



ANTIQUITY'S PHILOSOPHY AS A METHODOLOGY FOR CONTEMPORARY DANCE SCHOLARSHIP

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Abstract. The art of antiquity, including dance, has long captivated human fascination with its timeless perfection, leaving an indelible mark on contemporary art. This influence is evident in the scholarly pursuits of those studying ancient Greek history.

Dance held a significant position in ancient Greek life, as attested by surviving artifacts such as sculptures, reliefs, depictions on Greek vessels, and a wealth of written sources. Renowned philosophers, historians, and writers of antiquity, including Socrates, Plato, and Lucian, paid heed to dance as an art form. Even the epic poems of Homer, the "Iliad" and the "Odyssey," mention various forms of dance more than 20 times. Today, more than 300 types of Greek dances can be counted, and according to some sources, "there are more than 10,000 traditional dances that come from all regions of Greece."

As research methods, the author uses an analytical review of surviving artifacts and ancient written sources, testifying to the important role of the art of dance in the life of the ancient Greeks. The author also made an analysis of the literature, which testifies to the important role of art, including dance in ancient Greece, which to this day has a huge impact on the development of modern art of choreography. And the "Apollonian" (conscious) logical and "Dionysian" (unconscious) free creative beginnings in art, which are widely discussed today, also originate from ancient Greek art.

The author also emphasizes the epistemological significance of dance education and advocates for the revival of the classical tradition of mandatory dance instruction in schools.

Key words: Terpsichore, ancient Greek dance, ancient philosophers, Socrates on dance, Plato on dance, Lucian on dance, paideia, kalokagatia.

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«Dance is the same sacred ecstasy of the body as prayer is the ecstasy of the soul. Therefore, dance in its essence is the highest and most ancient of all arts. It is higher than music, it is higher than poetry, because in dance, outside the medium of the word and outside the medium of the instrument, a person himself becomes an instrument, a song and a creator, and his whole body sounds like the timbre of a voice»
Maximilian Voloshin

Introduction

According to open sources, the term “antiquity” was adopted at the beginning of the 18th century in French (antiquité) and meant “a special kind of art related to early historical periods”. The emergence of many studies related to the study of art history has led to the narrowing of the concept to the framework of Greco-Roman antiquity” (Irshmer 37.). Thus, the study of the history of Greco-Roman antiquity began with the study of the history of the art of antiquity.

The art of the civilizations of Ancient Greece and Rome, being unsurpassed creations of the human genius, delights with its perfection. The spiritual and aesthetic foundations of antiquity shaped the humanistic ideas of subsequent centuries, determined the forms of new European and Western art and other.

East and West are two poles of perception and understanding of the world, two philosophies that interact like “yin-yang” (the law of dialectics of unity and struggle of opposites) and cannot come to a full understanding of the essence of life without studying each other’s characteristics. But since within the framework of one article it is impossible to cover the study of the role of the art of choreography in Western and Eastern antiquity, we will focus on the “cradle” of Western civilization - antiquity.

At the end of the 18th century and the beginning of the 19th century, after the archaeological excavations of Pompeii (1760-1804, 1863-1870) and Herculaneum (since 1924), interest in

antiquity resumed in Europe with even greater force, which was reflected in the reproduction, transformation and reconstruction of samples of architecture, music and dances of antiquity by individual admirers of antiquity such as: archaeologist, musicologist and numismatic Theodor Reinach and the composer Gabriel Fauré (Dorf 21), as well as the composer, musicologist and dance historian specialized in ancient Greek music and dance Maurice Emmanuel (Dorf 79); who organized the Delphic Festival in 1927 in an attempt to revive ancient Greek rites, Eva Palmer Sikelianos (Dorf 107); Natalie Clifford Barney (Dorf 47), who staged theatrical productions on Greek themes, and others. Also, samples of ancient Greek art were recreated in the cinema of the early 20th century (Michelakis).

The art of Isadora Duncan (Daly), one of the founders of modern dance, was an improvisational dance opposing to classical dance, with movements clearly prepared in advance, was a striking example of the re-creation of ancient Greek dance patterns on the stage. Although classical dance itself was also born on the basis of ancient Greek patterns of postures and movements, over time it turned into a strict and harmonious system of movements, where each movement in the dance was thought out and staged in advance.

