

The Methodological Framework of Occupational Training in Culture and Art High Schools of Kazakhstan

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ABSTRACT

The purpose of this study is to examine specific features of the traditional Kazakh dances as the methodological foundation of training specialists in the culture and art universities. The article describes the main typologies of Kazakh dances, such as ritual and ceremonial, combative-hunting, work dances, household-imitative dances, festive and ceremonial dances, mass-thematic dances. National dance performs cultural, historical, aesthetic and semantic functions. Relevance of this problem is determined by the fact that in the present globalized world, national culture and traditions are oppressed by the multicultural environment; consequently, there is a need to train high-quality specialists in the field of cultural studies, who will be able to teach national culture. The authors used structural-functional, institutional and phenomenological approaches as well as methods of typological, historical, logical analysis. Research results show theoretical ways to address this problem. These include improvement of teaching and learning technologies, introduction of uniform terminological apparatus of the Kazakh dance, as well as various proven and advanced training technologies, in-depth study of the national dance, traditional culture, and heritage of the Kazakh dance art. This work can be used as a theoretical basis to develop the methodology of training future specialists in the field of cultural studies.

KEYWORDS

National dances, aesthetic function, nomadic culture,
dance forms, folk art

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Introduction

Training of specialists in the field of national choreography is one of the primary tasks of vocational training of choreographers in universities as well as in culture and arts institutions of Kazakhstan. As shown by practice, the Kazakh dance specialists are in demand in all institutions related to culture and leisure, social and leisure activities, choreographic staff, regional and district centers of folk art, concert organizations. Each region and town has professional and amateur dance groups (Kulbekova, 2014).

Theoretical analysis of training specialists in universities and institutions of culture and arts shows that today Kazakhstan lacks highly qualified specialists in the field of the Kazakh dance. Intensive development of professional choreographic art in Kazakhstan requires high professional skills of experts, which implies deep knowledge of the traditional national art, ethnic culture, musical heritage and mental characteristics of the Kazakh society. In-depth study of the dance heritage provides preservation of national traditions and dance styles, as well as the overall dynamics of the national choreography in Kazakhstan (Itemgenova & Raimbergenov, 2014).

Teaching practice has identified lack of study and application of genuine folk dance traditions in the creative teaching and learning process. A number of training courses, as well as the overall organization of the creative teaching and learning process in the culture and art universities and institutions Kazakhstan require revision and refinement (Tleubaeva, 2013).

Development of the professional national dance school in Kazakhstan presents a long and complicated period, which was accompanied by various social factors, mental development features of the Kazakh society. Like all forms of art, traditional dance culture of Kazakhstan dates back to ancient times. Kazakh dance is characterized by various shapes and forms that emerged from the reflected reality (Saitova & Moldakhmetova, 2014). Folk life triggered its dance traditions, specific movement coordination, plastic expression, musical and rhythmic patterns, which in terms of modern pedagogy and choreography, make up the methodological basis of teaching Kazakh dance in universities and institutions of culture and arts (Sarynova, 1976).

Literature Review

Dance culture of the Kazakh people and its vocabulary were born in unity not only with the folk rhythm and melody, but also in unity with arts and crafts, oral poetry, language, rituals, traditions, ethnicity (Lymer, 2014). The original culture of the Kazakh people was developed and approved in the framework of socio-historical factors. From ancient times, gestures and movements of people expressed their thoughts, feelings, mood, desire, etc. Auguste Comte in his "Positive Philosophy" wrote that no idea (culture) could be adopted without its history (Brenner, 2014). As a syncretic art form, the Kazakh dance experienced a long and difficult development. From the movements imprinted in cave paintings to virtuosic dancing, early dance forms have repeatedly been subjected to distortions in perception, performance, subjective statements and the lack of evidence-based conclusions (Saitova & Moldakhmetova, 2013).

Despite uneven historical development of different spheres of the traditional culture, dance of the Kazakh ancestors presents the result of their

life. Hunting, domestication of wild animals, herding, primitive hoe farming formed the life basis of the Kazakh ethnic group. Early dance forms display expression of feelings through dance movements that require substantial physical strength that provided the possibility to remove nervous excitement caused by emotions accumulated throughout their life path. Dances were accompanied by dressing up as animals originating in the more ancient "hunting dances" displayed by some cave paintings found in Chulak Mountains, Tamgaly and Saimaly Tash gorges (fig. 1).

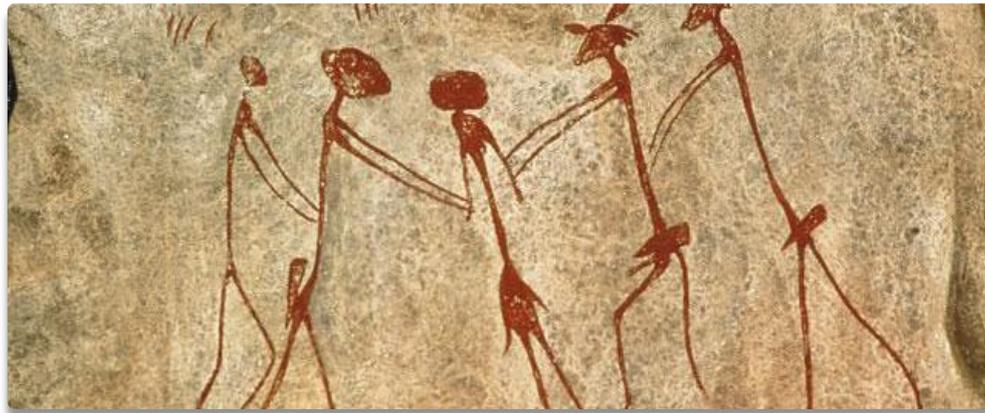


Figure 1. Cave paintings found in Tamgaly gorge

National consciousness of modern Kazakh society is characterized by a great interest in its history and culture, a change in people's attitudes to the spiritual, moral and aesthetic values. Therefore, in recent years the educational and social environment showed the tendency to understand the role of the national choreography, education and training of highly qualified specialists in the field of Kazakh choreography.

Ancient dances had a ritual significance and their expression-personified sun, sun-like people, totems of tribes. They were ecstatic as they were accompanied by the emotional rhythm of the percussion instruments. Voodooism became an early form of religion, which arose at a certain development stage of animistic worldview; it was based on believing in the need for intermediaries between humans and spirits.

It is well known that voodooism elements are kept in the most developed religious systems. In the XIX - early XX centuries, the Kazakh voodooism became a relic cult that lost most of its previous features, and obtained a clear Muslim specific. Islam played a major role in undermining perception of the "upper world" in the Kazakh voodooism - the abode of spirits, where the voodoo performed his first adventures (Edelbay, 2012). The voodoo called the spirits, which is a characteristic feature of the Central Asian voodooism.

Obviously, healing was the main function of the Kazakh voodooism. The dance action accompanied by a percussion instrument "asatayak" (horned stick with bells, baubles, ribbons) or dangyr (tambourine) were considered as the



acme of charlatanry, after which the voodoo fell unconscious. This tradition of playing a percussion instrument eventually became the element of a popular folk dance; it is widely practiced as rite today in the Kazakh society. Musical instruments, rhythms, dance moves of voodoo were improvisational by character (Tleubayev et al., 2015).

Mass ecstatic dances were more ancient than voodooism and served as the basis for the dance practice of baksy (voodoo), who in turn kept the most ancient traditions. The reflection of bio-emotional processes were characterized by different rhythm and rhythmic forms, including plastic rhythm formulas of dance because they were part of emotions, moods and effects that recalled certain feelings in the human memory. Work activity was the source of rhythm in the Kazakh dance (Saitova & Moldakhmetova, 2014).

Biological or natural beginning is a necessary condition for the development of natural ancient dance art. The main dance principle is its social feature, i.e., a creative act, which determines the psychological need in dance as a type of human manifestation. Emotional atmosphere of the Kazakh dance contributes to the creation of an artistic image, which eradicates and overcomes human psychic excitement. The dance provides the required complex balance of the human body and the environment - a creative act, which is one of the main features that determines the general value of need in art.

In this respect, L.S. Vygotsky (1965) wrote: "Art cannot occur under a simple and bright feeling, it also needs a creative act to overcome this feeling, its resolution, the victory over it, and the art is performed only when this act is obvious".

Human imagination contributed to the formation of works "pursuant to the laws of beauty", according to the human being, human reality. At the same time, the human imagination became a major force in the complex creative (psychophysical) process of creating the dance image. It created poeticized usual processes in the dance image; through its poetic imagery, the individual expressed his/her feelings (Vygotsky, 1965).

Fantasy is an integral part of any creative work, including poetry. Poetry most fully reveals the human feature of dance creativity. By means of fantasizing, a person somewhat altered habitual movements in accordance with the laws of beauty and harmony, gave them specific elasticity, a certain ideal of their performance, thus satisfying his/her aesthetic needs (Tleubaeva, 2013).

The main purpose of the dance is to provide the poeticized human emotional expression, which gave rise to all future domestic and professional dance art. The dance indirectly contributed to the birth of poetry, instrumental music, emerging even in ancient times as a kind of traditional art (Chazin-Bennahum, 2016).

An original form of communication, expressed by creative dance is one of the first manifestations of a social person. Disclosing the features of dance, one should consider the interrelation of language systems and human needs. C. Marx and F. Engels noted that language stemmed only from the need, from the urgent need to communicate with others" (Kuznetsova, 2015). Based on thought and speech, bearing a specific semantic concept in the early stages of their development, communication emerged in the form of an eye-visual action fine – the syncretic drama, based on words and expressive movements - gestures and

mime, music and dance. Syncretic drama as a form of verbal communication could have dance features. In this regard, G.V. Plekhanov (1958) wrote: "Imitation. Dance and drama are almost similar at this stage".

Progressive development of the traditional Kazakh dance and creativity demonstrated that it could comply with a fundamentally different function: poeticized expression of semantic meaning of words through emotional plasticity of rhythmic dance. This expanded the expressive possibilities of human dance creativity. In this new function (the dance action), the emotional and rhythmic movement of people were able to express not only their feelings, but also verbal and conceptual content, i.e., acquired figurative-associative features, illustrating and thereby expanding the meaning of words. Dance art became not only a certain human activity, satisfying both natural and human needs, not only the original form of communication, but also a kind of language, a sign system, which specifically expressed the speech language (Chazin-Bennahum, 2016).

Traditional art embodies everything beautiful, sublime, tragic and comic in a person's relationship to the world (Thakur, 2016). This perception is significant for understanding the multifaceted nature of the historical formation and development of the Kazakh dance. It embodies the socially significant idea, the sense that could be comprehended through the spiritual need and professional duty, satisfied only by means of understanding the historical and cultural heritage of the Kazakh people.

National dance learning provides the possibility to study national history and traditions, as well as to consider their development trends (Lymer, 2014). Culture and art universities lack the necessary expertise, which may lead to the gradual decline of traditional art (Kulbekova, 2014). , This particularly refers to modern Kazakhstan, which is involved in globalization processes (Saparova et al., 2014). The peculiarity of Kazakh dances is that they belong to the nomadic culture and are common for the entire Central Asian region (Lymer, 2014).

Aim of the Study

The aim of this study is to consider specific features of traditional Kazakh dances as a methodological basis for training specialists in the universities of culture and art.

Research questions

The overarching research question of this study was as follows:

Into what groups are the Kazakh dances divided?

Method

This study is based on the structural-functional, institutional and phenomenological approaches. As a result, the authors provided a complex, multifactorial approach to the research subject. The authors used typological, historical methods and logical analysis. System analysis was the main research method along with scientific classification.

Data, Analysis, and Results

The phenomenon of the Kazakh traditional dance art refers to the historical period when everything emerged from figurative thinking and was actualized as images. Feelings of the inner human world that reflected his/her living



environment were also perceived figuratively. This gave a powerful impetus to the emotional dance creativity in the early stages of social development.

The Kazakh research papers and speeches of the well-known ethnographers testify to the fact that due to the limitlessness of the original coordinated dance system, plastic movements and other socio-historical reasons the original images of ancient dances were not preserved. However, the analysis showed that people's memory retained their storyline, content, chronology of events, original appeal, and some movement "tricks". The retained repertoire clearly reflects folk dance art of the Kazakhs. Dance displayed social situation, rituals, customs, games, everyday life of the Kazakh people. Keeping in mind their storyline, nature and execution manner, traditional Kazakh folk dances are divided into the following groups:

Ritual-ceremonial dances - "Baksy oyny" (voodoo dances), "Zheztyrnak" (fairy-tale legends, witch dance), "Buyn bi" (dance of the joints, play of muscles) (fig.2), "Aykosak" (moon couple, youth games in the moonlight) "Jar-Jar" (dance along with the similar wedding ritual song), "Shashu" (pre-festive dance), "Koshtasu" (bride's farewell to her friends) (fig. 3), "Ayda- bylpym" (dance of the young bride), "Kelinshek" (dance of the young bride with her man), "Shalkyma" (heeled dance);

