

# Citing and References

Citations, references, and source descriptions in the provided manuscripts should be executed according to the MLA (Modern Language Association) style. This format is widely used in the humanities, linguistics and literature for writing and documenting sources, as well as in cultural studies and related disciplines.

To assist authors and reviewers, the *Saryn* journal editorial board offers the following recommendations for formatting in-text citations, References, and additional materials such as tables, figures, musical scores, etc.

## GENERAL GUIDELINES FOR CITING IN REFERENCES

1. For English-language articles only References are used. Please arrange them alphabetically without numbering.
2. For other languages (like Kazakh or Russian) please format the References entirely in Latin script (both transliterated and translated).
3. Add DOI (if available).
4. Be sure to include a full URL link to the online source, and the date you accessed it.
5. Pay close attention to the use of italics, bold, hyphens and dashes. Dashes are used for indicating ranges of pages, years or centuries (without spaces between numbers) if there are no other cases prescribed by punctuation rules. Hyphens are used as connecting marks according to orthography.
6. Please retain the original spelling of the authors' names and surnames, (e.g., E. Fischer-Lichte, P. Pavis, F. Nietzsche) rather than the transliterated form.
 

**a)** The *Saryn* journal uses automatic transliteration with the BSI encoding (e.g., see [translit.site/en/type/bsi](http://translit.site/en/type/bsi)). When automatically transliterating non-Slavic sources written in Cyrillic, pay attention to the transliteration of special characters.

*Table for substitution of transliteration symbols of the Kazakh language:*

Kazakh	Ә ә	Ғ ғ	Һ һ	Қ қ	Ғ ғ	Ө ө	Ү ү	Ұ ұ	І і
ISO 9-95	Á á	Ġ ġ	Ң ң	Қ қ	Ғ ғ	Ô ô	Ù ù	Û ù	İ i

- b)** For non-English sources please indicate the original language in parentheses at the end.
- c)** All bibliographic descriptions that you use in the References can be also shown in abbreviations: ed. – editor, p. – page, no. – number, vol. – volume, n.d.– no date, n.p. – no place, n.pag. – no pagination and so on.

## Example of Transliteration and Correct Formatting of Bibliographic Descriptions in References

### Original:

Ваганова, Агриппина. *Основы классического танца: учебник*. Вступительная статья Ивана Соллертинского. 1-е изд., Ленинград, ОГИЗ ГИХЛ, 1934, 192 с.

### References:

Vaganova, Agrippina. *Osnovy klassicheskogo tantsa: uchebnik* [The Basics of Classical Dance: Textbook]. Introduction by Ivan Sollertinskiy. 1st ed., Leningrad, OGIZ GIHL, 1934. (In Russian)

## In-Text Citations

MLA in-text citations are formatted by enclosing the author's last name (in case of not previously mentioned) and the relevant page number(s) within parentheses.

Below are examples of in-text citations in MLA style:

### When author is mentioned in the text:

Whitlock says that, "In fact, the Iranian diaspora in the USA has been a vital intelligentsia in producing powerful ideas about exilic identity that have contributed to debates about multiculturalism, diaspora, hybridity, and transnationalism" (17).

### Author is not mentioned:

"In fact, the Iranian diaspora in the USA has been a vital intelligentsia in producing powerful ideas about exilic identity that have contributed to debates about multiculturalism, diaspora, hybridity, and transnationalism" (Whitlock 17).

### When two authors are mentioned in the text:

The scholars Troy Kinney and Margaret West Kinney noted that "since the days of Gluck and Grétry, the ballet has been among the foremost stimuli and guides in musical composition" (322).

"Since the days of Gluck and Grétry, the ballet has been among the foremost stimuli and guides in musical composition" (T. Kinney and M. Kinney 322).

### When there's more than two authors in the text:

As entertainment producers know, emotional triggers impact audiences (Bagozzi et al. 184).

### Citing different authors:

Meanwhile, professional museum literature states that from 1934 to 1941, the Art Museum was housed in the building of a former factory-kitchen (Krukovskaya 13; Faiziyeva 33).

### Source with no author:

(*Turkestan Avant-garde* 200)

If there are several authors with the same surname, then the initials of the name are added: (T. Kinney 322) and (M. Kinney 322).

When quoting several works by the same author, you can use a short version of the title:

### Quoting two books:

(Husseinova, *Azerbaijani Ballet Performance* 54)  
(Husseinova, *Evolution of the Azerbaijani Dance* 237)

### Quoting two articles:

(Akhmedova, "Uzbek Avant-garde" 140–152)  
(Akhmedova, "Painting of Central Asia" 124)

## Examples for References by Types of Publications

### ARCHIVES:

When referring to archival materials, please indicate all info such as: Fund / File, Inventory / Folder, Storage Unit / Volume, Folios / Pages, etc.

*Zayavlenie zamestitelia zaveduyshago Otdelom po delam muzeev I okhrany pamyatnikov iskusstva I stariny Turkestanskoi Respubliki, V. M. Midlera v Otdel IZO Narkomprosa [Formal letter to IZO Narkompros by V. M. Midler, Deputy Director of the Department of Museum Affairs and Preservation of Monuments of Art and Antiquity of the Turkistan Republic]. Russian State Archive of Literature and Art, Moscow. Fund 665, Inventory 1, Storage Unit 10, Sheet 73. (In Russian)*

### BOOK, STUDY, TEXTBOOK:

Clark, Katerina. *The Soviet Novel. History as Ritual*. 3rd ed., Bloomington, Indianapolis, Indiana University Press, 2000.

Zhubanov, Akhmet. *An kui sapary [A Journey through Songs and Kyuis]*. Almaty, Gylym, 1976. (In Kazakh)

Espagne, Michel. *Istoriya czivilizaczij kak kulturnyj transfer [The History of Civilizations as a Cultural Transfer]*. Trans. from French, edited by Yekaterina Dmitriyeva. Moscow, Novoe literaturnoe obozrenie, 2018. (In Russian)

Vysotskaya, Marianna, and Galina Grigoryeva. *Muzyka XX veka: ot avangarga k postmodernu. Uchebnoe posobie [Music of the XXth Century: from Avant-garde to Postmodern. Textbook]*. Moscow, Moscow Conservatory Scientific and Publishing Center, 2011. (In Russian)

Abylkhozhin, Zhuldzbek, et al. *Vizual'naya antropologiya obrazov kazakhstanskoy kultury XX–XXI vv.: Uchebnoe posobie [Visual Anthropology of Images of Kazakhstani Culture of XX–XXI Centuries: Textbook]*. Almaty, Zhibek Zholy PH, 2022. (In Russian)

Omarova, Aklima, editor. *Latif Khamidi*. Almaty, Oner, 2006. (In Kazakh)

*The Global Contemporary and the Rise of New Art Worlds*. Edited by Hans Belting, et al. MIT Press, Cambridge, Massachusetts, 2013.

### AN ARTICLE IN THE BOOK:

Khiabani, Gholam. "The Iranian Press, State, and Civil Society." *Media, Culture and Society in Iran: Living with Globalization and the Islamic State*, edited by Mehdi Semati. London & NY: Routledge, pp. 17–36.

Aranovsky, Mark. "Tezisy o muzykal'noj semantike." ["Theses on Musical Semantics."] *Muzykal'nyj tekst: struktura i svoystva [Musical Text: Structure and Properties]* by Mark Aranovsky. Moscow, Kompozitor, 1998, pp. 315–342. (In Russian)

### COLLECTION OR ANTHOLOGY, CONFERENCE PROCEEDINGS:

Lahelma, Antti. "Strange Swans and Odd Ducks: Interpreting the Ambiguous Waterfowl Imagery of Lake Onega." *Visualising the Neolithic (Series: Neolithic Studies Group Seminar Papers)*, edited by Andrew Cochrane and Andrew Meirion Jones, Oxbow Books, 2012. DOI: 10.2307/j.ctvh1dwd6.

*Fluxus Codex*. Edited by Jon Hendricks. Detroit, Gilbert and Lila Silverman Fluxus Collection in association with H. N. Abrams, New York, 1988.

Kandinsky, Wassily. "Muzey zhivopisnoy kultury." ["The Museum of Pictorial Culture."], *Izbrannye trudy po teorii iskusstva [Selected Writings on Art Theory]*, edited by Natalya Avtonomova, et al., Moscow, Gileya, 2001, vol. 2, pp. 21–29. (In Russian)

*Mastera izobrazitel'nogo iskusstva Kazakhstana [Masters of Fine Arts of Kazakhstan]*. Authorial articles by Gul-Chara Sarykulova, et al. Alma-Ata, Nauka, 1972, pp. 17–27. (In Russian)

Aktas, Gurbuz. "Azerbaijani Folkdance from Gobustan Caves to Proscenium Stage." *Dance, Gender, And Meanings: Contemporizing Traditional Dance*, proceedings of the 26th Symposium of the ICTM Study Group on Ethnochoreology. Edited by Elsie Ivancich Dunin, et al., 2012, pp. 85–96.