In choreography, classical dance as the main component of the ballet with its thoughtful staging of the performance, a certain plot, and dramatic design represents the “Apollonian” (conscious) beginning. Modern dance is already a direction in

dance art that appeared at the end of the 19th - beginning of the 20th century as a result of leaving the strict norms of ballet in favor of the creative freedom of performers and choreographers, it represents the "Dionysian" (unconscious) beginning (Morina 2001).

Greece is known for its folk chain dances in counterclockwise rotation, such as: Sirtos - the ancient chain dance of Greece, described by Lucian (12), which is danced holding hands; Kalamatianos is a type of syrtos; Pyrrichios - ancient Greek military dance with weapons; Cretan dance Pentozali - fast male military dance, created on the basis of the ancient dance pyrrhios; Sirtaki is a dance created in 1964 for the film "Zorba the Greek", which is not a Greek folk dance, but contains elements of sirtos in the slow part and the fast Cretan dance of pidichthos; Ballos, whose name comes from the Italian balloon through the Latin "ball" (from the Greek verb "βαλλίζω" - "dance, jump"), and other dances. In open sources on the topic "Greek dances", there are more than 300 types of dances. It is also indicated that "there are more than 10,000 traditional dances that originate from all regions of Greece." Homer also, listing everything that is in the world the most pleasant and beautiful for a person: sleep, love, singing and dancing, only calls "innocent" the latter (Iliad, XIII, 637). Lucian of Samosata (71, 72), an ancient Greek writer and philosopher who devoted the first treatise in history to the art of dancing (II century), believes:

"All professions hold out some object, either of utility or of pleasure: Pantomime is the only one that secures both these objects... Consider then the universality of this art: it sharpens the wits, it exercises the body, it delights the spectator, it instructs him in the history of bygone days..."

Even the term "choreography" itself comes from the ancient Greek χορεία - round dance + γράφω - to write, since it was in antiquity that the first descriptions

of dances appeared. This term describes a certain stage in the development of dancing thought, associated with the gradual formation of the language of the dance art language into a strict artistic system, and over time embraced the entire area of this plastic art form.

Methods

As research methods, the author employs an analytical review of the literature concerning the history of ancient Greece, along with a thorough examination of surviving artifacts and ancient written sources. These methods serve to highlight the significant role of dance in the lives of ancient Greeks, a role that continues to exert a profound influence on the development of modern choreography.

The author also employs deductive and inductive reasoning to elucidate philosophical concepts related to art and dance. This approach aids in the formulation of precise definitions and a deeper understanding of these complex subjects. Furthermore, the study integrates historical and logical methods of knowledge, emphasizing the synergy between these two approaches in unraveling the intricacies of ancient Greek art and its enduring impact on contemporary dance.

The author also applies the first law of the dialectic of unity and struggle of opposites in the definitions of "Apollonian" (conscious) and "Dionysian" (unconscious) in art (Ramadanova 20).

Discussion and results

Dance in the life of the ancient Greeks

Art in antiquity was one of the most important occupations in people's lives. If such spatial forms of art as architecture, sculpture, painting, graphics were regarded as a craft and a matter of slaves of the ancient Greek polis, then classes in spatio-temporal arts such as music, dance,

including military dances, gymnastics were considered classes worthy of free citizens and, in addition, these disciplines were taught without fail to children in gymnasiums.

The ancient Greeks considered dance as gymnastics, a means of healing the body, and as a musik (from the Greek musikē - general education, spiritual culture, literally - the art of muses) art. The ancient Greeks were sure of the divine origin of the muse of dance. According to ancient beliefs, the celestials taught dances to the elect, and they, in turn, taught ordinary people. There is a well-known Kurites demingods dance origin myth (Fig. 1). The kurites noisy military dance with shields and sabers near the cave saved the baby Zeus hidden by Gaia from Kronos (Apollodorus I, 7-9). “Undoubtedly, the dance of the Kurets is a reflection of the real life of Ancient Greece, where dance, especially military dance, occupied an important place in the education of future citizens of some city-



Fig. 1. Ecstatic courettes dancing around the infant Zeus <https://www.youtube.com/watch?v=4zVwHAFjySQ>

states,” writes E.V. Gertsman (12).

In the fifth book (V, Terpsichore, 83) of the nine books of Herodotus, named after the nine muses, one can read that “the Aeginians made sacrifices to the goddesses and propitiated them [by dances] and mocking songs of female choirs”.

Dances in ancient Greece, as in ancient Egypt, had a religious purpose associated with the re-creation of the plots of myths, although there were dances intended only for entertainment, which Herodotus also mentions (I, Clio, 66, 141, 191; III, Thalia, 48; VI. Erato, 129.).

Hesiod begins his work “Theogony” (T. X) with the chanting of nine muses - the nine daughters of Zeus and Mnemosyne, the goddess of memory. Terpsichore, one of the daughters of Zeus, was the muse of dance and choral singing. According to Diodorus Siculus (IV 7, 4), she got her name from the pleasure (τέρπω “delight”, “please”) of the audience with benefits of art. Terpsichore, the muse of dance, the companion of the god of harmony Apollo, teaches soul to combine with the body correctly.

An analysis of the content of myths and the works of ancient writers provides compelling evidence to assert the significance of dance in the lives of ancient



Fig. 2. Dancing maenads. Ancient Greek bronze, 8th century BC. <https://commons.wikimedia.org/w/index.php?curid=6833835>, 2009.

Greeks. It played a pivotal religious role closely intertwined with the reenactment of mythological narratives.

Images of dances in sculpture, relief and graphics of ancient times are the evidence of the important role of dance in life of the ancient Greeks. One example is a sculpture

made in bronze (8th century BC) from the Archaeological Museum of Olympia (Fig. 2), depicting dancing maenads (from *μαίνομαι* - to rage) or bacchantes (from *βακχεύω* - to exult, to go mad) - women and girls from the retinue of the god of fun and winemaking Dionysus, who called people to free themselves from everything that fetters human nature and interferes with its natural manifestations.

Another artifact that underscores the vital role of dance in ancient Greek life is an image found on an antique vessel. This image depicts a musician playing the aulos, an ancient Greek musical instrument resembling a flute, accompanied by a dancer holding crotals, which were ancient Greek percussion instruments and



Fig. 3. Auletes and the Crotalist. Image on an ancient kylix (ancient gr. vessel) Painter Epictetus. (5th century BC). <https://www.alamy.com/v-22-april-2013-105734-unknown-64-aulos-crotala-image184857231.html>

precursors to castanets. (Fig. 3).

A maenad in an ecstatic dance (Fig. 4.), depicted on a red-figured skyphos from the British Museum (c. 330-320 BC), clearly shows how much the ancient Greeks loved the art of dance and indulged in it to a state of deep euphoria.

Lucian (79) describes the Bacchic dance thus:

“The Bacchic form of Pantomime, which is particularly popular in Ionia and Pontus,



Fig. 4 Maenads in an ecstatic dance. Detail from the Pestan red-figure skyphos, c. 330–320 AD BC. https://commons.wikimedia.org/wiki/File:Dancing_maenad_Python_BM_VaseF253.jpg

in spite of its being confined to satyric subjects has taken such possession of those peoples, that, when the Pantomime season comes round in each city, they leave all else and sit for whole days watching Titans and Corybantes, Satyrs and neat-herds. Men of the highest rank and position are not ashamed to take part in these performances: indeed, they pride themselves more on their pantomimic skill than on birth and ancestry and public services”.

Warriors dancing the ancient Greek war dance with Pyrrichios weapons are depicted in a relief on the marble base of a lost statue of the victors (Fig. 5, circa 375 BC). This dance, which was performed in armor, was a favorite dance of warriors throughout Greece, especially the Spartans, who considered it a preparation for war. The dance requires physical strength and precision, a stable position, decisive

movements to a sharp musical rhythm. The dance moves had to constantly change in speed and rhythm of movement, creating an authentic battle action.

In Thessaly, the art of dancing developed so successfully that even the inhabitants



Fig. 5. Base with a dedication to the (lost) statue of the winners. Dance of the Pyrrichios, circa 375 BC. https://commons.wikimedia.org/wiki/File:0509_-_Archaeological_Museum,_Athens_-_Pyrric_dancers_-_Photo_by_Giovanni_Dall%27Orto,_Nov_10_2009.jpg

spoke of their leaders and advanced fighters as if they were leaders of a round dance, calling them “Dancers-in-chief”. This is clearly seen from the inscriptions on the statues erected by distinguished men. It “may be seen from the inscriptions on the statues of their great men: ‘Elected Prime Dancer,’ we read” (Lucian 14).

