

CREATIVITY OF KAZAKH PEOPLE IN THE CONTEXT OF KARA JORGA DANCE: PRESERVATION AND DEVELOPMENT PROSPECTS OF KAZAKH CULTURAL HERITAGE

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Abstract. This research is devoted to the study of the examples of the early Kazakh folk dance *kara jorga*, also referred to as the dance of joints, preserved on the territory of Kazakhstan, China, Mongolia, and the Altai Region (Western Siberia, Russia). Research based on a generalized art history analysis, the characteristics of the performance of Kazakh dances on the territory of China, Mongolia, the Altai Region, and Kazakhstan are presented. The results of the study were obtained with the help of the historical analysis of the traditional culture of the Kazakhs of the 20th and the beginning of the 21st centuries, search expeditions, the study of scientific and methodological methods of professional and creative skills of performers, as well as the performing, research, and pedagogical experience that we have accumulated. Research includes analysis dance *kara jorga* in the aspect of “first” and “second” existence. It is considered in the context of two components of creativity (first – novelty, second – usefulness, effectiveness, or value) and the prospects of its application in the field of dance therapy.

Keywords: creativity, cultural heritage, *kara jorga*, music and movement education, ornament.

Introduction

Dance is a spatiotemporal art, a continuous sequence of activities that evolve in space and time. It is also characterized as a non-competitive motor activity that promotes health, improves physical fitness and develops flexibility, strength, stamina, balance, rhythmic ability,

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neuromuscular coordination, synchronization, and body control (Keogh et al., 2009; Mackrell, 2023). Music and movement education is based on creativity, active participation and living experience. It uses experimentation, exploration, observation, free expression and creative improvisation (Lykesas, 2002).

The relevance of the study is due to the need to identify the monuments of Kazakh art abroad, preserved musical traditions, and unique folk dances, as well as the need to chronologize and systematize this vast material in the context of the art criticism and general analysis of the current state of the Kazakh culture as a single multifaceted phenomenon.

It can be possible by identifying a set of special attitudes and general cultural factors of the artistic evolution of the Kazakhs from different countries in the regional and comparative aspect, to scientifically substantiate the heritage of the Kazakh ethnos on the example of the dance *kara jorga* based on theoretical, practical and field studies (expeditions carried out in the countries of the Silk Road, Mongolia, the Altai Region).

Kara jorga dance is considered as a piece of traditional dance that can convey and pass down through generations elements of cultural tradition and heritage, items of historical, folklore and contribute to determining cultural identity. This way of learning dance and transmitting traditional cultural knowledge and experiences through dance, is characterized as the first existence of dance (Hoerburger, 1965, 1968; Filippidou et al., 2008; Koutsoubas, 2010; Filippou, 2015).

Kara jorga dance was moved to stage cut off from its natural environment, consolidates in space and time and is converted into a mechanistic process placing emphasis on the form image and final result, having lost its polysemous social, symbolic and cognitive content (Georgios, 2018). Its educational character has been significantly modified through specific educational processes. In this sense, the traditional dance is defined by the term *second existence* (Hoerburger, 1965, 1968; Nahachewsky, 2001; Filippidou et al., 2008; Likesas et al., 2004; Georgios, 2016).

The dance *kara jorga* is an example of intangible cultural heritage, which was discussed at the United Nations Educational, Scientific and Cultural Organization (UNESCO) seminars in Kazakhstan. In this context, the works by Io Iacono and Brown (2016) are of particular interest. The authors, inspired by the Convention for the Safeguarding of the Intangible Cultural Heritage (United Nations Educational, Scientific and Cultural Organization, 2022), studied the meanings and definitions of the term *cultural heritage* as applied to dance. The dance *kara jorga* as an example of ancient dance creativity of Kazakh people revealed in two components (Kaufman & Sternberg, 2019). The first is novelty and the second typically is identified as usefulness, effectiveness, or value (Kaufman & Sternberg, 2021; Runco & Jaeger, 2012; Runco, 2004, 2014).

