



# VARIATIONS OF ELEMENTS OF THE NATIONAL MEN'S DANCE («ZHOLBARYS ZHUREK») BASED ON A DANCE PERFORMANCE)

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**Abstract.** Men's dance in the Kazakh dance art requires special attention in modern choreography. The development of dances for men, the scientific formulation of its history, and development trends are among the most pressing problems in modern dance art. Therefore, this scientific article is devoted to discussing the essence of the national dances of the Kazakh people, including dances for men, ways of their formation and development. The article is based on Almat Shamshiev's dance «Zholbarys zhurek» changes in the national men's dance elements were scientifically differentiated, and various scientific methods and receivers were used in scientific research. In order to determine the essence of men's dance, methods of historical and chronological systematization, differentiation, comparison, and control were used. In comparison, he tried to reveal the features of the dance of the guys through the dance the «Balbiraun», and gave specific examples of what dance elements were added and what movements and postures were transformed according to the dance «Zholbarys zhurek».

He concluded that the development of human consciousness, and the transformation of society are standard with the passage of time, and in this regard, new views appear in the art of dance, the release of new works, and the transformation of existing dance elements is a natural phenomenon and a modern necessity. Today, men who are engaged in the art of dance pay attention to the ability to flex, flexibility. It shows that some dance moves used only in girls' dances in the past are successfully used in men's dances today. However, he says, in performing movements, the guys dance flexibly in a manner that corresponds to their masculine nature. However, he emphasizes that in making changes, it is necessary to constantly pay attention to Kazakh dances' essence and central national nature. Several recommendations were given on further developing Kazakh men's dance, increasing interest in it in society.

**Keywords:** National Dance, men's dance, National Art, choreography, music, rhythm, transformation, trend.

**Cite:** Almat, Shamshiev, and Gulnara Jumasseitova. "Variations of elements of the national men's dance (based on a dance performance «Zhoibarys zhurek»)." *Central Asian Journal of Art Studies*, vol. 8, no. 3, 2023, pp. 145-160, DOI: 10.47940/cajas.v10i3.737

*The authors have read and approved the final version of the manuscript and declare that there is no conflict of interests.*

## Introduction

Kazakhstan holds a special place as the sacred “shanyrak” for all Turkic peoples. This significance is rooted in historical knowledge that reveals how tribes and communities of Turkic heritage emerged from the expansive steppes of present-day Kazakhstan. Furthermore, geographically speaking, Kazakhstan occupies a central position within the Turkic world. The Kazakh people are almost the cradle of the Turkic civilization, where the entire national identity and spirituality was formed based on the ancient Turkic nomadic way of life. From the point of view of Turkic culture, Kazakhs have long lived in cities on the banks of the Volga-Ural in the North and the Syrdarya - Amu Darya in the south, and as heirs of the Great Steppe, they managed to preserve the purest example of Turkic culture. Therefore, the modern customs, language, and literature of the Kazakhs, music (kui, aitys), worldview, and genealogy traditions continue the real ancient Turkic civilization.

The distinction between Turkish peoples and other Western countries lies in their approach to the relationship between men and women and the degree of traditionalism. This is evident in the clarity of the roles assigned to fathers and mothers within the family and the roles of women and men in society. Among Turkic peoples, men typically hold a position that is consistently one step above women, reflecting a distinct hierarchy. We note that it also originates from the religion of Islam, because all Turkic-speaking countries are Muslim countries. It is believed that a man should have the characteristics of a man. That is, both in society and in the family, the final decision, the last word, should be in the man. This determines their authority in the eyes of society and family. The male plays the role of breadwinner, Guardian, and steward. That is why the role of men in the family and society is exceptional in the life of the Kazakh people. They deserve

the name” head of the family”, and there is also the concept that poise and common sense characterize them. The same male weightlessness contributed to the slow development of the art of dance among Kazakh men. Of course, this does not mean that women are not considered human.

On the contrary, respect for women is excellent. Their attentive and affectionate behavior brings joy to men. This is probably why, among the Turkic-speaking countries, there are works of art with the participation of young people. National dances with the participation of girls are well-developed in Kazakhstan. There are many dances for girls in the Kazakh dance art, as the attentive behavior and subtle nature of women is especially respected among the Turkic peoples, including the Kazakh nation.

The dances of the men themselves were hunting and huts, movements of a heroic and combat nature. Strong energy, active participation of the shoulder joint, sharp movements, and flexibility have always distinguished men’s dance. All this required the dancer to have excellent physical fitness, that is, a slim, physically attractive man figure. The performance of complex acrobatic numbers accompanied the Kazakh national men’s dances. In addition to this national identity, the nomadic lifestyle of the Kazakhs also influenced the art of dance. For example, the peak of the choreographic skill of dance among men was considered to be various dances on horseback – an example of boyhood and companionship. From a young age, Kazakhs learned these skills. It was believed that a young Kazakh must necessarily learn to ride a horse, dance in the saddle, and masterfully manage national types of weapons. We conclude that such dances of Dauren Abirov as «Balbirauyn», «Sylkyma», «Tepenkok» Zaurbek Raibayev «Shopanshylyar», Olga Vsevolodskaya-Golushkeevich «Buyn bii» have elements of dance and patterns of national identity.

Male dancers are becoming increasingly in demand in the modern dance community. Others talk more about men's dance, creating a more comfortable environment for the boy dancers. Men face bullying or discrimination based on being a dancer in childhood or adolescence when they started dancing. Such facts exist in modern Kazakh society because of the prevailing attitude that dance is an art form primarily suited for girls. This leads to our contentious issue: the persistence of stereotypes about male dancers that directly impact perceptions of masculinity. In his book "different gender stereotypes in dance" to explains the differences between male dancers and female dancers and how stereotypes about men are formed, Clark-Smith (2017) conveyed that society improves by eliminating stereotypes about male dancers. After all, any dance has a positive effect on a person's health, as well as on his mental mood. Dance allows a person to feel at ease and relax the body. When a person feels free, the body releases happiness hormones such as dopamine. This hormone has been scientifically proven to help lift a person's mood and relieve symptoms of anxiety and depression. That is, dance improves people's concentration, reduces stress, relieves symptoms of depression and anxiety, provides cognitive benefits, and provides a sense of activity and clarity. That is why the development of dance among men in today's busy times is one of the most pressing issues. This is because male citizens are essential as the force that makes up society and the primary support of each family.

## Methods

There is a systematization of materials on research, their comparative analysis, and scientific generalization. In the article, the methods of historicism and systematization of the text performed a complementary function. This method made it possible to structure the article chronologically and in

order. The structural-semantic method of analyzing evidence of material and spiritual culture was also used. Since the direct goals of science are to describe, explain, and predict the processes and phenomena of reality that make up the subject of its study based on the laws discovered by it, that is, in a broad sense – to determine the theoretical picture of reality, methods of observation, comparison, experiment, and analysis were used to the greatest extent in this research work. By comparing the dance movements in the dance «Zholbarys zhurek» with other men's dances, it was possible to understand the differences and differences. By transforming the dance movements used in the work of previous dancers, an experiment was carried out, and the transformed dance movements underwent mutual professional analysis and discussion.

## Discussion

Any nation has its own national identity, language, religion, national style, National Art, and national code. Kazakh National Dance is a kind of art that characterizes the national identity, culture, and history of the Kazakh people. Therefore, there is an excellent importance behind every movement in Kazakh national dances. We have already mentioned that among the national dances, dances for women and girls were well-developed.

On the contrary, dances for men developed more slowly; they were of a combat and chivalrous, hunting and hut nature. In the history of Kazakh dance, although we say that men's dance has developed late, we see that there is significant progress today, and we see trends in the development of men's dance in recent years. This suggests that the boys have an increased interest in dancing. For the guys there were «Nasybayshi», «Zhigit Bii», «Maskarampaz Kara zhorga», «Burkutshi», «Baksy», «Asau at», «Bura Bii», «Sadak bii» and other dances.

However, we assume that the reason for the statement of” there was no dance in the Kazakh people “may be a small number of men’s dances in the Kazakh people. The Kazakh dancer Shugyla Sapargalievna said about this: «It is a great shame for us to say that there was no dance in the Kazakh people how we deny what we have in ourselves. Shouldn’t we find what we have lost again and bring it to light? Dance is an art that grew up with the Kazakh people and came from almisak. It is not something that hangs from the sky. Art born of the Kazakh’s way of life. The song is the same as the music. Is it not true that a song or music is born from your impressions of life, your joy, your sadness? Composers express their mood in music, and poets and writers express it in words. Dance is the same. But the means of expressing inner feelings here is movement. Of course, it is difficult to convey thoughts not with language, but with gestures» (Kabaj 2). The dance «Zholbarys zhurek» is also one of the few dances for Kazakh guys. In a new way, works that promote the courage inherent in the guys are necessary for our national treasure, National Art.

The most crucial thing in any work of art (tune, dance, song, painting) is its name. This is because the title of a work reflects its external content and essence, which generally conveys a message from that work. The name «Zholbarys zhurek» shows the same determination and determination as a tiger. That is, from the theme of this dance, we understand the supposed nature of the dance. We feel that the dance touches on the theme of courage and heroism. «The subject is the first means of influence, so intelligibility is the most important criterion» (Caregorodcev 5). In the field of art, the human being receives the information he needs through its title when he hears the name of any work. It is better to understand that the name» Heart «in the name of the dance «Zholbarys zhurek» also has its own meaning. There is great importance in adding this conjunction

because, in any activity, the heart is of distinctive importance. For example, a rabbit is named «cowardly heart» because the animal is too cowardly, weak, and frightened by every race.

On the contrary, the Tiger’s heart is characterized by heroism and courage. We see that the word heart in the name of this dance is no coincidence. «The heart reveals a person’s true nature, and the mirror reflects the true reflection of the face. Looking at the heart shows what kind of person he will be. The opening of the heart tells a man what kind of person he really is. There will be no false, artificial image of the Heart». If we talk about the general appearance of the dance «Zholbarys zhurek», the tiger is more serious, a predatory animal that calmly orientates its surroundings. This characteristic is also characteristic of our Kazakh guys. The courage to go to the rich in everything, patience in many things, the ability to shoot like a tiger in anger and suppress the enemy is similar to the nature of the Kazakh guys. It is said that such a quality is inherent in Asian guys in general. We can see this from the research of Zhumasejitova, Gul’nara, and Shomaeva Dilara in the scientific article «History of decolonial sensuality in the discourse of choreographic art of Kazakhstan». In it, «Fiery temperament, the excitement of expressions of feelings is in the blood of eastern guys, and it is revealed in the best way in Dance» (55).

During the dance, the guys stand in different positions, symbolizing the life of a group of tigers. They all huddle in one herd, then three people come forward. The rest lie on your sister as an observer when the three people come forward. In this vision you can imagine three Tigers with fangs and a cave at the moment when the three people who started the dance step aside and watch, the other four people go to the center of the stage. After the seven dancing people appear, all the dancers continue the dance together. The moment when the chorus is

shouted, forming two circles, then shows the real climax of the dance. The sound, as majestic as the roar of a tiger, makes hearts shudder. Each of them shares their different skills. Here, the teacher-choreographer used the nonverbal method in his work. This creative individuality allows you to work on plasticity and expressiveness as a connecting factor. «The nonverbal method includes such components as gestures, posture, facial expressions, pantomime» (Shevchenko 172). At the end of the dance, the person who started the dance gathers the dancers back into the original dance posture. Through this dance, the author sought to glorify the unity of the Kazakh guys. He intended to instill in them a sense of patriotism.

## Results

The essence of dance, the structure of dance, and the whole history are in many ways directly related to its music. «A musical melody necessarily accompanies confidence in tradition. Relying on historical and ethnographic information about the creation of early musical instruments will help restore the shape of early military dances as a manifestation of one will, one goal – to defeat the enemy» (Kyshkashbaev 13). This dance, «Zholbarys zhurek» was also staged to the music «Turan Zholbarys» performed by the ethno-Folklore Ensemble «HasSak», which promotes its processing to the people based on the first genres of Kazakh traditional music. This melody itself allows to perform various movements during the dance. Because in music, the current trend, the current modern sounds are heard, for example, if you listen to music by identifying the melody with the growling sound of a tiger. Many different sounds have been modified following the times, so this dance cannot be called a purely folk dance. We believe it is necessary to evaluate in a stylized form because there is an acceleration in the music itself.

In addition, there is also a change in the dancers' clothes. That is, the dancers did not come out in a single national costume. A red cord is best suited to a black shirt with short sleeves. The dancers' hands are open, and soft-soled shoes without horseshoes were chosen in the choice of boots. This is because there is no heel work of the foot in this dance no movement to put concerning the heel. When staging the dance, the author did not use heel movements due to the character of the dance, taking into account the weight of the musical melody.