Plato (Laws, VII, 814e, 815a) writes about the military dance:

“The warlike division, ... one may rightly term “pyrrhiche”; it represents modes of eluding all kinds of blows and shots by

swervings and duckings and side-leaps upward or crouching.”

The Pyrrhic dance, performed by a woman, is described by the historian and strategist Xenophon (VI, 1, 12) in 400 BC. Athenian youth performed pirrichios in Palestra - a private gymnastic school where boys from 12 to 16 years old studied as part of gymnastics training. The dance was also performed at the Panathenaic Games - the largest religious and political festivals in ancient Athens, held in honor of the patroness of the city, the goddess Athena. Military, athletic dances were also an obligatory part of the performances of the ancient Greek theater.

Another historical evidence of the role and significance of dances in the life of the ancient Greeks is the “Frieze of dancers from Temenos” (Plan, No. 14. https://en.wikipedia.org/wiki/Samothrace_temple_complex) of the Great Gods Pantheon, on the island of Samothrace in Thrace (a region divided between Greece - Western Thrace, Turkey - Eastern Thrace and Bulgaria). This pantheon is best known for the discovery by the French consul and amateur archaeologist Charles Champoiseau in the sanctuary of the statue of Victory - Nike of Samothrace (Plan, No. 9. https://en.wikipedia.org/wiki/Samothrace_temple_complex), stored in the Louvre in Paris. The pantheon consists of temples of several chthonic (ancient



Fig. 6. Pyrrichios. <https://www.ancientworldmagazine.com/articles/dancing-warriors-plaster-cast-greek-relief/>

Greek *χθόνιος* - “belonging to the earth”, denotes the spirits of the underworld) deities, most of which were before the arrival of Greek settlers on the island in the 7th century BC, and are grouped next to the central figure, the Great Mother - Axieros, the goddess of the earth, who was identified by the Greeks with Demeter, Hekate and Aphrodite. Her companion was the god of fertility Kadmil, whom the Greeks identified with Hermes. The couple had twins Castor and Pollux, who were called Kabiri (Greek Kabeiroi - Great). Other deities were worshiped as well.

The grand annual July festival, which



Fig. 7. Remains of the Pantheon of the Great Gods in Samothrace (view from the southwest, Plan, No. 13). https://en.wikipedia.org/wiki/Samothrace_temple_complex.

attracted ambassadors from across the Greek world, featured the enactment of a ritual drama portraying a sacred marriage (hieros gamos). This ceremony was believed to have occurred within a structure



Fig. 9. Frieze of choral dancers from the Sanctuary of the Great Gods at Samothrace (about 340 BC). https://en.wikipedia.org/wiki/Samothrace_temple_complex, Plan No. 14.

adorned with a frieze depicting dancers, and this building dates back to the 4th century BC, around 340 BC.

The martial dance Pyrrichios also occupied an important place in ancient society. “... Justice requires not to forget about the Roman dance, which the noblest of the citizens, the so-called salii - one brotherhood of priests bears such a name - celebrate the most militant of the gods - Ares; this dance is revered by the Romans as a very respectable and sacred deed” (A Russian translation by N.P. Baranova), wrote Lucian (2001, 20).

An analysis of the aforementioned artistic artifacts, including depictions of dance in ancient sculptures, reliefs, and illustrations, leads us to the conclusion that the ancient Greeks regarded dance not only as a component of religious rituals and military training but also as a beloved and integral part of their daily lives. It was an art form that could transport individuals to a profound state of euphoria. According to Lucian, dance held a position of considerable prestige within ancient society.

Philosophers and writers of antiquity about the art of dance

The quotes of the founders of philosophical science given in this section, which give a high appraisal to the art of dance, do not correspond to the now generally accepted opinion about the significance of dance as an easy entertainment in people’s lives that does

not affect important areas of life and the material world. But the attitude to dance as a philosophy originated in the late 19th and early 20th centuries, mainly due to the philosophy of F. Nietzsche, who was called the “dancing philosopher”. F. Nietzsche (18) admitted that he would believe “only in such a God who could dance”, and considered lost “the day when we never danced!” (Nietzsche 103).

Michelakis, P. (194-212), who explores the reflection of ancient Greek dance in cinematic art, writes that his analysis “was intended to demonstrate that ... a broader discussion cannot be held without recognizing the significance of dance.” Paying attention to the fact that the phenomenon of dance and its connection with anthropology have not been sufficiently studied in philosophical science (Sparshott, Osintseva, Balandina), the author joins the opinion of Mischelakis, P. that insufficient attention is paid to the significance of dance in the modern world, and quotes the founding fathers of philosophical science about this art form.

The opinion of Socrates about the benefits of dancing from the work of Xenophon of Athens (Symposium, Chapter II, 15-19) is curious, where Socrates, seeing a dancing boy, said:

“Did you notice that, handsome as the boy is, he appears even handsomer in the poses of the dance than when he is at rest?... and I remarked something else, too, — that no part of his body was idle during the dance, but neck, legs, and hands were all active together. And that is the way a person must dance who intends to increase the suppleness of his body.” Socrates says that he will dance with the help of Zeus and lists the benefits and advantages of dancing such as improving health, better appetite, better sleep, an activity that “giving... body a symmetrical development by exercising it in every part”, and that dancing does not necessarily require a partner, like in wrestling and others.

Plato (The Republic, X, 596a, 598c, 601a), who did not highly appreciate poetry and spatial arts, calling them “imitation of the imitation of the idea” due to the possibility of using these types of arts in two ways - both for good purposes and for purposes that do not comply with the laws of the state, - quite highly appreciated the spatio-temporal arts like music and dance, considering them worthy for growing up generation. “... The youth of a State should practise in their rehearsals postures and tunes that are good”, Plato wrote (Laws. II, 656e). The founder of Western philosophy also considered philosophy as “the greatest kind of music” (Phaedo, 61a), and he writes: “...The greatest and best of harmonies would most properly be accounted the greatest wisdom” (Laws, III, 689d).

In Book VII of the Laws, Plato, in connection with the upbringing of the younger generation, mentions the “dance” more than fifty times, from which we can conclude that Plato paid great attention to the significance and role of dancing in the upbringing of young people. Within the framework of one article, we cannot cite all of his statements about dancing, but the most important, in the author’s opinion, concerning education will be cited below.

Plato expresses his opinion about the upbringing of young people in the following way:

“The lessons may, for practical convenience, be divided under two heads — the gymnastical, which concern the body, and the musical, which aim at goodness of soul. Of gymnastic there are two kinds, dancing and wrestling.” (Laws, VII, 795e).

Plato sets as examples for imitation Athena, who, “emerging from the head of Zeus” fully armed, danced a military dance, as well as dances with weapons of the Curetes - Cretan priests and Dioscuri (ancient Greek **Δίοσκοροι**, lit. “youths of Zeus” - Castor and Polydeuces):

“Nor should we omit such mimic dances as are fitting for use by our choirs,—for instance, the sword-dance of the Curetes here in Crete, and that of the Dioscori in Lacedaemon; and at Athens, too, our Virgin-Lady gladdened by the pastime of the dance deemed it not seemly to sport with empty hands, but rather to tread the measure vested in full panoply.” (Laws, VII, 796c, 796d).

Plato believed that “matters of rhythm and music generally are imitations of the manners of good or bad men” (Laws, VII, 798e), therefore, in his opinion, art needs censorship from the state.

Taking the Egyptians as an example, Plato offers “a better device... to prevent our children from desiring to copy different models in dancing or singing” (Laws, VII, 798e). “The device of consecrating all dancing and all music,” writes Plato, in other words dances and music should be associated with religious festivals (Laws, VII, 799a, 799b).

Also, Plato, speaking of the influence of the muses on a person, states:

“For if a man has been reared from childhood up to the age of steadiness and sense in the use of music that is sober and regulated, then he detests the opposite kind whenever he hears it, and [802d] calls it “vulgar”. (Laws, VII, 802c, 802d).

From our perspective, these words remain pertinent even today, given the inundation of the media and the internet with musical content of questionable quality and its impact on our youth, who often emulate less than ideal role models. We maintain that censorship continues to be relevant in our contemporary world, as evidenced by the introduction of programs designed to block access to adult content websites and other dubious sources of information. In our view, censorship should be applied to state-owned TV channels, which play a significant role in shaping societal tastes. These tastes, we believe, should be influenced by the most esteemed and respected figures in the local artistic

community, as is the case in Kazakhstan, where it should be shaped by Kazakh society’s most authoritative personalities in the arts.

Further in the same book, Plato writes words that are very important for any person: “It is the life of peace that everyone should live as much and as well as he can... We should live out our lives playing” (Laws, VII, 803d). After all, many scientists identify dance with play (Huizinga 230). According to Plato: “It behoves our nurslings also to be of this same mind, and to believe that what we have said is sufficient, and that the heavenly powers will suggest to them all else that concerns sacrifice and the dance,— in honor of what gods and at what seasons respectively they are to play and win their favor, and thus mold their lives according to the shape of their nature, inasmuch as they are puppets²⁶ for the most part, yet share occasionally in truth.” He further slightly amends his assessment of man, saying: “The human race is not a mean thing, but worthy of serious attention” (Laws, VII, 804b).

“Both girls and boys must learn both dancing and gymnastics... for their practices it would be most proper that boys should have dancing-masters, and girls mistresses. (Laws, VII, 813b).

On this, completing the review of the statements of Socrates and Plato about dancing, we will finish the section with the statements of Lucian from Samosata, who, highly appreciating the art of dancing, considered: “Other arts call out only one half of a man’s powers — the bodily or the mental: the pantomime combines the two. His performance is as much an intellectual as a physical exercise: there is meaning in his movements; every gesture has its significance; and therein lies his chief excellence.” (69). Thinking about what qualities a dancer should have, he wrote as follows: “...Faithfully to represent his subject, adequately to express his own conceptions, to make plain all that might

be obscure — these are the first essentials for the pantomime...” (Lukian 36).

An analysis of the statements of the founding fathers of philosophical thought also confirms the above statements of the writers of antiquity and the evidence of material artifacts that dance as an art form was one of the main interests of ancient society.

The ancient Greek education system paideia and kalokagathia included dance

In antiquity, the socio-political, pedagogical, ethical and aesthetic ideal of a person “kalokagathia” (ancient Greek **καλὸς καὶ ἀγαθός** - “beautiful and kind”) was adopted simultaneously, which meant the presence in a person of both physical beauty and morality. Kalokagathia is most closely associated with the ancient Greek education system and the Paideia model of education.

Paideia (Greek: **παιδεία** “child-rearing” from **παιδός** “boy, teenager”) was the name given to the system of upbringing and education of the ideal member of the ancient Greek polis or state. It included both subject and practical training, and an emphasis was placed on the socialization of children within the framework of the aristocratic system of policy. Practical aspects of this education included subjects related to the modern humanities (rhetoric, grammar and philosophy), as well as scientific disciplines such as arithmetic and medicine. An ideal and successful member of the polis should have had intellectual, moral and physical perfection, therefore, rhythmic gymnastics and wrestling were valued for their effect on the body, along with moral education, which, as the Greeks believed, a person receives through the study of poetry, music, dance and other music arts. This approach to educating a well-rounded developed citizen of society was common in the Greek-speaking world, with the exception of Sparta, where a rigid and militaristic form of education known as “agog” was practiced. But even in Sparta, a military dance was used to educate

warriors, about which Lucian writes (10): “The Lacedaemonians, who are reputed the bravest of the Greeks... will do nothing without the accompaniment of the Muses: on the field of battle their feet keep time to the flute’s measured notes, and those notes are the signal for their onset. Music and rhythm ever led them on to victory. To this day you may see their young men dividing their attention between dance and drill”.

According to the Encyclopedic Dictionary of Ancient Philosophy (2008):

“Paideia... is a universal education; in Isocrates and Plato it is a synonym for philosophy, in the European tradition it is a condition for the possibility of philosophy... In conjunction with the doctrine of the immortality of the soul, Plato’s political program, which considers the education of “guardians” and “rulers” to be the foundation of a correct state system, presents paideia not only as the meaning of politics, but also as the meaning of the life of the soul: according to Phaedo, the soul takes with it to the next world only education - paideia (Phaed. 107d3)”.

The coherence of thoughts, feelings and actions, and the unity of sensations similar to them in singing, music and dance, is the harmony that the ancient Greeks considered a manifestation of divinity.

“Plato proposes to pay special attention to physical education, in particular, through sports exercises and dances,” writes Gurevich P. S.

According to open sources, the first mention of Kalokagathia refers to the surviving materials about the Seven Sages. The instruction of the sage Solon recommends keeping “kalokagathia of morality better than an oath.” After all, only a person who is satisfied with his state of health and appearance can bestow goodwill on others. And also in this saying, it is more likely that a person should be not only “kind”, but also able to physically implement good deeds with the help of a trained, healthy and “beautiful” body.