To achieve the research goal, following objectives have been set:

- to consider the specific genesis of the ancient dances of the Kazakhs;
- to identify the analogy of traditional culture and conduct a comparative analysis of ancient and modern plastic culture in a multinational aspect;
- to determine the semantics and origin of the dance *kara jorga*, as well as the features of its performance by the Kazakhs living in Kazakhstan, China, Mongolia, and the Altai Region;
- to reveal the phenomena of “first” and “second” existence of *kara jorga* dance;

- to determine the process interpretation of the *kara jorga* dance phenomenon;
- to reveal and determine creativity of the dance *kara jorga* in two components (first – novelty, second – usefulness, effectiveness, or value). To reveal its usefulness, effectiveness or value and consider its prospects for the development in the framework of dance therapy.

1. Differences of *kara jorga* dance

1.1. Distinctive features of performing *kara jorga* dance in Kazakhstan

At the beginning of 20th century choreographers of the Kazakh theater of the early period created a fundamentally new type of folk and stage choreography while creatively reworking the artistic heritage. A complex process of this kind, classified as the reform of folklore in the global context, has become a determining factor in the revival of the national dance culture.

We have collected interesting materials on the dance *kara jorga*, which is still a matter of dispute in Kazakhstan and there are a number of judgments that this is a Kazakh dance. To begin with, we will present a brief historical overview of *kara jorga* dance development and its meaning in the territory of Kazakhstan.

The legends, epics and tales of the Kazakh people described not only the heroic deeds of batyrs but also the fearlessness, devotion and beauty of their horses. In the traditional culture of the Kazakhs, there is a huge number of folk songs devoted to the black friends of the batyrs (Akbozat, Tepenkok, Bozaigyr, Kulager, etc.). The choreographer Dauren Abirov wrote that *kara jorga* is a depiction of a galloping horse that is distinguished by its graceful way of running. Rhythmic movements of hooves, proud shaking of the head from one side to the other, and fluttering mane contributed to the idea of their interpretation in a dance. The position of a rider was also important; the rider seemed to be dancing while riding a horse. Therefore, in the dance *kara jorga*, the rider's shoulders are shaken and there are movements reminiscent of the pacer running. As in other folk dances, this is conveyed not in the form of imitation, but in an artistic and dance image. The character and rhythm of the pacer's movements are also reflected in the music of this dance (Abirov, 1997).

The very first recordings of the dance *kara jorga* were made by Aubakir Ismailov in 1928 based on the results of his conversation with Aktay Mamanov. Later, the recordings were supplemented with new elements of dance when Ismailov watched the performance of the folk dancer Dyusenbek Myrza, who was popular and lived in the Telmanovsky district of Qarağandy Region, Kazakhstan. In these years, the dance *kara jorga* was performed by popular self-taught dancers Iskhak Bazhibaev and Dosken Alimbai. Ismailov noted that the dance had several names: *kara jorga*, *jorgalau*, *jorgany elikteu*. In addition, there were different styles of performance, almost every region of Kazakhstan had its own distinctive version of this dance. Therefore, it is quite natural that many dances have several versions and differ in their style of performance. At that time, Karaganda (Kazakhstan), Zhetysu (Kazakhstan), West Kazakhstan Region (Kazakhstan), as well as Altai and Mongolian styles of performing Kazakh dances were distinguished. There were such types of *kara jorga* as *kos-jorga* and *erkek-jorga*. In East Kazakhstan Region (Kazakhstan), *kara jorga* was performed as a partner dance, and in the Caspian Sea region *kara jorga* was called *shaytankok*. In addition, a special

style of this dance existed in the Altai Region district, in Sary-Sum, as well as in Tarbagatay District (Kazakhstan).

The choreographer Abirov noted the performance of 60-year-old Bazhibaev from the Issyk district of the Almaty Region (Kazakhstan), who performed two dances – *kara jorga* and *nasybaishi*. His second dance was *kara jorga*. He tied a model of a horse he invented at the waist level and imitated the sports game *kokpar* – he rode across the stage while reining up the horse or taking the carcass of a goat from the ground. He tried to create a picture of the game *kokpar* (Abirov, 1997). This interesting idea with a model of a horse tied to the dancer's belt was used more than once by choreographers for staging the dance *kara jorga* in professional dance groups.

Ismailov described this dance as follows:

“Kara Zhorga is a dance that embodies various shades and techniques, as well as combines belligerence and buffoonery, soft lullaby and mobility, quickness and gracefulness” (Abirov & Ismailov, 1983, p. 41).