The next factor that affects the meaning of dance art, its spiritual essence in general, is musical rhythm. The compaction of any dance is directly related to the rhythm. The rhythm, emphasis, genre, and mood of the music affect the entire essence of the dance. The rhythm of the music in the dance «Zholbarys zhurek» is profound. It is one of the modern rhythms of martial, bold, masculine character. The melody of the music has a spiritualism, a valiant character. Perhaps that is why it can be seen that the guys who danced this dance were incredibly inspired and inspired. This dance gives the impression that the spirit of the Kazakh guys is depicted, which suppresses the copper of any enemy. «Musical rhythm is the temporal and accentuated side of melody, harmony, texture, theme, and all other elements of musical language» [Online Music College]. Therefore, in the process of choosing dance music, regardless of the degree of professionalism of the dancer, he must take into account the basics of the rhythm of each music, know a specific rule, and also be able to combine all the details of the dance set to the proposed rhythm.

For example, the difference is quite large if we compare the dance of Kurmangazy «Balbirauyn» and the dance «Zholbarys zhurek». Most often, a group of 4 guys dances in the first dance, and a dance group of 12 people performs in the second dance. In principle, no matter what kind of

dance or stage performance, the number of people is of great importance. It directly contributes to the perception of dance by the audience, understanding the dance Compass, and conveying the dance's mood in general. It also affects the theoretical and practical flow of dance. For example, it is much easier to teach dance to fewer people; that is, as the number of people participating in the dance increases, both its structure and the process of teaching and dancing will become more complicated. At the same time, the responsibility for the successful production of the dance increases.

The level of the two dances is two different; the difference is overwhelming. This does not mean that one dance is good and one is terrible. According to the modern point of view, dance patterns are subject to the laws of harmony, Polyphony, which harmonizes the overall sound, in the same way they perform different movements in different places in harmony. These techniques and movements have long been present in the history of Kazakh dance. However, in the history of Kazakh dance, the guys' performance has never happened before. In the dances for former men, we see the dancers are in the same position. For example, it makes a diagonal, or everything stands on two lines, comes to two lines, and makes a circle. After the circle again goes to one line. Then comes the Triangle. We see these pronounced postures in the dance «Balbrauyn». In the dance «Zholbarys zhurek» the postures alternate one after another, showing several positions simultaneously. If there is a circle on one side, not just one circle, but a diagonal on the other, or if the dancers are making a diagonal on one side of the stage, a different scene is shown in the foreground. In addition, there are first-second scenes, two guys are dancing in the foreground in the leading role, and a group of guys are dancing in the background. Similar Innu ATI e, transformation e consonants are often found in the dance «Zholbarys zhurek».

A choreographer is a lens that focuses on all directions and trends in the dance art in his creative imagination. Moreover, how the process of artistic embodiment takes place, only the creator who creates the production of art can judge. The task of art critics and critics is only to try to unravel the path of artistic search, to compare with other works somehow objectively, and to determine general trends (Nikitin 18).

Another feature in the dance «Zholbarys zhurek» is the nature of the transformation of the elements of the male dance. He is the flexibility of the body. As a rule, bending over is common in girls' dances, and it seems that such a quality is inherent only in girls. For example, there are movements called «sun», and «chasing shadows», which are often found in girls' dances. This gesture is used in the Kazakh dance training manual in the girl's section. Modern Kazakh dances were so developed and transformed that this gesture began to be used in guys' dance. By taking such movements, we tried to transform the dance of the guys. In the process of using this cut, our guys use it in a way inherent in their masculine character, boyish qualities worthy of men. By this, we showed that the guys also have such flexibility and flexibility that such dance moves can also be applied to the guys. For example, in comparison, in the dances for the guys «Balbrauyn», «Silkyma», «Akat» although there are scenes of folding movements in a particular system, the bending of the body is not shown on a plastic level. Body bends, bends at an extreme pace are very common in this «Zholbarys zhurek» dance. Specifically, in this dance there are movements that rotate from right to left, from left to right, or entirely, as we have mentioned, in this dance, the body does much work.

In addition, there are specific characteristic patterns in Kazakh dance that relate to both girls and boys. Often, leg movements do more work in boys' dance than hand movements. For example, in the dance «Balbrauyn» mixed hand positions

and holding certain positions differ. And now, relatively speaking, in the dance of the «Zholbarys zhurek» you can see a lot of work of the hands: there is a roll, a pattern, and a rotation of the wrist joint from right to left, from left to right, and the fingers are closed and opened, again working with the hands as a fan. Many movements can be observed, such as opening the fingers or turning back to oneself again. That is, in the «Zholbarys zhurek» the hands do much work. We think that this is also a breakthrough in a new way from the current point of view.