The ideal of kalokagatiya influenced the ideal of a harmoniously developed personality that existed in the culture of the New Age and in subsequent times, for example, in Soviet ideology. In the 18th and 19th centuries dance training was one of the compulsory classes in the education of the nobility.

Dance is unthinkable without the human body, and therefore has a deep connection with physicality, anthropology, epistemology and human cognitive capabilities. “The study of the epistemological nature of choreographic art reveals new, previously unseen in practice possibilities of the dance influence through psychosomatics on human cognitive abilities based on recent scientific findings of interdisciplinary research, such as studies of somatic (body) intelligence in physiology, mirror neurons in neurobiology, which concern kinesthetic empathy – motor empathy among dance observers... Dance, which activates simultaneously the spiritual, intellectual, emotional and physical hypostases of a person and his or her cognitive abilities, is an essential tool for educating the younger generation along with the rest of the arts” (Ramadanova, Kulbekova 1).

Currently, in Kazakhstan, the subject of “Corrective Rhythmics” is exclusively offered in specialized schools catering to children with special educational needs, including those with hearing impairments, vision impairments, intellectual disabilities, and other special needs. According to publicly available data, these schools serve approximately 132,699 children. The mere presence of Corrective Rhythmics in the curriculum of these special schools underscores its significance for the holistic development of these children.

Furthermore, the subject of “Rhythmics” is a mandatory component of the curriculum in choreographic schools and specialized institutions with a focus on dance education. However, it is important to note that in regular secondary education

schools (attended by at least 3.4 million children in Kazakhstan), there is currently no compulsory inclusion of Rhythmics in the curriculum. This situation is not unique to Kazakhstan but is consistent across the Commonwealth of Independent States (CIS) countries.

Conclusion

The author hopes that the visual illustrations and quotations from the works of renowned writers and philosophers from antiquity, as presented in the article, have successfully persuaded the reader that in ancient times, dance held a position of paramount importance as an art form. Dance, inherently tied to the human body, is deeply connected to corporeality, anthropology, epistemology, and the cognitive capacities of humans. It is important to acknowledge that the comprehensive exploration of all these facets is beyond the scope of a single article. (Ramadanova 19).

The author contends that it is imperative to revive the principles of the paideya and kalokagatiya systems of education and upbringing by introducing dance and rhythmics into the mandatory curriculum of secondary schools.

Our standpoint is that choreography should be an integral part of the compulsory educational program in regular secondary schools, where the majority of children receive their education, rather than being confined to extracurricular activities that only cater to a portion of the student population. This perspective aligns with the views of the renowned Kazakh choreographer Dauren Abirov, as conveyed by his son Erkin Abirov. Dauren Abirov’s opinion on this matter was expressed during a Round Table discussion commemorating the 100th anniversary of the choreographer. This event was organized through the dedicated efforts of the teaching staff at the Faculty of Choreography within the Kazakh National

Academy of Arts named after Temirbek Zhurgenov and took place on February 10, 2023.

It is worth noting that dance, as a cultural heritage, offers significant educational potential. With its inherent visibility and strong allure, dance possesses the capacity for profound emotional impact. These emotional experiences,

when combined with historical and aesthetic insights, actively contribute to the formation of knowledge and social consciousness in individuals. The convergence of these attributes renders the cultural heritage of dance a potent pedagogical tool, shaping beliefs, motivating actions, and ultimately influencing public consciousness and behavior.

Авторлардың үлесі

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ЕЖЕЛГІ ДӘУІР ФИЛОСОФИЯСЫ БИ ӨНЕРІН ТАНУДЫҢ ҚАЗІРГІ ЗАМАНҒЫ ӘДІСТЕМЕСІ РЕТІНДЕ

Аңдатпа. Ежелгі антика өнері, оның ішінде би өнері адамзат тарихының әртүрлі кезеңдерінде өзінің кемелдігімен адамдарды баурап алды, өнердегі классикалық дәстүрлер бүгінгі күнге дейін өмір сүріп, заманауи өнерге әсерін тигізуде. Бұған Ежелгі Греция тарихын зерттеуші ғалымдардың еңбектері дәлел.

Би өнер түрі ретінде ежелгі гректердің өмірінде өте маңызды орын алды. Бұған бүгінгі күнге дейін жеткен мүсіндер, рельефтер, ежелгі грек ыдыстарындағы бейнелер сияқты материалдық жәдігерлер және жазба деректер де дәлел. Биге өнер түрі ретінде Сократ, Платон, Люциан және басқа да антика философтары, тарихшылары мен жазушылары назар аударған. Гомер «Илиада» мен «Одиссеяда» бидің әртүрлі түрлерін 20-дан астам рет атайды. Бүгінгі таңда грек билерінің 300-ден астам түрін санауға болады, ал кейбір деректерге сәйкес, «Грекияның барлық аймақтарынан шыққан 10 000-нан астам дәстүрлі билер бар».

Зерттеу әдістері ретінде автор ежелгі гректер өміріндегі би өнерінің маңызды рөлін айғақтап, сақталып қалған артефактілер мен көне жазба деректерге аналитикалық шолуды пайдаланады. Сондай-ақ, автор өнердің, оның ішінде ежелгі Грециядағы би өнерінің маңызды рөлін айғақтайтын, бүгінгі күнге дейін адамзаттың қазіргі өнерінің дамуына орасан зор ықпал етіп отырған әдебиеттерге де талдау жасады.

Ал бүгінде кеңінен талқыланып жатқан өнердегі «аполлондық» (саналы) логикалық және «дионистік» (бейсаналық) еркін шығармашылық бастаулар да ежелгі грек өнерінен бастау алады.

Автор, сонымен қатар, би сабақтарының гносеологиялық мәніне тоқталып, мектептердегі міндетті түрде би үйрету классикалық дәстүрін қалпына келтіруді дұрыс деп санайды.

Түйін сөздер: Терпсихора, антикалық дәуірдегі би, антика философтары, Сократ би туралы, Платон би туралы, Люциан би туралы, пайдейя, калокагатия.

Алғыс: Авторлар анонимді рецензенттерге зерттеуге назар аударып, қызығушылық танытқаны үшін, сондай-ақ, мақаланы баспаға дайындауға көмектескені үшін алғысын білдіреді.

Дәйексөз үшін: Рамаданова, Жанна және Шахин Филиз. «Ежелгі дәуір философиясы би өнерін танудың қазіргі заманғы әдістемесі ретінде». *Central Asian Journal of Art Studies*, т. 8, № 3, 2023, 115-131 б., DOI: 10.47940/cajas.v10i3.740

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

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ФИЛОСОФИЯ АНТИЧНОСТИ КАК МЕТОДОЛОГИЯ СОВРЕМЕННОГО ПОЗНАНИЯ ТАНЦА

Аннотация. Искусство античности, в том числе искусство танца, пленило людей своим совершенством в разные периоды истории человечества, и классические традиции в искусстве живы по сей день и продолжают влиять на современное искусство. Об этом свидетельствуют работы исследователей истории Древней Греции.

Танец как вид искусства занимал очень важное место в жизни древних греков. Об этом свидетельствуют как материальные артефакты, сохранившиеся по сей день, как скульптуры, рельефы, изображения на древнегреческих сосудах, так и письменные источники. Танцу, как виду искусства, уделяли внимание Сократ, Платон, Лукиан и другие философы, историки и писатели древности. Гомер в «Иллиаде» и «Одиссее» упоминает о разных видах пляски более 20-ти раз. Сегодня можно насчитать более 300 видов греческих танцев, также по некоторым источникам «есть более 10 000 традиционных танцев, которые происходят из всех регионов Греции».

В качестве методов исследования автор использует аналитический обзор сохранившихся артефактов и древних письменных источников, свидетельствующих о важной роли искусства танца в жизни древних греков. Также автором сделан анализ литературы, свидетельствующей о важной роли искусства, в том числе и танца в Древней Греции, которое по сей день имеет огромное влияние на развитие современного искусства хореографии.

И широко обсуждаемые сегодня «аполлонийское» (сознательное) логическое и «дионисийское» (бессознательное) свободное творческое начала в искусстве также берут истоки от древнегреческого искусства.

Автор также подчеркивает эпистемологическое значение занятий танцами и считает целесообразным восстановление классической традиции обязательного обучения танцам в школах.

Ключевые слова: Терпсихора, танец в античности, философы древности, Сократ о танце, Платон о танце, Лукиан о пляске, пайдейя, калокагатия.

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