Combative-hunting dances - "Sayys" (fight), "Balbrauyn" (dance, imitating horseracing); "Akat" (dance based on ancient men's plastics), "Kylyshpen-bi" (dance with a sword), "Mergen" (dance with a bow), "Sadak bi" (Dance of archers), "Koyan-eagle" (hare and the eagle), "Kusbegi- dauylpaz" (dance with a hunting bird and dauylpaz);

Household-imitative dances reflected work processes - "Kiiz-basu" (processing of felt – felted cloth), "Ormek-bi" (weavers' dance), "Orteke" (dance of a jumping goat), "Karazhorga" (pacing horse' run), "Tepen-kok" (horse run);

Mass dances - "Alka-Kotan" (side by side dances), "Altynay" (girls' dance), "Kerbez-bi" (dance of a graceful, gentle girl), "Yrgakty" (emphasizing the rhythm of the dance), "Kaz-Katar" (bird dance), "Ak-ku" (swan dance), "Utys-bi" (game-contest)" (fig. 4), Kokpar "(goat fight),"Kosalka"(dance with decorations). These and many other dances demonstrate the boundless imagination, high dream, spiritual and traditional culture of the Kazakh people (Tleubayev et al., 2015).



Figure 2. The Kazakh folk dance "Buyn bi" (dance of the joints) performed by the State Dance Theatre "Naz"



Figure 3. The Kazakh wedding dance "Koshtasu" performed by the State Dance Theatre "Naz"



Figure 4. Folk dance "Utys bi" (contest dance-) in the performance of the State Dance Theatre "Naz"

L.P. Sarynova (1976), who studied the Kazakh national dance, the author of numerous books on the art of Kazakhstan, wrote: "The old folk dances, which traces were found, were not the "rudiments of a primitive dance or their elements; they presented the original dance art, which distinctive means were determined by the culture of a patriarchal-feudal society".

The study showed that in the past not only fools were engaged in and enjoyed creative dances and enjoys; many akyns (writers) and performers on the lute songs were dancers as well. They were long expected during mass entertainment events, welcomed in fairs, where performance of jesters, dancers, singers was organized.

In the absence of special folk dance schools, dance art of the Kazakhs could be kept in everyday life not only by means of individual but also mass performance.

At the beginning of the XIX century, the well-known artist A.O. Orlovsky truthfully depicted the Kazakh clothes in some of his paintings, executed in oil, watercolor, and gouache as well as in his drawings. The great Ukrainian poet and revolutionary democrat Taras Shevchenko during his exile in Kazakhstan vividly reflected the Kazakh life in Mangyshlak and Aral Kazakh steppes in the middle of the XIX century in his numerous paintings and drawings. His works serve as a material for studying men's, women's and children's clothes of the Kazakhs (Saparova, 2014).

In 1865 in Paris, B. Zalesky issued the album "La vie des steppes kirghizes". Bronisław Zaleski, the Polish political exile, a historian and amateur artist, has long been in exile in Mangyshlak. In his album, he reproduced pictures of nature and life of the Kazakhs, who lived in West Kazakhstan, where the Kazakhs men's and women's clothes were clearly displayed; various types of men's hats were very distinctly depicted.

E.A. Lansere, sculptor of mid- XIX century, the author of a small genre sculptures studied national historic scenes and lives of the peoples of Central Asia. E.A. Lansere created sculptures of the Kazakhs, including features of their clothes.

The originality of the Kazakh costume is largely determined by the development of dance traditions. Thus, for example, women's waistcoat, giving and emphasizing her slenderness, contributed to some extent to the development of dance bends, kinks, different specific angles and body twists. One of the specific features of the Kazakh dance includes subtle nuances of movement, from the fleeting lightness, soft smoothness up to intense distinctness, alternating the transmitting range of feelings – this was very precisely understood by the musician.

Many years passed before the simple plastic movements reproducing hunting, war, labor skills transformed into the Kazakh dance, which artistic and expressive means were determined by the level of culture and spiritual needs of the inhabitants of the steppes, who reflected their mood, their state of mind. Various movements and gestures were used to transmit impressions of the outside world. Obviously, shouts, singing, pantomime games were linked with the first ancient dances.

In the social development of those times, war had a certain value because it served as a means of increasing, capturing of new pastures, cattle and as a means of self-defense. War dance became one of the war organization forms during that period, since it stimulated the rise of the military spirit, ensuring successful outcome of battles. Combative dance had educational value, organizing collective will and strength, inspiring to heroic deeds and affirming social acts. They created the moral and aesthetic ideals of courage and bravery.

Later on, expressive possibilities of dance were polished and generalized; people used the entire system of gestures, body and hand mobility. Old techniques were broken. Change in the social order, life and living conditions of people caused changes in the thematic focus, content and nature of art. The Kazakh dance changed as well, being deeply rooted in folk art.

Various researchers observed characteristic features of the Kazakh dances, performed to the accompaniment of dombra, kobyz, dangyr. That symbolized expressive performance, sharpness of motion, joint mobility, body discipline the in men's dances; waist flexibility, hand plasticity and bearing - in women's dances (Janibekov, 1990).

Trends in the development of traditional dance culture of the Kazakhs were similar at all times of the existence of human society. Keeping in mind its development, known from research works of many ethnographers and historians, one can easily consider its prehistoric development.

The outstanding scientist M.S. Kagan (1979) wrote: "... the feature of the initial situation of the artistic development of humanity is that we do not find its specific and distinct genre-generic-species composition. Its verbal creativity is not separated from the music one, its epic creativity is not separated - from the lyrical, and the historical and mythological creativity is not separated from the domestic one. In this sense, aesthetics has long been determining the earliest forms of syncretic art. Amorphousness became the mythological expression of this syncretistic art, i.e., the absence of a stable structure"



The Kazakh researcher O. Ismagulov (1970) wrote: "Genetic links of Kazakh society to its predecessors ... perhaps cannot find a more complete confirmation as by the fact of preservation of the Kazakh archaeologically traceable anthropological type, material and elements of traditional culture, art and crafts of their ancestors. Based on paleoanthropological research, scholars established the continuity of the anthropological type in Kazakhstan for three millennia"

The Kazakh dance art includes:

1. Ritual and ceremonial dances;
2. Combative-hunting dances;
3. Work dances;
4. Household-imitative dances;
5. Festive and ceremonial dances;
6. Mass-thematic dances.

They differ from each other in ideological orientation, style of performance, variety of expressive movements, gestures and plastic.

Discussion and Conclusion

The above examples, scientifically grounded conclusions, studies of experts in the Kazakh dance culture give grounds to believe that the establishment of a professional dance art in Kazakhstan was preceded by the presence of folk artists, amateur art and traditional culture, which played a certain role in the development of original, unique and colorful Kazakh dance.

The Kazakh choreographic art is characterized by many professional performers and choreographers whose artful performances were perfect in terms of their lexical aspect and clothing. However, the original analysis revealed that in some cases they lacked what was called "popular". The desire to achieve a professional level of performance lead many choreographers to implementation of their creative ideas through artful movements and combinations. This situation adversely affected development of the Kazakh dance on the professional stage, as well as somewhat contradicted to the traditions of the Kazakh dance plastics (Tleubaeva, 2013).

U. Janibekov (1990) notes that the only reference to ancient history, studies of archaeologists, ethnographers and folklorists could lead to the elimination of the pseudo-folk Kazakh choreography. This happened in the Kazakh art. This movement started in the 1970s.

Preservation of the traditional dance art and its development based on the Kazakh professional dance schools contributes to the enrichment of the national dance heritage, dance art development in Kazakhstan and to the improvement of pedagogical technology in teaching. Pedagogical tasks aiming at the improvement of the training in the field of national choreography in the Kazakh universities and institutions of culture and arts include:

- Improvement of teaching and learning methods;
- Introduction of uniform terminological apparatus related to the Kazakh dance, as well as various proven and advanced learning technologies;
- In-depth study of the national dance, traditional culture and heritage of the Kazakh dance art;

- Scientifically grounded theory of the impact of the national dance art and spiritual culture of the Kazakh people;
- Practical training and professional activities in various institutions of culture and arts;
- Highly qualified, professionally trained teaching staff with profound knowledge of specific features of the Kazakh choreography and the understanding of its importance for the future generations, as well as further development of the national choreography in general.

Implications and Recommendations

The authors of this research considered traditional dances of Kazakhstan, their unique character. The study revealed that in the context of globalization, national dances were subject to deformation along with the lack of highly qualified specialists in the field of traditional Kazakh dance.

Solution of this problem implies development of a new methodology, which will fully cover cultural studies of Kazakhstan.

National dances present a special part of the Kazakh culture, which performs distinctive, historical, aesthetic and semantic functions.

This paper can be used as a theoretical basis to develop the methodology of training future specialists in the field of cultural studies.

Disclosure statement

No potential conflict of interest was reported by the authors.

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