

SPECIFICS IN THE NATIONAL DANCES OF THE TURKIC PEOPLES

Bibigul Nussipzhanova¹, Sherkhon Mukhambetzhonov¹

¹Kazakh National Academy of Choreography
(Astana, Kazakhstan)

Abstract. To date, the modern picture of the cultural space is a very diverse, multi-level style palette. In this sense, the XXI century is full of colors of several epochs at once, unfolding consistently and intensively. The relevance of the topic under consideration is also due to the fact that in the period of globalization and the «capture» of the minds of modern youth by the delights of Western European culture, turning to the dances of the Turkic world is another opportunity to preserve the desired folk traditions. Dance, like language, is a reflection of the mentality, character of a nation and even its history. Striving into the roots of Turkic culture, studying and analyzing the dance art of Turkic-speaking, fraternal peoples, its history and its actual modern interpretation is a kind of challenge of the time.

The article draws attention to the characteristic features of the common and special in the Turkic circular dances. Analyzing research works, it should be noted that it is in dance, as well as in language, that the commonality of cultures, aesthetic ideas, values and spiritual roots of the Turkic peoples are preserved and most clearly visible. The paper analyzes the historical interrelationships and conditionality of changes between the modern period and the stage of cultural construction in the national dances of the Turkic peoples. Also, on the basis of the studied materials, the comparative analysis examines the dance culture of representatives of modern Turkic peoples (Kazakhs, Bashkirs, Uzbeks, Uighurs, Azerbaijanis). The similarities that unite them are not only the common language, historical and geographical space, similar toponyms, customs and traditions, folk crafts, oral folk art, musical culture, but also circular dances.

In addition, the article examines the specifics of the in the music of the Turkic-speaking peoples. The article emphasizes that the identification of interregional connections in the musical system of the Turkic-speaking peoples occurs at several levels of research, allowing to optimally show the processes of connections, to identify their origins. The article examines the peculiarities of the development of national choreographic culture in historical retrospect; analyzes the characteristic features of the formation of ethnic dance, the degree of influence of natural factors, color symbols, everyday life on the development of national dance culture as a whole.

Keywords: people, dance, classification, ritual, group dance, worldview, culture, way of life, Turkic peoples, circular dances, sun worship, fire worship.

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Introduction

The modern picture of the cultural space is a very diverse, multi-level style palette. In this sense, the XXI century is full of colors of several epochs at once, unfolding consistently and intensively. As the folklore layer has a global impact on society, it should be pointed out that folk music today is an integral part of the musical culture of modernity, its specific attribute. Having expanded the scope of its active influence, it is not a «secondary» component in importance, but its most important, integral part (Moldakhmetova 40).

The problems of preserving the ethnic identity and uniqueness of their national art have become acute for mankind in the last two decades. The question arose not only about the self-identification of each individual Turkic-speaking people, in particular in the post-Soviet space, its history, but also the return of spiritual heritage, one of which is folk dance. It cannot be said that in the last century, dance groups of Turkic-speaking peoples were not given an outlet at amateur folk shows. They were mandatory in the scripts of all large and small programs of international and national festivals. These were colorful performances, mesmerizing the audience with their dynamism, the brightness of costumes or lyrical composition.

Dance is the most ancient type of human artistic creativity. This is the character and spirit of the people.» Having arisen in primitive society, accompanying the working life of a person for thousands of years, he has passed a complex evolutionary path of development. Each society, generating new forms of worldview, a new attitude to the surrounding reality, generated peculiar and characteristic types of its artistic reproduction (Reichl 60).

Folk music is an integral part of folk art, which exists, as a rule, in an oral (non-written) form and is transmitted

only by performing traditions. It is known that the artistic traditions of early social formations are exceptionally stable. They determine the specifics of folk art (folklore) for centuries to come. From various forms and types of primitive syncretism (ritual actions, shamanic incantation, shamanism, games, etc.), independent genres of musical art were formed and developed. This is a long process that did not begin at a strictly defined historical moment - it gradually grew out of non-art, was formed and modified together with the person who created it. It should be noted that we can judge primitive spectacles, songs, and dances only by indirect data, by analogy with the works of living peoples who preserved elements of the musical culture of the primitive communal system up to the XIX and early XX centuries, bearing in mind that it has undergone changes over time (Nedlina 40).

Performing arts played an important role in the spiritual and social life of Central Asia, where they developed as didactic art forms in a religious context. Thus, the performance takes place in connection with some religious or special event. In Tibet, Nepal, Sikkim, Bhutan, Mongolia and the former Soviet republics of Central Asia, two main types of beliefs prevail: those associated with shamanism and Buddhism. The performing arts of the Turkic peoples of Afghanistan and Turkestan differ from them due to the influence of the Islamic religion and are discussed in the article *Islamic Art: Dance and Theater*. The Hindu influence found in Nepali theater and dance is discussed in the article *The Art of South Asia: Dance and Theater* (Nurulla-Khodzhaeva 120).

Although dance and theater in Central Asia are primarily intended to serve open religious purposes, they are performing arts with hidden aesthetic values. The vocal and physical expression of appreciation by the audience present at the performance depends on the graceful and rhythmic execution of hand gestures,

body movements and footwork. (Kokisheva 670) Aesthetic values are best expressed in elaborate and artistic costumes, masks and makeup combined with effective, albeit crude stage effects and props (Aydın 170).

The professions of folk music performers (often creators) arose during the division of labor. During the feudal Middle Ages, nationalities began to take shape, and the so-called classical folklore flourished, as well as oral professionalism. After all, the huge oral, poetic and musical heritage of the Turkic peoples has reached us from the depths of centuries thanks to the creators and keepers of this culture. Their art, which was formed as a result of the experience of many generations, was transmitted and transmitted in a living oral form and bears the stamp of individuality (Kurbanova 160).

We are at a certain stage in the development of Turkic music science and art, when, comprehensively studying the subject and object of research, more global goals are pursued, in a broad aspect, concluded in the designation of certain codes of national specificity, in the context of interaction with various cultures, and in identifying Kazakh identity in borrowed alien elements of other cultures (Gullyev 208). Here, the applicable expressions of independence, qualitative certainty and value criteria of society, which are based on the commonality and originality of life dominants, their social components, seem very relevant.

The search for the origins of Turkic art directly orients towards traditional culture and folklore genres (Romm 403). However, the influence and borrowing of the forms of interpretation of this product, stylistic trends and genre diversity is closely related to the different cultures of the represented area.

The history of the musical culture of the Turkic-speaking countries, whose territory stretches from Central Asia, covering a significant part of Eurasia - from Northeastern Siberia to the Mediterranean Sea, has been undergoing significant

changes and reforms for a long time. The descendants of the ancient nomads, the Turkic peoples relied mainly on folklore sources in the interpretation of song and instrumental material, which in many ways distinguishes their exceptionally original and original presentation of images (Reichl 241)

Methods and materials

In the study the methods and approaches developed in musicology are used, ethnomusicology and ethnoinstrumentology, as well as in musical oriental studies, cultural studies. Among them are complex, regional civilizational approaches that make it possible to see not only differences, but also similarities in the music of nomadic and sedentary Turks, to trace its connections with the region under consideration and the economic and cultural types that have developed here. The system-ethnophonic method he developed involves synchronous study of folk instrumental music, musical instruments and the personality of the performer.

Analysis of the phenomenon of sound (tone), the processes of its evolution is carried out using comparative typological and comparative historical methods, as well as the method of historical reconstruction of individual musical phenomena. Methods of computer research of sounds and scales on bowed and plucked chordophones of Central Asia are used.

We rely on the conceptual and terminological apparatus developed in ethnomusicology, theory and history of music, and also widely uses authentic Turkic musical terminology.

The rich and diverse world of Turkic musical culture has long attracted the attention of scientists. The modern layer of the Turkic culture, characterized by originality and uniqueness, is distinguished by the evidence of genetic kinship. At the present stage, the history of musical culture

of many ethnic groups, including Turks, Azerbaijanis, Kirghizs, Turkmens, Kazakhs, Uzbeks, Tatars, Khakas and many other peoples, has been studied quite well from musical and ethnographic materials of the XIX-XX centuries. It is necessary to point out an important fact indicating that by the XX century the traditional art of the Turkic-speaking peoples already «represented highly divergent musical cultures of different stages from each other» (Gulieva 14).

Numerous joint musical events – contests, festivals, congresses, symposiums, conferences - are a vivid evidence of the positive creative process of active professional interaction of Turkic-speaking cultures (Öztürkmen 140).

In this article, we have tried to explore the general and characteristic features of circular dances that exist in the culture of the Turkic peoples. We explored the essence of the circle in such dances. According to the beliefs of the Bashkir Turks, the circle removes evil forces, diseases, misfortunes. We believe that the existence of a circle is necessary for the beginning, the end and a new beginning. This is a living process corresponding to the laws of nature and life. This pattern forms a circular cycle. Let's imagine for a moment that with the cessation of movement, development stops and everything in the world is in an inert state (Erdal 2985). We think that if there is no circular cycle, then there will be no universe, no bio-universe, no human generations. In this case, the pattern may be violated. In our opinion, the main function of the circle in circular dances is to express its integrity and infinity through the movement of the crowd (Abzhet 120).

In the circular dances of the Turkic peoples, rotation in some direction was important. During the research, we found interesting thoughts about this in the sources. In the ideas of Uzbek and Kyrgyz Turks, circular rotation serves to eliminate evil spirits that bring diseases to

people. According to Tamara Badmaeva, Kalmyk Turks move from left to right during the performance of circular dances. In the terminology of folk dances, such a movement is considered to correspond to the «call of the spring». And according to their beliefs, moving from right to left can bring misfortune.

In the study of modern circular dances existing in the culture of the Turkic peoples, we met with samples of dances performed in the direction of the clockwise and counterclockwise (Lee 12).

Discussion

One of the peculiar features of the circular dances of the Turkic peoples is that they come in an accompanying form, including consisting of two or three parts. During the research, we met with samples of circular dances performed with instrumental, vocal and instrumental accompaniment, singing and clapping, tapping feet, shouting. We would like to inform you that there are circular dances that are performed not only by women, men or both. In our opinion, the types of circular dances performed by women and men appeared in connection with the processes of social stratification in society.

«Yalli» is collectively performed by Azerbaijanis and reflects unity and solidarity. During its performance, the number of performers is from 10-15 to 100 people. «Yalli» starts at a heavy pace and gradually accelerates. During the performance, groups of women and men are formed. The dancer standing at the head, i.e. «yallybashi» performs an important function. The leader of the group, waving a red handkerchief in his hand, leads the other dancers behind him. And the dancer standing at the end is called «ayakchy». You can see that the participants performing «Yalla» are dancing, opening their hands and holding each other's little fingers, or putting their hands on each other's shoulders. We can

observe such common features in the dances of other Turkic peoples (Akyildiz 580).

They are mainly performed accompanied by instruments such as drum, flute, reed, pipe, chygirtma, baglama, singing and performing folk songs. The performance of the halai dance both in the form of a straight row and a circle speaks of its diversity. This dance is performed by women and men, forming a circle and holding hands, and regularly tapping their feet on the ground. The number of participants in the halai dance can range from three to twelve people. The participants move, obeying the commands of halaybashi. When performing the dance, the tempo gradually accelerates.

«Tunerek uyiny», «Kor uyiny», «Os tagan», «Swan», «Dove», «Pheasant» are among the circle dances performed by Bashkirs. Lyudmila Nagaytseva wrote that round dances called «Tunerek uyiny», «Os tagan» are performed only by girls. All women take part in these dances, performed once a year on the holiday «Crow's Porridge» Spring Festival, celebrated in connection with the arrival of spring). According to Lidia Nagayeva, birds and animals are imitated in «Tunerek uyyns» (Portnova 60).

The scientist also notes that various versions of «Tunerek uyiny» are performed on the ring line. The general circle of all performers, solo or paired rotation of the soloist in the center, the circular course is a kind of balance of the stage. The games were based on circular motion. These dance terms have a magical meaning among the Turkic peoples. It can be assumed that the «Tunerek uyiny» in ancient times was associated with a magical movement. This is confirmed by the materials of ceremonial dances of the Turkic peoples in Central Asia. We should also note that the word «Tunerek» in Bashkir means «circle». The dance is performed at a fairly fast pace in a joyful, life-loving way.

Dolgan circular dances are ceremonial in nature. These include the «Heiro», «Ohuokai» and «Unkuu» dances performed around a pole. When the Sun appears on the horizon, the dolgans perform the «Heiro» dance. Now you can see that it is performed outdoors on holidays and weddings. