologique, mythological thought, semiotics, symbolism.

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Introduction. Within the classical paradigm of scientific knowledge of scientific knowledge, the terms “myth” and “logic” are at odds with their conceptual meanings. Meanwhile, the postmetaphysical discourse of science recognizes behind myth its form of “rationality” and behind logic its alternative, non-classical forms. Postmetaphysics has had a significant impact on the humanitarian sphere as a whole and on the formation of its philosophical and scientific discourse. Therefore, myth has been recognized as a fundamental cultural phenomenon in the postclassical period and, accordingly, has become the object of study and current issues of the language of cultural forms.

As you know, the most scientific approaches to the study of myth, its historical and cultural interpretations, and each time open new aspects of this phenomenon and questions about its knowledge in one or another methodological key. In this regard, the myth, which serves as an object of study in various fields of socio-humanistic science, opens new frontiers of research interest in the semiotic dimension due to the recognition of the symbolic nature of its language. In this context, it would also be appropriate to question the semiotic character of myth in terms of the phylogenesis of culture as an iconic process.

“Mythologiques” – under this name was published a four-volume work of the famous French scientist and founder of structural anthropology Claude Levi-Strauss [Levi-Strauss, 2006]. This title of the book of the scientist, who developed models of analysis that attributed to him logical forms of mythological thinking, influenced the use of the term “mythology” as applied to the object of study in this article. But in contrast to its use by Claude Levi-Strauss as the name of the cycle of his works, the meaning of which can presumably be associated with the totality of the scientist’s ideas, the article attempts to prove the validity of the interpretation of “mythologiques” as a conceptual concept.

Because of the multi-valued components of the word “mythologique” – “myth” and “logic” – and the variability of their semantic compatibility in the paradigmatic dimensions of science, there is also a need to establish its scientific correctness as a concept. The focus of these problems determines the circle of theoretical and methodological foundations for the study of this topic. The theoretical and methodological core of the research consists of ideas of representatives of post-metaphysical philosophy (Friedrich Nietzsche, Martin Heidegger, Hans-Georg Gadamer, Ernst Cassirer, etc.), concepts of theorists of various aspects of myth, mythological thought (Alexey Losev, Yury Golosovker, Vyacheslav Ivanov, Vladimir Toporov, Claude Levi-Strauss).

“Mythologique” can be seen in different aspects of its understanding: and as a doctrine of myth associated with the study of so-called mythological thought, that is, the thinking of the people of archaic culture, which is entirely consistent with the ideas of structural anthropology Claude Levi-Strauss. Not to the structural method itself in the approach to the analysis of the logic of myth, where totemic codes are distinguished as logical forms and their relationships are studied, their combinatorics, hypothetically the structure of myth itself can be positioned, for example, as a special kind of logic of the principles of coding its nuclear semantic interpretations.

In this context, the cultural semiotic theories about the ritual origin of the myth should also be taken into account (Vyacheslav Ivanov, Vladimir Toporov). Vladimir Toporov [Toporov, 1995] believed that in the bowels of the proto-myth, an intermediate form between ritual and myth, a language as such was formed, in which there was a connection between the signifier and the signified, expressed in sound: the ritual gave its important characteristics and was the basis for the formation of language as a sign system.

The peculiarity of the “wordless” ritual is that it exists as a particular form of organization of the sacred world: ritual and sacrality are mutually dependent. Hence the assumption that ritual is the original form of the system of symbolic forms that establishes the semantic core of the sacred. Myth has the same property when understood in its own sense. Sacrality is a property of the hierophany of the world, anchored in the properties of a sign designed to establish an algorithm that supports key information. Therefore, both the ritual as an action and the myth as a word have the property of a sacral sign that carries in itself an original semiotic potential, similar to the value of the module in information systems.

As noted by Alexey Pyatigorskiy [Pyatigorskiy, 1996], the myth is based on the intention of the text. The culture is the result of the sum of the detached consciousness, which in one way or another is represented in the signs of the cultural text. Like the thread of Ariadne, this consciousness leads to the luminosity in which the face of the desired image of culture manifests itself, which is first purified in the myth and then subjected to intellectual interpretation. This state was considered by Edmund Husserl as “the original natural form of culture, which has its universal practical framework – when the world is recognized as a universal horizon and thematized in a mythologically meaningful way” [Husserl, 309]. This universal practical frame of myth is hidden in a special way in every form of cultural language, with the help of which the image of the world is “written”. In the phenomenology of cognition, the image of the world appears as a constitutive element of being: it has a creative character, it presents itself as a process of creation of the world, which objectifies it in symbolic form.

The phenomenological doctrine of myth also articulates the idea of its meaning, based on the Aristotelian definition of myth as action, interpreted under the aspect of logical category. The question of whether mythology can be considered as the basis of the semiotic process of the language of cultural forms also influenced the aim of this work.

Thus, the aim of the study is to demonstrate the specificity of the symbolic property of the logic of myth, which is the basis of the universal method of encoding cultural forms and has the potential for meaning variability.

Methods. Man, first attempting to enter into an invisible dialogue with nature, takes the first step in his human form of existence by creating his own everyday world, which is both given (fixed) and transient (changing). This world appears, on the one hand, as a particular topos whose appearance can only be guessed at in “description,” “naming,”

“signifying.” The myth, then, is a kind of universal “topography” of being in the world. The mutability of the world of being correlates with the change of the structure of the topos, as a result of the confusion caused by the invisible chronos, whose description is subject to human language, but only in the symbolic form of its meaning inherited from the archaic myth. Is it not so that the linguistic space itself appears as an infinite interpretation of the sign, which Michel Foucault [Foucault, 152–153] calls “topological space,” and behind it, there is an infinite equipment and generation of meanings.

Ancient man inscribed himself on the face of the natural world, trying to master its language and to know its mystery in signs. All these manipulations have formed a culture of syncretism, in which the dialogue with nature – a projection of the world of nature and the example of the natural world on itself. Perhaps this can be called the mythological “rationality” of human consciousness, which has not exhausted the need for dialogue but has used only one of the possibilities of his situation. On this basis, human language arises, through which the people now create together their existential world in a possible dialogue among each other, which gets each time its new “humanized” sense.

At the same time, the necessity of dialogue with the natural world does not end, and the law never ends, no matter how one tries to distance oneself from it, to place oneself above it, to hide under the power of culture or to oppose it with culture. Culture, as the strangeness of human existence, cannot separate itself from nature, and its own being is impossible outside the space of the world of being and human being. Man himself is in constant confrontation with the fact that man in his consciousness at a certain stage of his history “divided” the opposite sides of his understanding of the world, calling them “culture” and “nature,” which once were in the logical harmony of the mythological world view.

The French anthropologist Claude Levi-Strauss referred to mythological thinking as “wild thinking” and pointed out the peculiarity that the strategy for knowing the universe is to recognize both its physical and semantic properties. In connection with this conceptual framework, he develops the idea of “zuhandenheit” (handiness) as a fundamentally intelligent activity of the mediation process between nature and culture, “which in speculation could be the science we prefer to call ‘primary’ rather than primitive” [Levi-Strauss, 126]. Of course, mythology is not science in the classical sense. Mythology expresses the attitude of life toward the world of being.

In Martin Heidegger’s ontological interpretation, handiness is considered in the work “Being and Time” as an “ontological-categorical determination of Being as it is ‘in itself’. “Handiness is ‘existent’ by virtue of its existence” [Heidegger, 91]. For handiness is characterized by its everydayness, its invisibility, by which its essence is found when no other finished weapons (tools, etc.) are at hand. The meaning of handiness of Martin Heidegger in this interpretation finds its similarity in the idea of Claude Levi-Strauss about the long work of the “disinterested” mind of the man

of the traditional society, which discovers the means that the Greeks meant by the term "techne" in the next available ones through the efforts of the mind.

"However, the gradual desacralization of the world, in which the entire cosmos is considered a sacred space, leads to its secularization and to the birth of the concept of "reality" in the womb of the totality of history, that is, to the domination of the culture of linear discourse. In this situation, the mythological is no longer the inner impulse for the intensity of the world. As Hans-Georg Gadamer stated, "in order to recognize myth as a vital condition of every culture, it required only one step, which Nietzsche took in his second 'Untimely Meditation.' Culture can develop only in a horizon defined by myth. The disease of modernity is a historical disease, and it consists, in his opinion, in the destruction of this closed horizon by transgression of history, that is, by habituation to thinking under the sign of new and new values" [Gadamer, 25].

Metaphysics, dealing with abstract categories of "pure mind" and ignoring dialectics, could not convince in defining the essence of existence. This was one of the signs of the crisis of metaphysical discourse, in which myth and reality proved to be concepts with antinomic meanings and transcended with reality, and culture and nature were at the opposite poles of value-oriented metaphysics. Myth was placed on the periphery of the epistemological coordinates of science as a narrative of archaic knowledge about the world of primitive thought.

Postmetaphysics, which critically understands its predecessor, in turn updates myth and its new reading as a form of life, that is, it seeks a "new ontology" in the infinite, according to Nietzsche's definition, "interpretability of the world": myth returns to the forefront of culture and its humanitarian thought. Myth acquires the status of an object of multiple cognitive interest, both as a form of consciousness, as a mode of thought, and as the language of culture.

Results and Discussion. In his work "Dialectics of Myth," Alexey Losev asserts the purely ontological character of myth. He considered it as an immediate manifestation of being itself and established the supremacy of myth over logic, which follows myth. "It is always the case that what is provable and deducible is based on what is unproven and self-evident; and mythology is mythology only when it is unproven, when it cannot be proven and is not to be proven. Thus, among the philosophical constructions, which are to realize the scientific experience in the new philosophy, there is a very definite mythology" [Losev, 412] – wrote the philosopher, proving the immutability of mythology in the world of understanding, in the image of the world of scientific knowledge. This is evident in the examples given by Alexey Losev of the coexistence of the scientific knowledge of Newtonian homogeneous space and the principles of Einstein's theory of heterogeneous spaces, which would not have been possible if science had rejected the myths "associated with werewolfism". In this way, the scientist expressed the idea that science does not arise from myth but is itself mythological, in the symbolic nature of the world expressed through the language of concepts, rather than in principles, approaches, revealed patterns, etc., which distinguishes science

from myth. If we also explain Alexey Losev's ideas about the symbol as the eidos of the world, we can assume that mythology is a way of representing the world through the language of the world itself and not through concepts about it."

If Alexey Losev developed questions of dialectics of myth, then Yury Golosovker focused on the study of logic of myth, which, in his opinion, does not obey the laws of formal logic. He describes mythological thought as a creative cognitive activity with its own logic, which is determined by the imagination operating in the space of meaning. "The imagination of the myth creator, which scientifically, a priori, oedipally knows or unconsciously anticipates what will later be known and even scientifically recognized, cannot think its elementary concepts or its images only formally, as a mathematician does. Since imagination does not separate itself from its images and concepts of their content, there are no concepts in myth" [Golosovker, 74].

The concept of Yury Golosovker connects with the position of Aleksandr Losev the understanding of the paradigmatic basis of mythologique as it is thought with its special logic – "enigmatic" (enigma from ancient Greece – a riddle) with its own mythological semantics in the mode of dialectical logic. A detailed interpretation of this position of the scientist can appear in the following formula: a sign – a riddle, meaning – interpretation, its revelation or understanding. In the generalization of both positions there is a thesis: myth – the world as it is, its imprint with the hidden keys to reveal its riddles. The language of myth is not mentioned, but all the essential elements are present: logic, semantics, paradigms, keys that point to the symbolic basis of this phenomenon. The ability to express the "language of being" is the main characteristic of the semiotics of myth: myth is directed both to the real and to the transcendent, whose integrity is preserved by the signs of the sacred world.

Ernst Cassirer, a prominent representative of post-Kantian philosophy, in his *Philosophy of Symbolic Forms* [Cassirer, 2011] considered myth as an autonomous symbolic form of culture, as a system that represents a certain way of modeling the world around it. Even though the methodological bases of the representatives of two different philosophical systems differ, the ideas of Ernst Cassirer regarding the recognition of the symbolic nature of language were connected with the thoughts of Friedrich Nietzsche, whose texts are deliberately mythological, since life itself manifested itself for him as a myth-making and semiotic process.

An example of this is the manipulation of Friedrich Nietzsche in the game of meanings with the name of the protagonist of his philosophical works. Trying to "restore" the authentic name of his hero by rejecting his naming by the Greeks – "Zoroastr" – which associated him with the term "astron" (star), the philosopher showed the way how the signs of fire were elevated in cloning to the divine light of the stellar and intelligent cosmos. Thus, the transition from mythology to Socratic logic took place. It is not a coincidence that this at first sight philological step of Nietzsche goes back to his intention to establish the fundamental logic of the language of myth, in which he looked for a form identical with his reflection of thoughts.

On the basis of the concept of Gaston Bachelard about the "Prometheus complex" as the Oedipus complex of the mental life, i. e. about the "will to intellectuality" inherent in man, the essence of the reincarnation of Zarathustra in the Zoroaster of the Hellenistic world can be explained. He brings, like Prometheus, the fire of knowledge, i. e. the secret of the celestial deities. The fire gets its mythologically defined niche because it is realized in the human world as a "more public than natural being" [Bachelard, 23]. Of course, the analysis of the mythological intertext must not be limited to an inventory of the mythically connoted structures without uncovering their historical semantics: through the diachronic reconstruction of the worldview of the periods of mythopoetic proto-conceptualization, it is possible to discover the structures and semantic potential of the mythological intertext [Chystiak, Kochinska, 605].

Zarathustra is a conceptual figure of Friedrich Nietzsche's philosophy, paradigmatically, not historically related to Prometheus. But if the name Zarathustra has its genuine "history" of prophecy, the fate of the mythical Prometheus and the origin of his name remain a mystery for which he and the myth have no absolute arc. We can, however, allow some relatively verifiable conjectures: Zarathustra and Prometheus are linked by a topos that represents the East, more specifically Central Asia, in a culture where Indo-Aryan and Turkic-Mongol traditions were intertwined with antiquity.

That the mythological origins of Prometheus come from the East is supported by facts of cultural history. European scholars have based their works on the premise that Central Asian nomads introduced fire-related metal production skills to the Western world. Prometheus is organically integrated into the Greek pantheon because of his belief in the magical power of fire. In the space of the archaic paradigm, the myth of Prometheus is etiological and is meant to "explain" the sacred function of fire as a sign of its divine origin. The origins of the mythical thief of fire – "the birthplace of iron" Scythia. "The connection of shaman – hero – blacksmith is confirmed by both Indo-European and Turkic-Mongolian sources. This proves that the original technical skills of man were sacred religious-mythological representations" [Cardini, 87].

Apart from its cultural-historical content, this statement by the Italian scholar supports the idea that myth is potentially dormant because of the universality of the symbols of the system of its language. A symbolic myth is always a sacred world characterized by a certain logic of its understanding. Thus, Claude Levi-Strauss, turning to the problem of mythological thinking, which is actively discussed in the science of the 20th century, concluded that the logical mechanisms of mythological thinking produce iconic systems. On the one hand, such thinking has its own logical peculiarity, which the scientist sees in metaphor, logical "bricolage" on the sensual level, and on the other – in the ability to generalize, classify, analyze. Thus, myth is inherent in symbolism, which is in balance between idea and image, "ideal" and "real." On this peculiarity of the myth, its symbolic character, which uses the rhetoric of the language of both scientific and unscientific argumentation, Sven Hroar Klempe remarks [Klempe, 216]. To refute the theory of "illogical" mythological thinking, Claude Levi-Strauss proposes to consider the "Neolithic paradox" as "the mastery of the great arts of civilization: pottery, weaving, agriculture,

and domestication of animals," not to mention the "processing of natural copper by forging, which appeared several thousand years before metallurgy and already required very advanced technical skills" [Levi-Strauss, 124–125].

The "Neolithic paradox" as a fact of cultural history illustrates the strategy of "independence" of mythological thinking, its ontological nature "handiness" – attitude of immediate sensitivity to the surrounding world, to its materiality. According to Martin Heidegger's fundamental ontology, the thing is the very presence of the world, the world is present in things as its own being, i. e. the thing is part of being. The anthropological version of the mythological thinking of Claude Levi-Strauss and the thinking of Martin Heidegger about the phenomenology of the thing have passed the point of the ontological "dimension" of the sacred world. There are well-known considerations of Martin Heidegger about the cup as things which are real by their "capacity" [Martin Heidegger, 1993]. But as soon as the cup appears as an object, its materiality is replaced by the meaning of filling this vessel with any substance. While the "cupness" of the cup is enclosed in an offering. Such understanding of the matter is lost because the thinking is in the closed dimension of the sacred, because "the openness of being has not approached man". The sacred is meaningful because it is thought in the immediate proximity of being. Man of the new epoch has lost the sacred character of being and the alienation from its foundations has surrounded him with the profane world. The thing becomes an object with forgotten sacred semantics. The world of forgotten sacrality represents an existing being, without phenomenal differences, without ontological meaning. Mythology, on the other hand, focuses on the meaning of the sacred object as the guardian of the meaning of existence.

Conclusion. Modern science broadens its areas of interest and progressively impacts the emergence of new cultural practices. It is open to compatibility with different dimensions of the world and forms of its being, which is typical of the discourse of postmetaphysics to "overcome" the strict limits of the method. This speaks to the fact that postmetaphysics sought a tangible, living being in philosophy and found it in myth because there nature is not opposed to culture.

Semiotics, having secured the possibility of playing "different degrees of reality of being itself," i. e. the latent potential of mythology, has abandoned the subordination of metaphysics to rationality and its "doctrines" about the homogeneous space of being, and has revived the scientific legitimacy of myth as a cultural text, narrative, worldview, etc. The myth appears as an idea expressed through the language of symbols, excluding a clear interpretation. It knows and signals, in the sense of "signifies," the concealment of being.

The postmetaphysical humanitarian discourse has found in mythology, in the symbolism of myth, a strategy for overcoming the metaphysics of rationality and its language. For this reason, the philosophy of culture and the "linguistic" turn of science have revived the interest in myth. In the object of scientific analysis, the questions about learning the language of cultural forms endowed with internal connections to myth, its logical

structures, and symbolic foundations, were actualized. The ontological image of the world, which is not linear in the structure of its vision, is reflected and projected in the logic of myth, whose semiotic discourse serves the revelation of things encoded in its symbolic language.

This paves the way for uncovering the diversity of the language of different cultural forms, the potential of their meaning-making. For culture is not fixed once and for all but becomes a sign text in its infinite variety and variability of meanings.

The results of this study, the conducted analysis of the basic concepts of the philosophy of myth, mythological language, have both theoretical and practical applicability and research perspective. Also in the practice of teaching and study of disciplines in the philosophy of culture, semiotics, cultural anthropology, phenomenology will apply the theoretical and methodological part of this article. The article also has its practical significance in the conceptual underpinning of the study in the field of ethnosemiotics.

Авторлардың үлесі

А. Б. Наурызбаева – мақаланың негізгі мәтінін жазу, аңдатпаларды, дәйексөздерді іздеу, зерттеу тұжырымдамасын негіздеу, зерттеуді жоспарлау, талдау жүргізу.

Д. К. Сайкенева – XX ғасыр зерттеушілерінің еңбектерінде мифтің символдық табиғаты туралы сұрақ қою, салт бойынша еңбектерді талдау, мақаланы аудару, мақаланы және дереккөздер тізімін рәсімдеу, хат-хабар үшін автор.

Вклад авторов

А. Б. Наурызбаева – написание основного текста статьи, аннотации, поиск цитат, обоснование концепции исследования, планирование исследований, проведение анализа.

Д. К. Сайкенева – постановка вопроса о символической природе мифа в трудах исследователей XX века, анализ трудов по ритуалу, перевод статьи, оформление статьи и списка источников, автор для корреспонденции.

Contribution of authors

A. B. Naurzbayeva – writing the main text, the abstract, searching for the quotations, substantiating the study concept, planning the research conducting the analysis.

D. K. Saikeneva – study of the symbolic character of myth in the works of researchers of the XX century, analysis of works related to rituals, translation of the article, formatting of the article and reference, author for correspondence.

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Альмира Наурзбаева

Құрманғазы атындағы Қазақ ұлттық консерваториясы (Алматы, Қазақстан)

Динара Сайкенева

Абылай хан атындағы Қазақ халықаралық қатынастар және әлем тілдері университеті (Алматы, Қазақстан)

Мифологияның семиотикалық әлеуеті: постметафизикалық нұсқа

Аңдатпа

Миф ғылым үшін жұмбақ және солай болып қала береді, оған деген қызығушылық теориялардың, тұжырымдамалардың және жаңа сұрақтардың шексіз жиынтығын тудырады. Оның бірі – миф құбылысы, егер өзінің символдық табиғатымен ажыраспаса, ол әлемде семантикалық түсіндіру шексіздігін жасырады. Егер «миф» және «логика» ұғымдары ұзақ уақыт бойы концептуалды қарама-қарсы көзқараста болса, онда постметафизика аясында дүниеге келген мәдениет философиясының лингвистикалық парадигмасы мифтің логикасы туралы жан-жақты пайымдау мүмкіндігін ашады.

Фридрих Ницше философиясындағы миф бір тұтас – ол тіл мен стильде, оның мәтіндерінің логикалық құрылымдары құралдарының қатарында және т.б., өйткені ол үшін әлемнің өзі семиотикалық болып келеді. Эдмунд Гуссерлдің, Мартин Хайдеггердің феноменологиясы онтологияның негізгі ұғымдары ретінде олардың бастапқы мағыналарын табу және қайта құру кілтіндегі миф туралы айта бастады. Эрнст Кассирердің символдық формаларының философиясы, Алексей Лосевтің, Яков Голосовкердің мифтік логикасын, мифтің символдық табиғатын негіздеу аспектісінде яғни оның айқын қасиеттілігін символдық тілді манифесттеу ретінде көрсетеді.

Мифология-бұл жұмыста қолданылатын ұғым терминнің мәртебесін талап етпейді, бірақ оның заңдылығы экзистенциалды философия идеяларымен «зарядталған» Клод Леви-Стросстың ілімдерімен негізделген, бұл «қол асты» құбылысын әлемге тікелей сезімталдықтың көрінісі ретінде ашуға ықпал етті. Осы мақалада символдың қасиетті табиғаты туралы идеялар мифология туралы әңгіме жүргізу мүмкіндігін символдағы қасиетті, ерекше маңызды және заттық кодтау әдісі ретінде негіздеді. Символдық қасиет кеңістікте бар және оның жоғалуы оны белгіге айналдырады деген болжам бар.

Тірек сөздер: миф, постметафизика, мифология, мифологиялық ойлау, семиотика, символдық.

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Альмира Наурзбаева

Казахская национальная консерватория имени Курмангазы (Алматы, Казахстан)

Динара Сайкенева

Казахский университет международных отношений и мировых языков имени Абылай хана (Алматы, Казахстан)

Семиотический потенциал мифологии: постметафизическая версия

Аннотация

Миф был и остаётся загадкой для науки, порождающей своим интересом к нему бесконечное множество как теорий и концепций, так и новых вопросов. Один из них – в чем кроется феномен мифа, если он бесконечен своей семантической интерпретацией мира, при этом не расстающийся со своей символической природой. Если понятия «миф» и «логика» долгое время находились в некоторой концептуально противоположной диспозиции, то языковая парадигма философии культуры, рождённая в лоне постметафизики, открыла возможность всемерно рассуждать о логике мифа.

Миф в философии Фридриха Ницше тотален – он в языке и стиле, в числе средств логических построений его текстов и т. п., поскольку для него само существование мира семиотично. Феноменология Эдмунда Гуссерля, Мартина Хайдеггера заговорила о мифе в ключе поиска и воссоздания их первичных значений как опорных понятий онтологии. Философия символических форм Эрнста Кассирера, как и апология логики мифа Алексея Лосева, Якова Голосовкера, рассмотрены в аспекте обоснования знаковой природы мифа как манифестирующего бытие символическим языком его осязаемую сакральность.

Мифология – понятие, используемое в данной работе, не претендует на статус термина, но легитимность его обосновывается учением Клода Леви-Стросса, «заряженным» идеями экзистенциальной философии, которые содействовали раскрытию феномена «подручности» как проявления непосредственной чувственности к миру как существу. Разворачиваемые далее в данной статье идеи о сакральной природе символа служили обоснованием возможности вести разговор о мифологии как о способе кодирования сакрального, особо значимого и вечного в символе. Делается предположение, что символическое бытует в пространстве сакрального, потеря которого преобразует его в знак.

Ключевые слова: миф, постметафизика, мифология, мифологическое мышление, семиотика, символическое.

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**Авторлар
туралы
мәлімет:****Альмира Бекетовна Наурзбаева –**

философия ғылымдарының докторы, Құрманғазы атындағы Қазақ ұлттық консерваториясының әлеуметтік-гуманитарлық пәндер кафедрасының профессоры (Алматы, Қазақстан)

ORCID ID: 0000-0002-4604-6835

email: naurzbaeva_a@mail.ru

Динара Кайратовна Сайкенева –

PhD, Абылай хан атындағы Қазақ халықаралық қатынастар және әлем тілдері университетінің шығыстану кафедрасының қауымдастырылған профессоры (Алматы, Қазақстан)

ORCID ID: 0000-0002-0333-188X

email: saiken.eva.d@gmail.com

**Сведения
об авторах:****Альмира Бекетовна Наурзбаева –**

доктор философских наук, профессор кафедры социально-гуманитарных дисциплин Казахской национальной консерватории имени Курмангазы (Алматы, Казахстан)

ORCID ID: 0000-0002-4604-6835

email: naurzbaeva_a@mail.ru

Динара Кайратовна Сайкенева –

PhD, ассоциированный профессор кафедры востоковедения Казахского университета международных отношений и мировых языков имени Абылай хана (Алматы, Казахстан)

ORCID ID: 0000-0002-0333-188X

email: saiken.eva.d@gmail.com

Authors' bio:**Almira B. Naurzbayeva –**

Doctor of Sciences in Philosophy Study, Professor, Social and Humanitarian Disciplines Department, Kurmangazy Kazakh National Conservatory (Almaty, Kazakhstan)

ORCID ID: 0000-0002-4604-6835

email: naurzbaeva_a@mail.ru

Dinara K. Saikeneva –

PhD, Associate Professor, Oriental Studies Department, Kazakh Ablai Khan University of International Relations and World Languages (Almaty, Kazakhstan)

ORCID ID: 0000-0002-0333-188X

email: saiken.eva.d@gmail.com

UDC
793.3 + 75.03Togzhan Moldalim¹¹ *Kurmangazy Kazakh National Conservatory (Almaty, Kazakhstan)*

“Dance of the Heart. Flight of the Soul”. Exhibition as a Project

Abstract

This article presents a description of the cultural and educational exhibition project in the country, dedicated to children’s fine arts in the context of dance art.

At all times, the issue of education and enlightenment of young people has always been at the forefront. Such a task caused a variety of not only methodological, but also creative solutions, which were to a greater extent associated with evolutionary processes and the surrounding reality. Today, in the age of the Internet, being in one place, it is possible to attend several events around the world at the same time, including participating in competitions.

The purpose of this article is to comprehend, analyze and describe the “Dance of the Heart. Flight of the Soul” republican exhibition, timed to coincide with the International Ballet Day and the 30th anniversary of the Independence of the Republic of Kazakhstan. To study the topic, the author used analytical and descriptive methods. The sociocultural approach seems to be productive for the study as one of the ways to determine the conditions and main characteristics of the creative environment among children and adolescents, the identification of which will contribute to the development of motivation for creative self-expression and creative competencies of children and youth.

In order to comprehend the exhibition project, a review of sources was carried out and conceptual and practical approaches to organizing and conducting a children's creative project were formulated. Thanks to the analysis of the exhibition, it became possible to determine what methods can be used to develop children's and adolescent creativity, and to express of some internal, often unconscious intentions at a similar age.

Keywords: exhibition project, exhibition of children's drawings, Qazaq Ballet Creative Lab, painting, dance.

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1. The relationship between dance and fine art dates back to antiquity, when deities began to be depicted on the rocks in ritual and warlike processions. Such murals have become the main source of information about the existence of dance culture among various peoples. Later, the dance was painted and sculpted by professional artists and sculptors known to us, among whom we can name Edgar Degas, Nicolas Poussin, Pierre-Auguste Renoir, Henri Matisse, Marc Chagall, Sergey Kalmykov, Gulfairuz Ismailova, Vladimir Shakhmeister, and many others.

Dancing and drawing are still favorite forms of creativity, especially in the childhood period of life, when the child is subject to emotions and excessive activity. And non-verbal arts, which, according to the psychologist J. Treiger, are the language of emotions, represent the possibility of self-expression, a splash of emotions outward.

Drawing, reflecting the inner experiences of the authors, can be a solution to many psychological problems. In the foreword of the book "The Secret World of Drawing: Healing through Art" by Gregg M. Furth, it is written on this occasion, that all paintings "open the way to the psyche or the contents of the unconscious of a particular person" [Furth]. Olga Nekrassova-Karateyeva in her article describes the relationship of the drawing with different periods of human growth¹. If we talk about drawing dance, then this process involves some theoretical and practical study of this art form. That is, it attracts to dance-body movement, in particular dance therapy, which contributes to "relieving physical stress, increasing self-esteem, developing spontaneity, reducing anxiety, aggression, and developing communication skills" [Nekrassova-Karateyeva, p. 60].

The concept of "Dance of the Heart: Flight of the Soul" republican exhibition was to unite children from all over the country through the combination of two types of art, which contributed to the development of their creative skills, as well as the popularization of the beautiful and high among schoolchildren in Kazakhstan.

2. Any human movement, according to the English artist William Hogarth, creates certain, somewhat clumsy lines in the air [Hogarth, p. 227]. In dance, these lines become more coordinated and harmonious. The task for the participants of the competition was to convey these integral lines that create the image of the dance. And they successfully completed it, which could be clearly seen at the "Dance of the Heart: Flight of the Soul" exhibition.

During the month, about 1,200 applications were submitted from children from different parts of the country. As a result, the jury members – scientists, artists, and art historians – selected 75 drawings of children of different ages

- 1
 - in the period from 7 to 10 years, the inner world of the child is enriched, the drawings become narrative, and the refined image captures the images of knowledge;
 - in the period from 10 to 12 years, the characteristic aestheticization of the creative process for children of early adolescence accompanies drawing with special pleasure, giving pleasure with its processuality and completeness, the image is created as an artistic object;
 - in the period from 12 to 14 years, the desire of middle-aged adolescents for self-affirmation, for reflection and reasoning directs their drawing to create an image as an image of an idea;
 - in the period from 14 to 17 years, the personal problems of older adolescents direct their compositional creativity to create an image as an image of the inner "I".

from 7 to 18 years old from the cities and regions of Aktobe, Almaty, Karaganda, Kustanai, Nur-Sultan, Pavlodar, Petropavlovsk, Semey, Taraz, Ust-Kamenogorsk, Shymkent, Ekibastuz.

Drawings were accepted in five categories:

1. Steppe motifs (30.7 %)
2. Dancing family (14.6 %)
3. Whirling (17.8 %)
4. Birds in the sky and on the ground (21.9 %)
5. Waltz of Color (15 %)

Let's briefly consider each of them. Most of the submitted applications were works devoted to the image of nature ("Steppe motifs" and "Birds in the sky and on the ground"). In the boundless imagination of children, everything is animated, which is reflected in the drawings of children. Among these, one can meet bird people, flower people, plant people, river people, mountain people, elemental people, and angel people.

The next in terms of the number of submitted applications were the nominations "Whirling" and "Waltz of Color." These works represented a direct perception of the surrounding reality by children: a pegasus galloping across the steppe against the background of cumulus clouds and at the same time a rocket taking off into space; presented against a brightly colored background, a snowstorm that blows away tree branches; shades of blue, purple, blue, creating an image of flowing water in wavy lines, and so on.

Our whole life consists of movements. As the architect Santiago Calatrava reflected, "if some object is motionless in it (in particular, a work of art), this does not mean that it is not able to move, just the potential for movement is hidden inside" [Yudina, p. 149]. The same was true of the paintings exhibited in the gallery, in which, thanks to the use of different techniques of working with lighting, shadows, colors, and, of course, the boundless children's imagination, various lines of dance acquired even greater diversity in lines that were meaningful in a new way.

