**ANNOTATION**

**of the dissertation by Ramadanova Zhanna Dydarbekovna on the topic "The figurative language of the traditional dance-plastic art of the Kazakhs: philosophical analysis" for the degree of Doctor of Philosophy (PhD) in the educational program "8D02201 - Philosophy"**

**The theme of study:** The figurative language of the traditional dance-plastic art of the Kazakhs: philosophical analysis

**The purpose of the study:** to analyze the phenomenon of dance and the figurative language of the traditional dance-plastic art of the Kazakhs from the point of view of philosophy, as well as to explore the process of transformation and determine ways to preserve and popularize the Kazakh folk dance.

**Objectives of the study:**

– to explore the phenomenon of dance from the point of view of philosophical reflection, conduct a critical and axiological assessment and comparative analysis of the philosophy and theory of dance in the works of Western, post-Soviet scientists and representatives of German classical philosophy;

– to explore the ontology, the epistemological nature of dance and corporeality as a means of the art of choreography, expressing the deep unconscious of a person;

– to determine the ontological origins and carry out a retrospective analysis of the genesis of the Kazakh traditional dance-plastic art;

– to characterize the figurative language of traditional art and the cultural code of the Kazakh people using the example of dance-plastic art based on a semiotic analysis of the movements and poses of the traditional dance-plastic art of the Kazakhs;

– from the point of view of philosophical reflection to determine the specifics of the formation and development of the professional choreographic school of Kazakhstan (folk stage dance);

– to identify ways to preserve and popularize the traditional cultural heritage in modern conditions, also to consider the theory and practice of popularizing the Kazakh folk dance as a key to preserving the national code in the choreographic art.

**Research methods:** At the *philosophical level*, the methodology uses a systemic-synergetic approach, principles of unity of the logical and historical, universal connection and development, internal contradiction, continuity and negation, methods of classical and non-classical philosophy, as well as a critical assessment and comparative analysis of the theory of dance as an art form in the works of Western, post-Soviet scientists and representatives of German classical philosophy.

At the *general scientific level* of methodology, a systematic integral approach to the study of the phenomenon of dance is used, the structure of philosophical knowledge about the phenomenon of dance is considered and analyzed in the light of its ontological, epistemological, anthropological aspects. The genesis of the Kazakh folk dance is studied in advance from the point of view of philosophical reflection using the methodology of historical and philosophical excursion. The subject-activity approach is also used in the methods of preserving and updating the Kazakh traditional folk dance as a type of intangible cultural heritage.

At the *specific scientific level* of the research methodology, for the philosophical analysis of the figurative language of the traditional dance art of the Kazakhs, modern hermeneutics of the aesthetic direction is used, including structural analysis, iconographic and semiotic research methods using the method of modern philosophy of language on the basis of religious and national world outlook.

Empirical survey, observation, conversation on the issues of dual education were carried out with leading choreographers of such universities as KazNAI named after Zhurgenov, KazNatsZhenPU and SKSU named after Auezov.

**The main provisions submitted for defense (scientific hypotheses and other conclusions that make up the novelty have been proven):**

– It was *established* as a result of the conducted review, critical and axiological assessment and comparative analysis of the philosophy and theory of dance in the works of Western, post-Soviet scientists and representatives of German classical philosophy that the distinctive feature of Western thinking is pragmatism, external, material orientation, and post-Soviet researchers pay more attention to the internal, spiritual component of the phenomenon of dance and that thus the studies complement each other.

– During the study of the epistemological nature of the art of dance, as well as corporeality, new, previously undiscovered in practice possibilities of the influence of dance through psychosomatics on human cognitive abilities were *revealed* based on the latest scientific data from interdisciplinary research, such as research on somatic (bodily) intelligence in physiology, and mirror neurons in neurobiology.

– The ontological sources have been *defined* from the point of view of philosophical reflection and a retrospective analysis of the genesis of the Kazakh traditional dance-plastic art has been *carried out*, during which for the first time disparate data on the specifics of the existence and development of folk dance among Kazakh nomads in the pre-Soviet period, collected by several generations of researchers from various humanities, accompanied by some historical and ethnographic illustrative and textual materials, have been *generalized*.

– It has been *proven* in the course of a semiotic analysis of the figurative language of movements and poses of traditional Kazakh dance based on sacred geometry and elements of sign language that the unity of the semantic code of some patterns of Kazakh ornament and movements of traditional dance-plastic art of Kazakhs is a reflection of the cultural codes and spiritual values of the Kazakh people as part of the Turkic culture.

– The specifics of the formation and development of the professional choreographic school of Kazakhstan (folk-stage dance) are *studied* from the point of view of philosophical reflection, taking into account the system of factors of a socio-cultural, historical-cultural, ethno-cultural nature, which are determined by the spiritual and material prerequisites formed in society.

– The work *substantiates* effective means of preserving and popularizing authentic folk choreographic heritage, such as digitization of the best examples of Kazakh folk choreographic heritage, visualization of movements of Kazakh folk dances, orally described in books by famous researchers of the history of Kazakh dance, and the use of

this material, as well as dual learning technologies in the methodology of teaching Kazakh folk dance.

**Main results of the study:**

– The phenomenon of dance has been studied from a philosophical point of view, a comparative analysis of the philosophy and theory of dance in Western analytical and post-Soviet (Soviet) thought has been conducted, as a result of which we have come to the conclusion that although these theories have points of contact, the distinctive feature of Western thinking is pragmatism, external, material orientation, and post-Soviet researchers pay more attention to the internal, spiritual component of the phenomenon of dance.

– The ontology, epistemological nature of dance and corporality as a means of choreographic art, expressing the deep unconscious of man, are studied. Research into somatic intelligence in physiology and somatic disciplines testify to the psychosomatic nature of motor activity, including dance.

– The history of Kazakh folk dance has been reconsidered from a philosophical point of view, as a result of which new evidence has been collected of the existence of traditional Kazakh dance in the pre-Soviet period of development. The study of monuments of medieval archeology and architecture gives reason to boldly assert that the urban civilizations that existed on the territory of Kazakhstan in the 7th-12th centuries were a kind of symbiosis of cattle-breeding and agricultural forms of management, which in turn proves the existence of dance-plastic art of the proto-Kazakhs as an entertaining performing art in the palaces of the urban nobility.

– As a result of the study in the context of the philosophical discourse of the figurative language of Kazakh folk dance as a reflection of the cultural codes and spiritual values of the Kazakh people, based on the semiotic analysis of some of the main movements and poses of traditional Kazakh dance, the main elements were identified that are common not only to the Turkic peoples, but also to the dances of the peoples of the Middle East and Egypt, which is indirect evidence of the common roots of the above cultures.

– As a result of consideration from a philosophical point of view of the specifics of the formation and development of the professional choreographic school of Kazakhstan (folk-stage dance), we came to the conclusion that the folk dance of the present, although it reflects the thoughts and aspirations of previous generations, but only in the understanding and modification of the new generation. In this we see a clear manifestation of the law of dialectics "negation of negation".

– According to the *principle of usefulness*, the ways and means of preserving, updating and popularizing Kazakh folk dance are considered - the use in the theory and methodology of Kazakh folk dance of digitalized samples of movements and poses described in the books of the first domestic researchers of Kazakh folk dance, elements of dual training, etc. According to the *philosophy of knowledge and practical action*, the dissertation candidate shares his personal experience of undergoing dual training, corresponding to the German system of dual education.

**The novelty and significance of the results obtained and justification of compliance with the directions of scientific development or state programs:**

The methodological techniques and theoretical concepts achieved in scientific research expand knowledge in the domestic philosophy of art, art history, including enriching history of Kazakh dance. The possibilities of the influence of dance through psychosomatics on human cognitive abilities revealed during the study, as well as a comparative analysis of modern philosophy and theory of dance in Western and post-Soviet thought, make a feasible contribution to the post-Soviet and world philosophy of art, in particular the philosophy of dance. The research will enrich the basic materials for the study of the philosophical aspects of the culture and art of the Kazakhstan.

The study is important for determining the methodological basis of the theory and practice of teaching Kazakh folk dance. Of practical importance is also the dissertation proposal to preserve and popularize the traditional dance-plastic art of the Kazakhs through the use of such modern teaching technologies such as the use of digitalized best examples of Kazakh folk dance, elements of dual education, "learning through learning", etc.

Based on the results of the study, we can conclude that the inclusion of choreography in the compulsory education program of regular schools, and not only in the form of extra-curricular activities, will improve cognitive abilities, improve the physical condition and increase the intellectual level of students.

The materials of the dissertation can be used in the course of lectures on philosophy of art, theory and history of folk art, culture, aesthetics, cultural studies, history of choreography in higher and secondary educational institutions, secondary schools, lyceums, gymnasiums.

**Novelty and significance of the result:**

– the phenomenon of dance was studied from the point of view of philosophy, as well as ontology, the epistemological nature of dance and corporeality as a means of the art of choreography, expressing the deep unconscious of a person, based on the latest scientific data from interdisciplinary research;

– in the course of considering the history of the philosophy of dance as an art form in general in the context of a systematic approach, a comparative analysis of the philosophy and theory of dance in Western analytical and post-Soviet (Soviet) thought was carried out;

– the history of Kazakh folk dance is revised from a philosophical point of view, in particular, the ontological origins are determined and a retrospective analysis of the genesis of the Kazakh traditional dance and plastic art is carried out, during which new evidence of the existence of traditional Kazakh dance in the pre-Soviet period of development is identified and collected;

– in the context of philosophical discourse, the figurative language of Kazakh folk dance is studied as a reflection of the cultural codes and spiritual values of the Kazakh people as part of the Turkic culture, and a comparative analysis of the semantics of the figurative language of choreography with the semantics of figurative language in linguistics is carried out;

– from a philosophical point of view, the specifics of the formation and development of the professional choreographic school of Kazakhstan (folk stage dance) are determined;

– according to the principle of utility, ways and means of preserving, updating and popularizing Kazakh folk dance are considered, and also the dissertation student shares her personal experience of undergoing dual training, corresponding to the German system of dual education.

**Description of the doctoral student's contribution to the preparation of each publication (the contribution of the author of the dissertation is reflected as a percentage of the total text).**

10 scientific publications have been published on the topic of the dissertation. Including: 2 articles have been published in publications included in the Scopus database, 3 articles in publications, recommended by the Committee for Quality Assurance in the Field of Science and Higher Education, 1 chapter in peer-reviewed international book publication; 3 articles at international scientific and practical conferences, organized in the Republic of Kazakhstan, 1 article in scientific journal of Kazakhstan. All publications were prepared in the course of the conducted research.

## List of used literature

Doctoral candidate’s contribution to the preparation of each publication:

1. Zh. Ramadanova & A. Kulbekova. Epistemological and cognitive aspects of the phenomenon of dance and corporeality. Journal of the Philosophy of Sport, 50:2, C.175-189, Taylor & Francis, 02.04.2023, Scopus (Zh. Ramadanova, 70%);

2. Digitization of Intangible Cultural Heritage as a method to save and actualize it on the example of Kazakh folk dance". ICEMIS'20: Proceedings of the 6th International Conference on Engineering & MIS 2020 September 2020. Article No.: 16, Pages 1–7, Scopus (Zh. Ramadanova, 100%);

3. The Impact of the Pandemic on the development of IT Technologies: Forecasts and Prospects. Advances in Sociological Research. Volume 37. Editor: Jared A. Jaworski. R. 147-187, 2022, Nova Science Publishers, Inc. New York (Zh. D. Ramadanova, 100%);

4. Philosophy of man in the heritage of Al-Farabi. Journal “Al-Farabi”, Volume 73, No. 1 (March 2021), Institute of Philosophy, Political Science and Religious Studies, pp. 18-30. (in Russian), (Zh. Ramadanova, 100%);

5. Art as an expression of the genetic cultural code (in the example of Kazakh folk dance). Bulletin of Karaganda University. History. Philosophy series, No. 3(107) 2022, pp. 169-181, (in Kazakh), (Zh. Ramadanova, 100%);

6. Zh. Ramadanova & Ş. Filiz. Antiquity’s Philosophy as a Methodology for Contemporary Dance Scholarship. Central Asian Journal of Art Studies, vol. 8, No. 3, 2023, pp. 115-131, (Zh. Ramadanova, 70%);

7. Experience of dual training at Abay KazNPU: paths and searches (using the example of choreography). Materials of the International Scientific and Practical Conference dedicated to the 90th anniversary of the formation of KazNPU named after. Abai “Main directions for the implementation of the action program for the international rapprochement of cultures”, Volume II, Almaty, 2018, pp. 145-150, (in Russian) (Zh. D. Ramadanova, 100%);

8. Philosophy and dance: reflection of dance in philosophical thought. Bulletin of KazNPU named after. Abay, Series “Philosophical Almanac. Modernity: a world of opinions”, No. 3-4 (75-76), pp. 17-24, 2019 (in Russian), (Ramadanova Zh.D., 100%);

9. Abai’s poetic and song heritage as a means of spiritual and aesthetic education of schoolchildren. Materials of the International scientific and practical conference “Current problems of national education of students in modern conditions”, dedicated to the 175th anniversary of Abay Kunanbayev, 09.11.2020, KazNPU named after. Abaya, S. 62-67 (in Russian), (Ramadanova Zh.D., 100%);

10. Data on the existence of Kazakh folk dance in the traditional period of development from historical and ethnographic materials. Materials of the international scientific and practical conference “Modern stage speech: traditions and world experience”, 03/10/2023, pp. 527-536, (in Russian), (Ramadanova Zh.D., 100%).