This can be confirmed by the professional recording of the dance made by Abirov and Ismailov (1983) for the book *Kazakh Folk Dances* (originally published in 1961). In the recommendations for the performance of *kara jorga*, Abirov and Ismailov especially emphasized the manner of performing this dance:

“Kara Zhorga is a dance of a horse rider who knows the skill of riding. It reflects the cheerful mood of the rider. The dance is of a cheerful, perky, impetuous, and reckless nature” (Abirov & Ismailov, 1983, p. 41).

The dance was mainly performed by three young men. The time signature is 12/8, which in practice is performed as 4/4 (four triplets). The composition of the dance is summarized as follows. Boys and girls appear on the stage from different side scenes. One of the girls separates herself from the crowd and gives the central performer *kamcha* (whip) as if inviting him to dance. The young man accepts the invitation and bypassing everyone, goes to the center of the stage while performing the movement *zhelderme* (trotting). In the middle of the stage, he performs swinging movements in different positions (imitating the jumps of an obstinate horse). Then he invites one horseman from each side and they move to the center performing the movement *tebengi* (spurring) while changing over. In the center of the stage, the three of them begin to demonstrate the agility of riders. The dance is finished in the middle of the stage with the cry “up”.

Here we see that the name of the dance *kara jorga* and the movements that convey the technique of the legs in a direct sense convey the image of a black pacer, the style of his riding. However, the same dance with the identical name *kara jorga* is much more distinctive in its manner and style of performance in the works of the Kazakh diaspora in the regions of China, Mongolia, and Altai Region.

1.2. Distinctive features of dance performance *kara jorga* by the Kazakh diaspora in the regions of China, Mongolia, and Altai

According to memories of the first Kazakh ballet master Abirov the Kazakhs of the Xinjiang province, China, and the Bayan-Ölgii Province, Mongolia, have many folk dances. One of

them, *asau-at* (in English: *unbroken horse*), was filmed in the documentary *Aset* directed by Oraz Abishev in 1975. The experienced choreographer believed that these data indicate the presence of unique folklore material outside of Kazakhstan, the study and practical development of which would create conditions for the enrichment of the expressive means of Kazakh national choreography.

The veracity of Abirov's judgments about the presence of interesting dance heritage of the Kazakh diaspora abroad was confirmed in the course of several expeditions to Mongolia and China (in 2013); Russia, Uzbekistan, and the Altai Region (in 2014). During the expeditions and the pilot study, it was found that it is the foreign Kazakh diasporas that are the most sensitive custodians of the cultural heritage of the ethnic group. Namely, cultural diversity as a distinctive feature of the environment in which Kazakh masters and their descendants live and create abroad, and the active absorption of the traditions of a different culture aggravate their desire to preserve ethnocultural specificity and uniqueness in works and products of various types of folk art.

In the 1980s, in China the research to collect, systematize and study the folklore heritage preserved in the vicinity of Xinjiang province was initiated. Among the many rare and previously lost samples of folk art, unique dances that most clearly characterize the authentic culture of the Kazakhs were discovered and recorded; these included *ayu-bi*, *kara jorga*, *orteke*, *kok-tuime*, *shesheke-bi*, etc. Karam Skaff (2012) describes the formation and development of the Turkic-Mongolian culture and also substantiates the facts about the existence of the early forms of dance. It should be noted that Chinese researchers of the Kazakh dance also agreed and substantiated their conclusions that in performing Kazakh dances, there were not actively involved legs and feet; thus, the movements of the arms, shoulders, and the head were the most important, that is, the performers conveyed the emotional state with the upper part of the body and demonstrated various movements of the body.

In order to find ancient samples of dance heritage, the respondents were interviewed and asked questions about the subject of the study; the results obtained are described in the next statements.

In interviews the respondents most often noted such examples of early dance creativity as *kara jorga*, *enbek-bi*, and *ayu-bi*. Consequently, these three dances were performed in all regions where the Kazakh diasporas lived; moreover, they are still popular among the people. The performers were ordinary villagers, whose main occupation was agriculture and cattle breeding. At the same time, these were creative personalities and patriots who carefully preserved the unique heritage of the dance art of their ethnic group while actively promoting national traditions among young people and ensuring the continuity of generations.

Most often, these dances were performed on holidays to Dombra music. The dance *kara jorga* was most often performed to the *kyuy kara jorga*. Later, young people began to perform the dance *kara jorga* to other musical compositions. This fact was of interest as the research by Karakulov (1993), states that Kazakh instrumental music also tends to be programmatic as the main content of the entire instrumental piece is often conveyed in the preliminary verbal narration of the events the music will describe. Kazakh programme music is widely discussed in the study by Kuttymbetovich Abdinurov (2016) stating that this kind of music is a feature of traditional Kazakh art and the creators of instrumental miniatures put a certain meaning in the name and content of their compositions (Amanov & Muhambetova, 2002).

These judgments make it possible to believe that the *kyuy kara jorga* (in English: *black pacer*) is based on a story about the horse breed. At the same time, the archival video made in 1924 (Facebook.com, 2020) of the dance *kara jorga* performed by a Kyrgyz (Kazakh) dancer who skillfully conveyed the habits of an unbridled wild horse *asau-at*, allows us to believe that the dance *kara jorga* performed by the Kazakh diaspora may come from the name of the *kyuy kara jorga*.

Consequently, the dance *kara jorga*, which originated at the early stage of the culture of the nomadic people, can be considered as an example of the manifestation of a syncretic form, which combines eurhythmies, music, and the semantic content of the *kyuy* into a single and indivisible component of traditional creativity.

The creativity of the nomadic people is based on the sensory perception of the world. It should be noted that the specificity of the movements of the Kazakh dance reflects the aesthetic artistic perception of the world around, which is one of the foundations of the national outlook of the nomad. Shingozhaevna Nurlanova notes:

“<...> internally continuous communication and interconnection are the basis of the life of a nomad. <...> It is this that is the life-giving air of a person's life and these relations found a natural expression in the culture as the person's understanding of life and the world in the artistic and figurative form” (1987, pp. 15–16).

In this vein, it is understood that the contemplation of the integrity of the world, inherent in all nomads, including the Kazakhs, helped them to comprehend this world and aesthetically recreate it in folklore.

The question of the role of the dance *kara jorga* in the educational aspect, according to the respondents, primarily lies in the transmission and preservation of cultural heritage and the understanding of the aesthetics of traditional creativity, which are a kind of guarantee of intergenerational communication.

2. The phenomena of “first” and “second” existence of *kara jorga* dance

One of the active advocates who brought the dance *kara jorga* to sovereign Kazakhstan was Arystan Kazhy Shudetuly. According to Kazhy Shudetuly, the *kara jorga* dance has certain distinctive features when performed by the Kazakhs of China and Mongolia. Namely, Mongolian Kazakhs often call it the dance of joints and it is performed by one dancer. The main movement is the movement of joints, which must be fully involved; the dancer's waist also becomes active and mobile. The dancers manage to perform at least a thousand different movements during the performance. There is intense power in the body; however, at the same time, the facial expression and the upper body are emotionally calm.

During the expedition to China, we had a chance to meet and see the carriers and keepers of the Kazakh dance heritage, among whom there were several famous performers of the *kara jorga* dance. Figure 1 shows Orazkhan Daulkhanuly, the officially recognized keeper of the *kara jorga* dance of the Kunes region, China, whom we met in one of the villages. The old man, despite his age, vividly demonstrated expressive movements; and although there were only 3–4 basic elements, he performed them each time with new emotions while all the time supplementing them with interesting features and nuances.



Figure 1. *Kara jorga* performed by Orazkhan Daulkhanuly (source: Abish Kumarovich)

In an interview with the carriers of the dance heritage of *kara jorga*, was noted the improvisational nature of the dance. The authors note that dancers experience were born “by instinct” and expressed openly the emotions, feelings that experienced “unconsciously” over and over again through movements unfold freely with extremely expressive power, flared up again with every new experience (Filippou, 2015).

Based on the studied materials, we see that the description of the technique of performing the dance *kara jorga* in the culture of the Kazakh diaspora of China and Mongolia have a great similarity with the dance known in the territory of modern Kazakhstan as *buyn-bi*. In our opinion the differences in the names of dances could be considered like “mis-step” that highlights the rich potential of indeterminacy and proposes to theorize transnational dance history beyond “right” or “wrong” (Miao, 2022).

The dance *buyn-bi* was restored in 1986 on the basis of the archaeological and historical records by the famous choreographer, researcher and propagandist of Kazakh dance Vsevolodskaya-Golushkevich (1996, p. 111). Based on research works she created the dance *buyn-bi* in *Altynai* folk dance ensemble. For a long time in the repertoire of the *Altynai* folk dance ensemble, the dancer Talant Kylyshbaev (Figure 2) successfully performed the *buyn-bi* dance based on the movements of the upper body parts, convulsive stretching of the limbs, and deep bends of the body. In terms of the style and movements, this dance is the closest to the *kara jorga* dance, which was brought by the Kazakhs from abroad.

Figure 2 shows a fragment of the *buyn-bi* dance, which means the *dance of joints*. Here, a young man with a naked torso girded with a beautiful belt performs movements with his upper body.

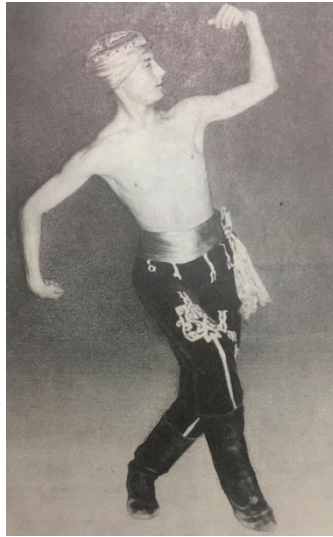


Figure 2. *Buyn-bi* performed by Talant Klyshbaev (source: Vsevolodskaya-Golushkevich, 1996, p. 111)

Figure 2 demonstrates scenic forms of *kara jorga* dance (*buyn-bi*), that based on scenic dance requirements, that is characterized by elements that come in contrast to the first existence of dance (Georgios, 2018). The phenomenon of second existence of *kara jorga* dance (*buyn-bi*) as a product of practice and preparation in dance classrooms and schools, does not present a high degree of “improvisation”, “creativity” and complexity (Filippou, 2015).

3. The process interpretation of the *kara jorga* dance phenomenon

The aesthetic function of dance is directly related to the fulfilled social function from which the dance derives its true meaning. This is done on the basis of the close relationship between form and content of the dance act (Georgios, 2018).

Knowledge of the meaning of dance should require “increased critical attention to pedagogy as a hermeneutical tool” (Berry, 2021, p. 28). Its very important to transfer extensive explanations about traditional dance from generation to generation. Dance is inextricably linked with music, with the forms of artistic creativity.

The combined action of music and movement has been named music and movement education. Music and movement education is based on creativity, active participation and living experience (Georgios, 2018). It uses experimentation, exploration, observation, free expression and creative improvisation (Lykesas, 2002; Filippou, 2015). The characteristic features of music and movement education are very much in line with the nature of the *kara jorga* dance which, besides uniformity, cohesion and duration in time, also includes creativity, improvisation and constant transformation, which are all, concepts opposed to standardization and consolidation (Likesas et al., 2004).

A unique feature of Kazakh music is its non-square structure; in one piece of music there can be 2/4, 3/4, 5/4 rhythms. The non-square structure of the music makes the dancer suddenly change to a different rhythmic pattern even it contributes to the deeper feeling, understanding of music (Lee, 2006) and characterizes his improvisational nature.

The non-square structure of Kazakh music is characterized as a spirally ascending rondo-shaped form of *kyui* (Amanov & Muhambetova, 2002).

The laws of musical construction of traditional music are equally significant for the construction of a dance composition. The rondo-shaped form of folk music explains a large number of circular and rotational movements in the national dance plastic (Shankibayeva, 2011).

Following the structure of the non-square music in educational process shows the effectiveness of the learning process of music and movement education within the context of the second existence of the traditional dance. It allows to save and preserve the main characteristic cultural elements of its first existence.

Illustrative representation (Figure 3) of *kara jorga* dance movements exactly demonstrates a circular shapes, where one hand is directed down and the other up. In a visual aspect, this movement resembles the symbol of infinity.

The dance traditions of the Kazakh people are closely connected with the forms of artistic creativity. Ornament is one of a type of folk art, which focused the fundamental concept of national ideology. The main plot is the understanding of the universe of the ancient Turkic peoples who lived on the philosophy of tengrianism (Kozhabayev, 2015; Nurpeisov, 2002).

The Kazakh ornaments are dominated by stages of ancient spiral motifs ascending to the astral pantheon. These S-shaped ornament, rounded shapes, smoothly flowing lines, rounded endings, seem to repeat the cosmic movement and convey the meaning of endless movement (Figure 4).



Figure 3. Illustrative representation of *buyn-bi* performed by Talant Klyshbaev (source: Vsevolodskaya-Golushkevich, 1996, p. 111)



Figure 4. Ornament (source: Kozhabayev, 2015, p. 12)

Hand movements highlight the continuity of the practice, rounded shapes (Misaki, 2021). It proves the dominant circular form that is found in the structure of musical creativity, ornamental art (Shankibayeva, 2011). As you can see, the penetrating circular form is found in the structure of musical creativity, ornamental art. It is the most significant iconic symbol of Turkic culture that explains Sun, Earth, and movement of Universe.

The shape of the circle is found in the traditional housing of the yurt, in a nomadic way of life. These explanations are equal to world order. Circular form in pieces of Kazakh art explains the search for harmony, beauty and peace which are basis of the philosophy. The shape of the circle in the divided form is equal to idea of *yin* and *yang* that shows the concept of duality (Figure 5), which is encoded in the Kazakh dance culture, in the ornamental art.

Equivalence, balance, equality – the basic concepts of the philosophy of the Kazakhs (Kozhabayev, 2015). Kazakh culture is permeated with a dualistic classification dividing the world into binary oppositions (earth-sky, upper world-lower (after life) world, birth-death). At the same time the position of the dancer's hands can be interpreted as an understanding of duality, a dualistic classification dividing the world into binary oppositions, compliance with the laws of symmetry. And a person as a center between two worlds like a creator manages and projects his reality, heals himself from ailments, and keeps his life field in the balance of energies through dance. Moreover dance movements as a language of dance demonstrate us the connection between cosmos and man, its abilities to live in accordance with the laws of universe.

Each dance culture had developed its own way of “speaking” that is often characterized by special kinesthetic values (Miao, 2022). This posture shows a kinesthetic value which demonstrates not only the beauty of upper body movements, the grace of posture, the sense of balance, the sense of position and movement of the human body, but also the philosophical and aesthetic principle. Posture-oriented kinesthetic value centralizes posturing as both a method of training and a spectatorship convention, both an approach to cultural preservation and an aesthetic principle to draw upon for cultural innovation (Miao, 2022).

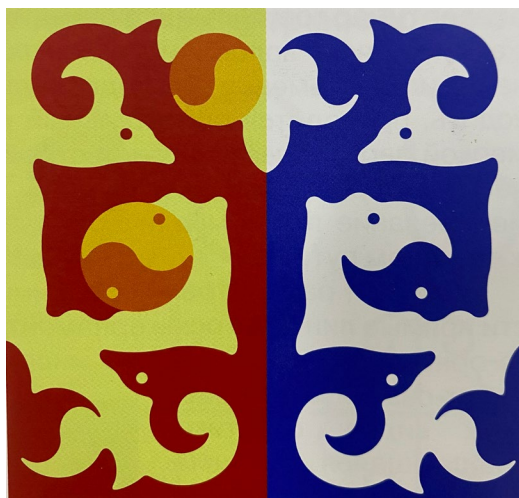


Figure 5. Ornament (source: Kozhabayev, 2015, p. 34)

On the Figures 3 and 4 the visual aspect illustrates the meaningful meaning, conveys the philosophical and ideological aspect of the Kazakh people – the movement of infinity, and hence the manifestation of life itself, it is the main symbol of the entire ornamental art of the Kazakh people.