In the "Dancing Family" nomination, the participants expressed their relationships in the family, accompanying them with sincere comments that could be read in the annotations to the drawings. For example: "My family is very cheerful when we all get together, we always arrange dances," writes Amir Duysembai from Petropavlovsk (11 years old); "I wanted to show everyone as much as possible. Brothers and relatives," writes Ivan Bakhmutov from Almaty (8 years old); "On the City Day, we always have a concert on the square. My mom and dad go to dance lessons in their free time. I pictured their performance on City Day. I am very proud of my parents!" writes Angelina Voronina from Petropavlovsk (16 years old).

3. The exhibition, first of all, was addressed to a children's audience. Therefore, for didactic purposes, in addition to drawings, a ballet exposition was presented to the guests, including costumes and props from ballet performances from the museum of the Abay Kazakh National Opera and Ballet Theatre and the State Academic Theater

of the Republic of Kazakhstan, sketches of costumes by the People's Artist of Russia Vyacheslav Okunev for the ballet "Swan Lake", archival photographs of the prima ballerina of theaters in Azerbaijan, Moldova and Kazakhstan, teacher-repetiteur, Honored Artist of the Kazakh SSR Lyudmila Rudakova, which presents scenes from various ballet performances by her and in a duet with Ramazan Bapov, as well as her students (Leila Alpiyeva), figurines of ballerinas in various dance poses from the personal collection of the artistic director of the ballet troupe of the Abay Kazakh National Opera And Ballet Theatre, People's Artist of Kazakhstan Gulzhan Tutkibayeva, archival documents that make up materials from books, posters, booklets, photographs from the personal archive of theater director and choreographer Damir Urazymbetov (see fig. 1, 2).



Figure 1. "Captured Fragments." Photo by D. Urazymbetov. Archive of Qazaq Ballet Creative Lab



Figure 2. "Captured Fragments." Photo by D. Urazymbetov. Archive of Qazaq Ballet Creative Lab

By designing such an exposition, the organizers pursued the goal of creating an exciting theatrical environment. Such an environment provided the opportunity for total immersion in art, thereby contributing to the creative self-expression of the child and the emergence of an impulse for self-realization.

Natalya Sats wrote about performances for the youngest that, despite their seeming primitiveness, this is the most difficult thing "if we want to combine simplicity and sincerity with the requirements of true artistry" [Sats, p. 59]. So, in the process of organizing this event, the driving force was the unbridled desire to create a unique one.

During the week, the gallery played musical compositions specially selected by the organizers from children's albums and dance / ballet repertoire of composers Michael Glinka, Alexander Dargomyzhsky, Camille Saint-Saens, Petr Tchaikovsky, Nicholas Rimsky-Korsakov, Claude Debussy, Maurice Ravel, Sergey Prokofiev, Dmitriy Shostakovich.

To inspire the participants of the exhibition, the organizers prepared a video with the participation of pupils of the A. Seleznyov Almaty Choreography School

and the Exercis exemplary choreographic studio Zere, Taissiya, Mariam to the music of Nicholas Cherepnin, as well as the little brothers Adi and Amir. The video, which plays music from the ballet "Pavilion of Armida", shows young artists creating an image of dance using a multi-colored palette of colors and a dancing muse. Below is a video clip of the exhibition (fig. 3).



Figure 3. QR code for the promotional video of the exhibition. Directed, filmed, and edited by D. Urazymbetov

4. The grand opening of the exhibition took place on October 2, 2021 (see fig. 4, 5, 6). At the opening, a concert program was presented, consisting of musical compositions from classical samples of musical literature performed by the quartet of the Akim Concert Orchestra of the city of Almaty under the direction of Murat Serkebayev, as well as choreographic



Figure 4. Project curator T. Moldalim at the grand opening of the exhibition. Photo by E. Petrova. Archive of Qazaq Ballet Creative Lab



Figure 5. Guests at the exhibition opening. Photo by E. Petrova. Archive of Qazaq Ballet Creative Lab



Figure 6. Winners of the children's drawing competition. Photo by I. Furmanov. Archive of Qazaq Ballet Creative Lab

compositions staged by Bulat Ayukhanov "The Artist and the Swan" to the music of Camille Saint-Saëns in performed by the leading soloists of the State Academic Dance Theater of the Republic of Kazakhstan Zhanar Kusherbayeva and Diyar Akenev and "Ave Maria" choreographed by Damir Urazymbetov performed by the soloist of the same theater Aiya Melis. The first dance is about the mysterious process of the artist's search for an ideal and the creation of the image of a swan. In Ayukhanov's interpretation, cello and piano melodies acquired completely new intonations from Fokine's usual idea. Here the swan comes to life and rushes into the sky, inspired by the artist, who in turn was inspired by the bird and its image (see fig. 7). The second dance was marked by the premiere of the "Ave Maria" choreographic composition by Damir Urazymbetov to the music of Johann Bach – Charles Gounod performed by Aiya Melis (see fig. 8). The dance, inspired by the idea of the eternal, adorned this event, an exhibition dedicated to children's creativity. A dance about the soul, a dance about the mother of the whole world, who gives light and inspiration to all those who seek, suffer, and talented.



Figure 7. Diyar Akenev and Zhanna Kusherbayeva perform "The Artist and the Swan" in the choreography of B. Ayukhanov. Photo by I. Furmanov. Archive of Qazaq Ballet Creative Lab



Figure 8. Aiya Melis performs "Ave Maria" in the choreography of D. Urazymbetov. Photo by I. Furmanov. Archive of Qazaq Ballet Creative Lab

Well-known Kazakh teacher Anvara Sadykova shared her impressions of visiting the opening: "I just arrived from Nur-Sultan and the first thing I came to the gallery. As soon as I walked in, I felt such a warm and kind atmosphere. I think it was created by pure / sincere intention, the organizers. As the Kazakhs say "niet", if it exists, then sooner or later the plan will come true. To be honest, I am overwhelmed with emotions from being here-this is a real celebration of my soul. She feels calm, comfortable, joyful here. Many thanks to the organizers for such a wonderful event." (see fig. 9, 10)



Figure 9. Guests at the exhibition opening: Assiya Mukhambetova and Anvara Sadykova. Photo by E. Petrova. Archive of Qazaq Ballet Creative Lab



Figure 10. Guests at the exhibition opening: Lyudmila Rudakova and Andrey Popov. Photo by I. Furmanov. Archive of Qazaq Ballet Creative Lab

5. An important part of the project was the participation of children from orphanages, who were offered guided tours of the exhibition and master classes in fine arts² (see fig. 11, 12). The role of art therapy is important here, contributing to the improvement of the psycho-emotional state.