Zenkin, Konstantin. "Dzhon Keidzh i 'chas nul' kul'tury." ["John Cage and 'Zero Hour' of Culture."] *John Cage. On the 90th Birthday*, proceedings of the International Scientific-Practical Conference. Tchaikovsky Moscow State Conservatory. Edited by Yuriy Kholopov, et al. Moscow, 2004, pp. 67–78. (In Russian)

## SCHOLARY JOURNAL:

- Irwin, William. "What is an Allusion?" *The Journal of Aesthetics and Art Criticism*, vol. 59, no. 3, 2001, pp. 287–297. DOI: 10.1111/1540-6245.00026.
- Ukshini, Enis, and Joris Dirckx. "Time-resolved Strain and Deformation Measurement on the Vibrating Saxophone Reed." *Strain*, vol. 59, no. 3, 2023, pp. 1–14. DOI: 10.1111/str.12437.
- Lyu, Yajie, et al. "Communication in Human-AI Co-Creation: Perceptual Analysis of Paintings Generated by Text-to-Image Systems." *Applied Sciences*, vol. 12, no. 22, 2022, article 11312. DOI: 10.3390/app122211312.
- Gorshenina, Svetlana. "Turkomstaris–Sredazkomstaris–Uzkomstaris: formirovanie institutsiy i etnotsentricheskoy razdel kulturnogo nasledia Srednei Azii." ["Turkomstaris–Sredazkomstaris–Uzkomstaris: Forming of Institutions and Ethnocentric Division of the Central Asian Cultural Heritage."] *Etnograficheskoye Obozreniye*, no. 1, 2013, pp. 52–68. (In Russian)
- Imanbayev, Azamat, and Galiya Begembetova. "Kazakh Folk Music in Saxophone Works by Composers of Kazakhstan." *Saryn*, vol. 12, no. 3, 2024, pp. 74–94. DOI: 10.59850/SARYN.3.12.2024.218.
- Jumasseitova, Gulnara, et. al. "Decade of Art of Kazakhstan in Documents and Facts (on the Issue of Source Studies of the History of Kazakh Music)." *Keruen*, vol. 80, no. 3, 2023, pp. 256–65. DOI: 10.53871/2078-8134.2023.3-22.

## THESES AND ABSTRACTS:

- Ouyang, Yiwen. *Westernization, Ideology and National Identity in 20th-Century Chinese Music*. 2012, Royal Holloway, University of London, PhD thesis, [pure.royalholloway.ac.uk/en/publications/westernisation-ideology-and-national-identity-in-20th-century-chi](http://pure.royalholloway.ac.uk/en/publications/westernisation-ideology-and-national-identity-in-20th-century-chi). Accessed 28 January 2024.
- Vlasova, Yekaterina. *Sovetskoye muzykalnoye iskusstvo stalinskogo perioda. Borba agitatsionnoy i hudozhestvennoy koncepcij [Soviet Musical Art of the Stalin Period. The Struggle between Propaganda and Artistic Concepts]*. 2010, Tchaikovsky Moscow State Conservatory, PhD thesis's abstract. (In Russian)

## PAPER:

- Morales, Christina. "Immersive Van Gogh Experiences Bloom Like Sunflowers." *The New York Times Online*, 22 September 2021, [nytimes.com/2021/03/07/arts/design/van-gogh-immersive-experiences.html](https://www.nytimes.com/2021/03/07/arts/design/van-gogh-immersive-experiences.html). Accessed 9 July 2024.
- Mustafina, Mira. "Vozvrashchenie Korkyta." ["Return of Korkyt."] *Liter*, Almaty, 20 June 2019, p. 8. (In Russian)

## INTERVIEW / CONVERSATION:

- Nafisi, Roozbeh. Skype interview with 'Anonymous'. Vienna–Rancho Cordova, 6 September 2020. Private archive of R. Nafisi.
- Yussupova, Anvara. Conversation with Georg Eisenstadt. Almaty–Berlin, 3 March 2024. Personal archive of A. Yussupova. (In Russian)

## PLAYS, DOCUMENTARIES AND MOVIES:

- Tchaikovsky, Pyotr. «Swan Lake»*. Choreographer Václav Reisinger, 1877. Central State Archive of Literature and Art, Moscow. Fund 4, Inventory 5, Letter 4. (In Russian)
- Dreams*. Directed by Akira Kurosawa and Ishiro Honda, Warner Bros, 1990.
- Fedulov, Alexander, director. *Igraet V. Tebenihin [Played by V. Tebenikhin]*. Kazakhtelefilm, 1986. The Central State Archive of Film and Photographic Documents and Sound Recordings, Almaty, Fund 1986, Inventory 4, Archive 4952. (In Russian)

## Web publications

The used electronic sources are usually not indicated separately in parentheses. It is recommended to include the name of the author or source directly in the text. However, it is very important to provide a full link to the source in the References.