Based on these reflections, it should be concluded and assumed that the dance *kara jorga* according to the realities of our modernity, in the life of nomadic people could carry the function of health-improving gymnastics, a kind of energy practice, where the prevention of joints and muscles of the whole body takes place. Based on the reasoning, it should be noted that the elements and movements of the dance *kara jorga* can serve as an excellent material for creating a certain course in the field of dance therapy.

Based on the comparison of the materials of the expeditions it can be concluded that the dances *kara jorga* of the Kazakh diaspora and *buyn-bi* are composed of joint movements. Considering these dances, it should be noted that the *buyn-bi* dance is translated as *joint dance* and based on the movements of the upper body parts and joints. The dance *kara jorga* in China and Mongolia also consists of similar elements that demonstrate the movement of joints. Consequently, this is one and the same dance. However, in the first case, the name comes as if from the external observation and expresses only a certain process of action, and in the second case, there is a basic idea and the reasons for its occurrence are reflected.

The language of choreographic art is its dance vocabulary. Based on the archival video, it was concluded that in the culture of the Kazakh diaspora, the dance *kara jorga*, in particular its name, contains the main idea and meaning of the dance vocabulary. There is also a correspondence between the musical material and its programmatic nature. It is a piece of art that demonstrates a high degree of “improvisation”, “creativity” that occurs “by instinct” and expressed openly the emotions, feelings that experienced “unconsciously”.

At the same time, it should be noted that there is no specific methodology or methodological layout for the performance of any movement; all elements are spontaneous and improvisational in nature that shows nonlinear process (Sawyer, 2021). This explains the movement of the body, which is born not from the human mind, but from something greater inside. There is the main answer, our body knows better than we do what it needs. In Figure 3 we see a dancer with his hands pointing up and down, and his body is the center. Hands showing the sign of infinity, a symbol of life, as if balancing the flows of energy passing through his body, harmonize it. Comparing it with the piece of ornaments contributed to the identification of its novelty in terms of semantic content. These considerations reveal the prospects of developing a certain course using elements *kara jorga* in the field of dance therapy. This research shows us the possibility of revealing the novelty of examples of ancient culture in the light of modernity. Using elements of dance creativity *kara jorga* in the field of dance therapy shows us its usefulness, and value.

Authors Io Iacono and Brown (2016) defined the concept of “cultural heritage” as an expression of the elements of narration and reflection of cultural, practical, spatial, temporal and artifact aspects. In this respect, the dance *kara jorga* corresponds to each component.

Conclusions and recommendations

According to the results of the study, despite the different names the dances *kara jorga* and *buyn-bi* represent a single dance demonstrating the beauty of joint movements. The dance *buyn-bi* demonstrates scenic forms, where its educational character has been significantly modified through specific educational processes that allows to define it by the term *second existence*.

The dance *kara jorga* is cultural heritage and an artifact representing a syncretic form of dance. The study of the subject of research in the field of aesthetics, musicology, cultural studies, theory and methodology of choreography made it possible to define the dance *kara jorga* as a syncretic form of manifestation of early dance creativity of the Kazakh people. The very name of the dance, the programmatic nature of instrumental music, and the idea of the dance make up a single consistency and ensure the manifestation of syncretism in its direct meaning.

The dance *kara jorga* of the Kazakh diaspora from China and Mongolia is a vivid example of early dance creativity belonging to the category of first existence dances, in which the authentic traditional flavor is preserved and manifested. Moreover, the fact that this example of early dance creativity is categorized as first existence dances implies their great improvisational character. In this context, their scientific significance is revealed in the experiments devoted to the search for dance and stage body mobility. Nowadays the dance *kara jorga* as a heritage of Kazakh culture shows us the basis of mass physical education. It introduces preventive activities aimed at patients suffering from the diseases of the joints, spine and nervous system through a new method of kinesitherapy.

The results of this study will make it possible to initiate a specific study of the possibility of borrowing and rethinking traditions and archetypes, plots and motives of the ancient culture of the Kazakhs from different countries, in particular, the representatives of the Turkic peoples, as well as the modern types of Kazakh art in order to actualize national identity in the context of the world cultural community. The comprehensive understanding of general mental approaches to the creation of an artistic image in various types of dance art will contribute to the understanding of the originality and integrity of the art of the peoples of the countries of the Silk Road, one of the important components of which is the unique artistic culture of Kazakhstan.

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