Figure 11. Workshop by Ravil Naregeyev. Photo by T. Moldalim. Archive of Qazaq Ballet Creative Lab



Figure 12. Workshop by Assel Bekzhan. Photo by D. Urazymbetov. Archive of Qazaq Ballet Creative Lab

As a part of the exhibition, a round table was held in the Science Café format on the topic “Dance and Painting” (see fig. 13). It was attended by students and undergraduates of universities in Almaty and St. Petersburg. In the format of casual communication over a cup

- 2 The first watercolor master class was held on October 6, 2021 for pupils of the Almaty Regional Orphanage No. 1 aged 11 to 14 years. The master was Ravil Naregeyev, a graphic artist, head of the Ammonite art studio, a participant in republican and international exhibitions. The second master class was held on October 9, 2021 for pupils of the CSI “Zhastar Uyi Center for Adaptation and Support of Graduates of Social Institutions” aged 16 to 18 years. The master class was held by Assel Bekzhan, an artist, portrait painter, Master of Arts, member of the “Tan Sholpan” independent women’s fund of artists.



Figure 13. Science Café on the “Dance and Painting” topic with students and postgraduates from Kazakhstan and Russia (moderated by T. Moldalim). Photo by D. Urazymbetov. Archive of Qazaq Ballet Creative Lab

of coffee and cookies, young scientists discussed their concerns on the subject of “Dance and Painting”.³

During the week, a number of important events were held aimed at developing children's creativity and scientific activities among young people. A video clip of the exhibition can be viewed in Video 1 (fig. 14).

Musicologist and culturologist, Doctor of Sciences in Study of Art Assiya Mukhambetova, who was present at the opening of the exhibition, shared her wishes that the exhibition should continue and that this is an important event for the development of children's creativity.

The exhibition was co-organized by the Kazakhstan National Federation for UNESCO Clubs and the Almaty State Gallery. The partners were the Abay



Figure 14. QR code for the exhibition overview video. Filmed and edited by D. Urazymbetov

- 3 Among the topics discussed:
- Maksimova N. (2 course of the Temirbek Zhurgenov KazNAA). “Ballet creativity of Gulfayrus Ismailova”;
 - Turemuratova G. (2 course, master's degree of the Al-Farabi KazNU). “The unity of dance and color. Peace of Mind”;
 - Suleimenova D. (2 course of the Temirbek Zhurgenov KazNAA). “Artist Vyacheslav Okunev and Kazakh ballet”;
 - Abiyeva A. (2 course of the Temirbek Zhurgenov KazNAA). “Children's dances of the magician Mintay Tleubayev”;
 - Berikbolova A. (2 course, master's degree of the T. Zhurgenov KazNAA). “Statement by Crystal Pite Ballet”;
 - Safiyeva Zh. (1 course, master's degree of the St. Petersburg State University). “Ways of development of the New Musical Theater in Kazakhstan”;
 - Moldalim T. (2 course, master's degree of the St. Petersburg State University). “The Dance of the Heart. Flight of the Soul. Comprehension”.

Kazakh National Opera and Ballet Theater, which provided theatrical props, exhibits, rare musical scores, sketches of ballet costumes for the exhibition; State Academic Dance Theater of the Republic of Kazakhstan, Akim Concert Orchestra of Almaty, participating in the organization of the concert part of the grand opening of the exhibition; Exercis choreographic studio of the House of Schoolchildren No. 6 of Almaty city.

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Тоғжан Молдалім

Құрманғазы атындағы Қазақ ұлттық консерваториясы (Алматы, Қазақстан)

«Көңіл ырғағы. Сезім самғауы». Көрме жоба ретінде

Аңдатпа

Бұл мақалада би өнері аясында балалардың бейнелеу өнеріне арналған елдегі мәдени-ағартушылық көрме жобасының сипаттамасы келтірілген.

Қай заманда болмасын жастардың білім алуы, ағарту мәселесі бірінші орынға қойылған. Мұндай міндет әртүрлі әдістемелік ғана емес, сонымен қатар эволюциялық үдерістермен және айналадағы шындықпен байланысты шығармашылық шешімдерді тудырады. Бүгінде ғаламтор заманында бір жерде бола отырып, бір уақытта дүние жүзіндегі бірнеше іс-шараларға, соның ішінде жарыстарға қатысуға болады.

Бұл мақаланың мақсаты – «Көңіл ырғағы. Сезім самғауы» атты халықаралық балет күні мен Қазақстан Республикасы Тәуелсіздігінің 30 жылдығына орайластырылған республикалық көрмені талдау және сипаттау. Тақырыпты зерттеу үшін автор аналитикалық және сипаттамалық әдістерді пайдаланды. Әлеуметтік-мәдени тәсіл балалар мен жасөспірімдер арасындағы шығармашылық ортаның шарттары мен негізгі сипаттамаларын анықтау әдістерінің бірі ретінде зерттеу үшін нәтижелі болып көрінеді, оларды анықтау балалар мен жастардың шығармашылық өзін-өзі көрсетуге құзыреттілікке деген ынтасын дамытуға ықпал етеді.

Көрме жобасын талдау үшін дереккөздерге шолу жасалды және балалардың шығармашылық жобасын ұйымдастыру мен өткізудің тұжырымдамалық және практикалық тәсілдері тұжырымдалды. Өткізілген көрмені талдаудың арқасында балалар мен жасөспірімдердің шығармашылығын дамыту үшін қандай тәсілдерді қолдануға болатындығын, осы жастағы кейбір ішкі, көбінесе бейсаналық ниеттерді білдіруге болатындығын анықтауға мүмкіндік туды.

Тірек сөздер: көрме жобасы, балалар суреттерінің көрмесі, Qazaq Ballet Creative Lab, кескіндеме, би.

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Тогжан Молдалим

Казахская национальная консерватория имени Курмангазы (Алматы, Казахстан)

«Танец сердца. Полет души». Выставка как проект

Аннотация

В настоящей статье представлено описание культурно-просветительского выставочного проекта в стране, посвященного детскому изобразительному творчеству в контексте танцевального искусства.

Во все времена вопрос воспитания и просвещения молодежи ставился во главу угла. Такая задача вызывала самые разные не только методические, но и творческие решения, которые в большей степени были связаны с эволюционными процессами и окружающей действительностью. Сегодня, в век Интернета, находясь в одной точке, можно присутствовать одновременно на нескольких мероприятиях по всему миру, в том числе участвовать в конкурсах.

Цель данной статьи заключается в осмыслении, анализе и описании Республиканской выставки «Танец сердца. Полет души», приуроченной к Международному дню балета и 30-летию Независимости Республики Казахстан. Для исследования темы автором применены аналитический и описательный методы. Продуктивным для исследования представляется социокультурный подход как один из способов определить условия и основные характеристики творческой среды среди детей и подростков, выявление которых будет способствовать развитию мотивации к творческому самовыражению и творческих компетенций детей и молодежи.

С целью осмысления выставочного проекта проведен обзор источников и сформулированы концептуальные и практические подходы к организации и проведению детского творческого проекта. Благодаря анализу проведенной выставки стало возможным определить, какие способы могут использоваться для развития детского и подросткового творчества, выражения некоторых внутренних, часто неосознаваемых в подобном возрасте интенций.

Ключевые слова: выставочный проект, выставка детских рисунков, Qazaq Ballet Creative Lab, живопись, танец.

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**Автор
туралы
мәлімет:**

Тоғжан Жақсылыққызы Молдалім –
өнер магистрі, Құрманғазы атындағы Қазақ ұлттық
консерваториясының арт-менеджмент кафедрасының
1-ші курс докторанты (Алматы, Қазақстан)
ORCID ID: 0000-0002-2007-0044
email: togzhanmoldalim@gmail.com

**Сведения
об авторе:**

Тогжан Жаксылыккызы Молдалим –
магистр музыкальной критики, докторант 1-го курса
кафедры арт-менеджмента Казахской национальной
консерватории имени Курмангазы (Алматы, Казахстан)
ORCID ID: 0000-0002-2007-0044
email: togzhanmoldalim@gmail.com

Author's bio:

Togzhan Zh. Moldalim –
Master of Music Criticism, 1st year doctoral student,
Art Management Department, Kurmangazy Kazakh National
Conservatory (Almaty, Kazakhstan)
ORCID ID: 0000-0002-2007-0044
email: togzhanmoldalim@gmail.com

Қ О С Ы М Ш А

Татьяна Портнова Павел Гончаровтың балеті мен модерні: бір стильдің екі әдіспен қиылысуы

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ҚОСЫМША

Тоғжан Молдалім «Көңіл ырғағы. Сезім самғауы». Көрме жоба ретінде

73

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- 14-ші сурет. Көрменің бейне шолуына арналған QR коды. Д. Уразымбетовтың түсірілімі және монтажы

ПРИЛОЖЕНИЕ

Татьяна Портнова **Балет Павла Гончарова и модерн: на перекрестке двух методов одного стиля**

17

Рис. 1. П. Гончаров. Иллюстрация к балету «Петрушка». 1921

Рис. 2. П. Гончаров. Иллюстрация к балету «Жар-птица». 1921

Рис. 3. П. Гончаров. Эльза Вилль в «Шопениане». Литография. 1922

Рис. 4. Слева – П. Гончаров. «Испанский танец», исп. Ольга Федорова. Литография. 1922. Справа – П. Гончаров. «Саломея», исп. Валентина Иванова. Литография. 1922

Рис. 5. П. Гончаров. Автолитографии к танцсимфонии Ф. Лопухова «Величие мироздания». 1922

Рис. 6. П. Гончаров. Автолитографии к танцсимфонии Ф. Лопухова «Величие мироздания». 1922

Рис. 7. П. Гончаров. Рисунки к учебнику А. Вагановой «Основы классического танца»

Рис. 8. П. Гончаров. Обложка и иллюстрация к книге И. Иванова «М. Фокин». 1925

Рис. 9. П. Гончаров. Иллюстрация к балету «Орфей и Эвридика». 1930

ПРИЛОЖЕНИЕ

Тогжан Молдалим «Танец сердца. Полет души». Выставка как проект

73

Рис. 1. «Запечатленные фрагменты». Фото Д. Уразымбетова. Архив Qazaq Ballet Creative Lab

Рис. 2. «Запечатленные фрагменты». Фото Д. Уразымбетова. Архив Qazaq Ballet Creative Lab

Рис. 3. QR-код на промовидео выставки. Режиссура, съемка и монтаж Д. Уразымбетова

Рис. 4. Куратор проекта Т. Молдалим на торжественном открытии выставки. Фото Е. Петровой. Архив Qazaq Ballet Creative Lab

Рис. 5. Гости на открытии выставки. Фото Е. Петровой. Архив Qazaq Ballet Creative Lab

Рис. 6. Лауреаты конкурса детских рисунков. Фото И. Фурманова. Архив Qazaq Ballet Creative Lab

Рис. 7. Дияр Акенев и Жанна Кушербаева исполняют «Художника и лебедя» в постановке Б. Аюханова. Фото И. Фурманова. Архив Qazaq Ballet Creative Lab

Рис. 8. Айя Мелис исполняет «Аве Марию» в постановке Д. Уразымбетова. Фото И. Фурманова. Архив Qazaq Ballet Creative Lab

Рис. 9. Гости на открытии выставки: Асия Мухамбетова и Анвара Садыкова. Фото Е. Петровой. Архив Qazaq Ballet Creative Lab

Рис. 10. Гости на открытии выставки: Людмила Рудакова и Андрей Попов. Фото И. Фурманова. Архив Qazaq Ballet Creative Lab

Рис. 11. Мастер-класс Равиля Нарегеева. Фото Т. Молдалим. Архив Qazaq Ballet Creative Lab

Рис. 12. Мастер-класс Асель Бекжан. Фото Д. Уразымбетова. Архив Qazaq Ballet Creative Lab

Рис. 13. Science Café на тему «Танец и живопись» со студентами и магистрантами вузов Казахстана и России (модератор Т. Молдалим). Фото Д. Уразымбетова. Архив Qazaq Ballet Creative Lab

Рис. 14. QR-код на видеообзор выставки. Съемка и монтаж Д. Уразымбетова

APPENDIX

Tatiana Portnova

**Ballet by Pavel Goncharov and Modernism:
at the Intersection of Two Methods of One Style**

34

Figure 1. Pavel Goncharov. Illustration for the Petrushka ballet, 1921.

Figure 2. Pavel Goncharov. Illustration for the Firebird ballet, 1921.

Figure 3. Pavel Goncharov Elsa Ville in Chopiniana. Lithograph, 1922.

Figure 4. Left. Pavel Goncharov. O. Fedorova – Spanish Dance. Lithograph, 1922. Right – Pavel Goncharov. Valentina Ivanova – Salome. Lithograph. 1922.

Figure 5. Pavel Goncharov Autolithographs for Fyodor Lopukhov's the Greatness of the Universe dance symphony. 1922.

Figure 6. Pavel Goncharov Autolithographies for Fyodor Lopukhov's the Greatness of the Universe dance symphony. 1922.

Figure 7. Pavel Goncharov Drawings for A. Ya. Vaganova's Fundamentals of Classical Dance book.

Figure 8. Pavel Goncharov. Cover and illustrations for the edition of Michel Fokine. 1925.

Figure 9. Pavel Goncharov. Illustration for Orpheus and Eurydice ballet. 1930.

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