### WITH AUTHOR SPECIFIED:

Carrick, Richard. "Composing New Music for Dance." *Berklee College of Music*, college.berklee.edu/courses/cm-333. Accessed 24 March 2024.

Dahl, Vladimir. "Poslovitsy i pogovorki russkogo naroda." ["Proverbs and Sayings of the Russian Peoples."] *Litres*, litres.ru/book/vladimir-dal/poslovicy-i-pogovorki-russkogo-naroda-173141/. Accessed 21 July 2024. (In Russian)

### WITHOUT AUTHOR:

*Immersive Van Gogh Exhibition San Francisco Website*. Lighthouse Immersive, 2024, vangoghsf.com. Accessed 23 July 2024.

*Bolshaya Rossijskaya Entsiklopediya [A Big Russian Encyclopaedia]*, old.bigenc.ru/literature/text/3161944. Accessed 19 July 2024. (In Russian)

"Prezentatsiya muzykal'no-khoreograficheskogo videoproekta 'Vremya'." ["Presentation of the 'Time' Musical and Choreographic Video Project."] *Qazaq Ballet Magazine*, 3 October 2021, qazaqballet.kz/prezentaciya-muzykalno-horeograficheskogo-videoproekta-vremja/. Accessed 20 April 2024. (In Russian)

### YOUTUBE:

"Improvisation and Talk: Pesheng Kamkar, 2018." *YouTube*, uploaded by Santur Center,youtu.be/vboL8y\_nm4Y. Accessed 25 April 2024.

Latyshova, Larissa. "Organnyj instrumentarij v Kazahstane: hronologija, funkcional'nost' i tehničeskie harakteristiki." ["Organ Instruments in Kazakhstan: Chronology, Functionality and Technical Characteristics."] *YouTube*, uploaded by Larissa Latyshova, 27 February 2021,youtu.be/BPJOSH9vkdc. Accessed 20 July 2021. (In Russian)

TABLES, DIAGRAMS, FIGURES AND SCORES

Tables and diagrams	
In-text	This day marks the first concert of the three sections, the program of which was based on the works of Kazakh composers. (see <a href="#">Table 1</a> ).
Example	<a href="#">Table 1</a> . The program of the first concert of works by Kazakhstani composers. 1949 Source: Central State Archive of Film, Photographic Documents and Sound Recordings of the Republic of Kazakhstan, Alma-Ata. Fund 1823, Inventory 1, File 130, Folder 14, p. 76.
In-text	The diagram below (see <a href="#">Diagram 1</a> ) demonstrates an unstable dynamic in the process of including piano compositions into the philharmonic's concert repertoire.
Example	<a href="#">Diagram 1</a> . The dynamics of performing solo piano pieces at the Jambyl Kazakh State Philharmonic.
Figures and photos	
In-text	With this dream the Boy sailed away from the imperfect world (see <a href="#">Fig. 3</a> ).
Example	<a href="#">Fig. 3</a> . The scene from "Ak keme" ( <i>White Steamship</i> ). Director Ulanmyrza Karypbayev. K. Zhantoshev Issyk-Kul Regional Music and Drama Theater (Karakol, Kyrgyzstan). 2023. Photo from the archives of the Theater.
Scores	
In-text	Here a soprano saxophone is used ( <a href="#">ex 4</a> ), and its gentle and melodic timbre complements the depth and colour of the solo musical presentation.
Example	<a href="#">Ex. 4</a> : The theme of the song "Bir bala" from the 2nd movement in the soprano saxophone part. Source: Lebedeva, Yulia <i>From KZ Concert for Saxophone and Wind Instruments Orchestra</i> . 2012.
Спектакли и фильмы	
В тексте	Tchaikovsky's play "Swan Lake" was not a resounding success in 1877. (see <a href="#">Fig. 3</a> ). The star cast was assembled by Quentin Tarantino in his film "From Dusk till Dawn" (see <a href="#">Fig. 7</a> ).
Пример подписи	<a href="#">Fig. 3</a> . An excerpt from Tchaikovsky's play "Swan Lake". <a href="#">Fig. 7</a> . A shot from the movie "From Dusk till Dawn". Director Quentin Tarantino. 1996.