There are individual, pair, and group forms of dance. The vast majority of guys' dances are group dances. With the help of group dances, it will be possible to show the guys' strength, dexterity, and combat skills. The second difference between the dance «Zholbarys zhurek» and the dance «Balbrauyn» is that the dancer repeats the same dance movement at the same time. The whole moves in the same way throughout the dance, making the same movements. The movements in the dance of the guys in the dance «Zholbarys zhurek» are distinguished by their variety. The dance uses the dance movement of Dauren Abdirov «climbing step», and there are also types of jumping movements from one leg. There are also types of jerking movements. For example, forward, soul, and backward movements were used. At the same time, there are many movements of walking, bending, and folding. Olga Vsevolodskaya-Golushkeevich meets the hand mold «ushkul». While staging the dance, the author tried to correctly use these movements and positions, connecting them with many other movements, finding harmony from the first movement to the second, and mixing the transitions of the hands.

It should be noted that no matter how much the «Zholbarys zhurek» changed the dance movements, transformed the dance, the laws of the style of performance of any nominal dance movements were not

violated. On the contrary, the movements and postures were enriched and transformed with a new look. Therefore, we believe that this will allow us to apply these changes as much as possible, use them, and continue to supplement them with the same interpretations. As a result of such creative freedom, the dance participants perform several different dance movements during the performance on the stage. One row of dancers is jumping, and now one row is kneeling, performing other dance movements. He dances in the sun's movement in a circle, stands opposite, dances thoughtfully, makes various movements of the arms, legs, and gait. Jumps follow smooth movements and slow steps in an instant.

Any dance choreographer strives to create a work that meets the requirements of the Times. On the same path, he is constantly in search of developing himself. In the same way, many factors influenced the author's enthusiasm for the dance «Zholbarys zhurek». One of them, the legend that the author was born and raised in the Syrdarya region, where tigers lived in ancient times, touched the dancer's heart. If we look at the pages of history, we will see that Arystan and zholarys inhabited the Kazakh steppe. It is mentioned in the works of many researchers. «The Tiger walked along the Syr and Amu Darya, on the Balkhash-Alakol game, on the Tarbagatai Ridge to Berti. There are more sources in the oral literature about this beast. The song «Kambar batyr»:

Tiger at the same time  
Lay down all his fur,  
His ears twitched.  
Open your mouth,  
He roared with a growl.  
The voice was heard for a long time,  
The voice echoed.  
The claws were sharp,

Jumped to the horse - it is said that in Mukhtar Magauin's «Shakan-Sheri» the tragedy of Turkestan showed the tragedy of the entire Kazakh people. There are

many examples. The fact of the tiger is also found in the records of members of the Russian expedition that explored the Kazakh steppes during the colonial policy. «Vernensky grazhdanin», the writings of Ivan Blaramberg, Lev Berg guide those who claim to study the history of the Turanian Tiger» (Abikenuly). Nostalgia for the Native Land contributed to the author's choice of the dance «Zholbarys zhurek». In addition, the author, using his teaching experience, described the courage, and heroism of the Kazakh guys, who tried to awaken their national honor and national spirit.

Each time has its taste and demand. It is renewed as time passes and generations change. «The art of dance is constantly enriched with new artistic techniques and new dance vocabulary. This process affects the theory and practice of choreographic education. The Choreographic School is designed to preserve traditions, meeting the requirements of modernity, and at the same time instilling in students the academic style and literacy of mastering the expressive means of classical dance» (Valukin 16). For example, modern youth do not listen to the music of twenty years or fifty years ago. They have their own imitating environment and updated melodies. In the same way, such a transformation has something to do with the art of dance. Many of the movements used by Shara Zhienkulova in dance art have undergone changes, acquired a new style and new content. This is due to the search of the choreographer in the process of preparing the dance for staging, the talent with which he can find a unique harmony, and his perseverance, which is not afraid of innovation. The author of the article, being a dance teacher – choreographer, and choreographer, intended to increase boys' interest in the Kazakh dance art through this dance «Zholbarys zhurek». Moreover, it is essential for men to focus on dancing. Because, «influencing the development of

the emotional sphere individuals, physically improving the human body, spiritually educating through music, choreography helps to gain self-confidence, gives an impetus to self-improvement, to constant development» (Melekhov 183).

Young dancers in modern choreography improvise and add new elements of plasticity. Among the choreographic colleagues, there are those who disapprove of the transformation of dance movements. They believe that innovations and changes in dance movements will destroy the original national basis of Kazakh dance. The pursuit of innovation is a natural phenomenon. From the very beginning, the human being likes change, moves forward.

Similarly, we believe that changing movements in the art of dance is the development of this art of dance. Of course, it should not be exaggerated that this is the point of the innovation. It is an action that arises due to the direct education, taste, and experience of the choreographer. Kazakh dance art should develop, and our talented citizens in modern dance art, who set the goal of this principle, do their best. Kazakh dance has been shown in many countries around the world thanks to the fans of the art of dance, who have continuously worked on the art of dance and continue to serve on this day. State dance ensembles are special in introducing Kazakh art to the world. In total, 3 ensembles in Kazakhstan have the status of «State»: The Ensemble «Saltanat» with a 60-year history in Almaty, the Dance Theater «Naz» in Astana and the State Dance Ensemble «Altynai» in Taldykorgan.

Our teachers' deep scientific views in choreography and the ability of talented young people trained by them to accurately preserve ethnography when creating dances helped the artistic and dynamic development of Kazakh dance art. Among them should be noted the choreographers Shara Zhienkulova, Dauren Abirov, Aubakir Ismailov, Zaurbek Raibayev, Bulat Ayukhanov, Deljafruz Kiyakova, Mintay



Tleubayev, Gulsaule Orymbaeva, Toygan Izim, Aigul Tati and other art lovers who made a significant contribution to the Kazakh dance art.

Young people in the art of later dance work based on the works of these teachers, relying on them. He tries to develop and transform the existing world in a modern way. In this way, several dance movements were transformed. But, it is better to perceive this as innovation, the desire for the best. There is the expression «man by the time», which is in demand by the environment and the society in which we live. It is known that any industry will prosper only if it meets the needs of society. Also, in order to contribute to the development of men's dance, it is necessary to create conditions for a large influx of men, especially teenage boys, into the art of dance in society. Even today, there is a large proportion of women in the field of choreography. It was published by researchers such as Bakirova Samal, Saitova Gulnara, Izim Toygan, and other authors in the Journal «Kazakhstan experience in distance learning in higher education in the Field of choreography» based on Scopus. He writes in a study conducted in a scientific article: «Of the 75 students surveyed, 74.3 percent are women and 25.7 percent are men» (101).

Art lovers who tirelessly work in the field of dance art still make every effort to develop the Kazakh dance art. Our environment is replenished with new talents over time. Because the Kazakh National Dance is a valuable treasure of the Kazakh people, the nation's heritage. In the words of Gainikamal Beisenova, a direct student of Shara Zhienkulova, a leading teacher: «At present, we have developed unique dances that characterize the Kazakh people as traditional, beautiful, natural phenomena. The whole world is now amazed at our Kazakh dance. Wonderful dances are born thanks to such choreographers as Shara Zhienkulova, choreographers Dauren Abirov, and

Zaurbek Raibayev. I can not say that the Kazakh people are not good at dancing. Rather, very capable. Both men and women are very agile, bend and twist a thousand times. Kazakh dance is perfect, perfect! The whole world does not shake hands in vain. Kazakh dance reflects the spiritual wealth and spirit of the people» (Agymbaev 3).

According to the research of the researcher Aukhadiev, it is better to take the dances that appeared by the needs and needs of each time from the point of view of that era. «Parallel to The Art Of Dance, firstly, it can be said that the choreographic text of a ballet performance is natural, in what era the performance was made it is necessary to perceive in the context of that era; secondly, in this case, Dance also works as a «mirror» of innovations in its field of application, it reflects trends in modern» (Aukhadiev 116).

It is also important to preserve traditional values in the art of dance. Mainly this should be reflected in men's dances. Because our men are defenders of Kazakh culture. «Kazakhs were the heirs of the culture of steppe nomads, formed within thousands of years, and they managed to bring this culture to the present day without interrupting it» (Seidimbek 13).

## Conclusion

Counting on the requirements of the time, innovative teachers continue to study ways to improve choreographic education based on the continuity of pedagogical traditions (including the development of men's dance) and methods of teaching dance disciplines. Among them are the authors of this scientific article. At the stage of creating a unified methodology for choreographic education, the pedagogical activity of the Masters of the Choreographic School was distinguished by a deep purpose, hard work. Thus, the domestic Choreographic School has accumulated a lot of experience in theory and methodology, this is a solid foundation

for practical activity and provides excellent opportunities for the further development of pedagogical science.

Having studied the innovation in the dance «Zholbarys zhurek», we evaluate the transformation of existing movements as standard. At the same time, we conclude that these changes have arisen following the needs of the Times. We recognize the Kazakh National Dance, including dances for men, as necessary for Kazakh spirituality, and we are confident that this great heritage will be scientifically deepened, developed, transformed, and passed down from generation to generation.

In recent years, the share of men's dance in the Kazakh national dance art has grown. In the course of research, we were convinced of this. At the present stage, it is necessary to take the most extensive measures to develop men's dance further. It is necessary to change the dance movements that have existed since ancient times and have survived. We concluded that dance moves need to be filled with new content. We also put forward the following proposals to popularize the art of dance among men and raise its image in society:

As a political background for the development of men's dance, we believe that the leaders of choreographic universities, dance centers, and complexes should solve the problem of constantly encouraging and supporting men who promote the art of dance, creating favorable opportunities for improving leadership and teaching and mentoring services. This raises the prestige of men who glorify the art of dance and forms a positive attitude of society towards them.

To pay attention to the social problems of choreographers who glorify men's dance. Creating maximum conditions for them to engage in their professional activities

without any worries by solving housing and other social problems, as well as developing men's dancing.

- Constantly take up the issue of providing spiritual and moral support (awarding, awarding awards) to male teachers who glorify men's dance. Through this, we can increase boys' interest in the art of dance in society. By showing that the field of dance art is not only for girls. A large number of boys also visit it, we have the opportunity to block the contradictory opinions that have developed in society over the centuries regarding men's dancing. Because the above three problems are relevant, that is, this is the answer to the question of what measures need to be taken at the present stage for the further development of men's dance, we conclude that we can make a significant contribution to the development of men's dance by increasing the leadership and leadership of men in the art of dance, solving social problems and constantly encouraging them in the team. of providing spiritual and moral support (awarding, awarding awards, etc.) to male teachers who glorify men's dance. Through this, we can increase the interest of boys in the art of dance in society. By showing that the field of dance art is not only for girls, it is also visited by a large number of boys, we have the opportunity to block the contradictory opinions that have developed in society over the centuries regarding the dancing of men. Because the above three problems are relevant. That is, this is the answer to the question of what measures need to be taken at the present stage for the further development of men's dance, we conclude that we can make a significant contribution to the development of men's dance by increasing the leadership and leadership of men in the art of dance, solving social problems and constantly encouraging them in the team.

### **Авторлардың үлесі**

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### ҰЛТТЫҚ ЕРЛЕР БИИ ЭЛЕМЕНТТЕРІНІҢ НҰСҚАЛАРЫ («ЖОЛБАРЫС ЖҮРЕК» БИ СПЕКТАКЛІ НЕГІЗІНДЕ)

**Аңдатпа.** Қазақ би өнеріндегі ерлер биі қазіргі хореографияда ерекше назар аударуды қажет етеді. Ер адамдарға арналған билерді дамыту, оның тарихы мен даму тенденциясын ғылыми тұрғыда тұжырымдау қазіргі би өнеріндегі өзекті мәселелердің бірі. Сондықтан авторлар ғылыми мақалада қазақ халқының ұлттық билерінің болмысы, соның ішінде ерлерге арналған билер, олардың қалыптасуы мен даму жолдарын қарастырады. Мақалада Алмат Шамшиевтің төл туындысы «Жолбарыс жүрек» қойылымы негізінде ұлттық ерлер биінің элементтерінің өзгеруі ғылыми тұрғыда сараланады.

Ғылыми зерттеу жұмысын жүргізу барысында түрлі ғылыми әдіс-тәсілдермен қатар, мақала авторының хореограф, педагог және зерттеуші ретіндегі жеке тәжірибелері қолданылды. Ерлер биінің болмысын айқындау мақсатында тарихи-хронологиялық жүйелеу, салыстыру, бақылау тәсілдері қолданылды. «Балбырауын» мен «Жолбарыс жүрек» билерін салыстыру мақсатында ерлер биінің негізгі ерекшеліктері ашылып, би қойылымдарында қандай жаңа би элементтері пайда болғаны, қандай қозғалыстар мен пішіндер өзгергені туралы нақты мысалдар келтірілген. Зерттеу барысында авторлар бастапқы би элементтерінің түрленуі заңды құбылыс және заман талабы деген қорытындыға келеді. Уақыт өткен сайын қоғамдағы өзгерістер қалыпты саналып, осыған байланысты би өнерінде де жаңа көзқарастар, жаңа техникалар мен әдістер пайда болады.

Бүгінгі күні би өнерінде жүрген ер азаматтар иілгіштік, икемділік қабілеттерін дамытып отырады. Бұрынғы қыздарға арналған кейбір би қимылдарының өзгеріске ұшырап, қазіргі күні ерлер биінде сәтті қолданылып жүргеніне көз жеткізілді. Бірақ авторлар осы қимылдарды орындау барысында жігіттер өздерінің еркек болмысына сай икемдеп билейтініне сенімді. Дегенмен, өзгеріс енгізу барысында қазақ ұлтының ұлттық болмысы мен негізгі түпкі ұлттық табиғатын үнемі назарда ұстау керектігіне баса назар аударады. Мақала соңында қазақтың ерлер биін одан әрі дамыту, қоғамда оған деген қызығушылықты арттыру бойынша бірнеше ұсыныстар берілді.

**Кілт сөздер:** ұлттық би, ерлер биі, ұлттық өнер, хореография, музыка, ырғақ, трансформация, тенденция.

**Дәйексөз үшін:** Шамшиев, Алмат және Гүлнара Жұмасейітова. «Ұлттық ерлер биі элементтерінің нұсқалары («Жолбарыс жүрек» би спектаклі негізінде). *Central Asian Journal of Art Studies*, т. 8, № 3, 2023, 145-160 б., DOI: 10.47940/cajas.v10i3.737

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### ВАРИАЦИИ ЭЛЕМЕНТОВ НАЦИОНАЛЬНОГО МУЖСКОГО ТАНЦА (НА ОСНОВЕ ТАНЦЕВАЛЬНОГО СПЕКТАКЛЯ «ЖОЛБАРЫС ЖҮРЕК»)

**Аннотация.** Мужской танец занимает особое место в казахском танцевальном искусстве. Развитие мужского танца, выявление основных тенденций в его развитии является одним из актуальных вопросов в изучении современного казахского танцевального искусства. Исходя из данного обстоятельства авторы в данной статье исследуют развитие танцевального искусства казахского народа, особо останавливаясь на особенностях мужских танцев. В статье рассмотрены и изучены новые элементы национального мужского танца в постановках Алматы Шамшиева в аспекте анализа танца «Жолбарыс жүрек».

При проведении научно-исследовательской работы были использованы различные научные методы и приемы, а также личный опыт авторов статьи, как хореографов, педагогов и исследователей. В целях определения сущности мужского танца применялись приемы историко-хронологической систематизации, сравнения, наблюдения. С целью сравнения танцев «Балбырауын» и «Жолбарыс жүрек» раскрыты основные особенности мужских танцев, приведены конкретные примеры того, какие новые танцевальные элементы появились, какие движения и формы изменились в танцевальных постановках.

В процессе исследования авторы пришли к выводу, что трансформация существующих танцевальных элементов является естественным явлением и современной необходимостью. Изменения в обществе с течением времени являются нормой, в связи с чем и в танцевальном искусстве также появляются новые взгляды, новые техники и методики. Сегодня мужчины, занимающиеся танцевальным искусством, развивают свои способности к пластичности, гибкости. Мы удостоверились в том, что некоторые древние танцевальные элементы для девушек претерпели изменения и сегодня успешно используются в мужских танцах. Но авторы убеждены, что во время выполнения этих же движений мужчины демонстрируют мужские движения в соответствии со своей половой принадлежностью. Однако, при внесении изменений всегда следует учитывать национальную идентичность и природу казахского этноса. В конце статьи даны рекомендации по дальнейшему развитию казахского мужского танца, повышению интереса к нему в обществе.

**Ключевые слова:** национальный танец, мужской танец, национальное искусство, хореография, музыка, ритм, трансформация, тенденция.

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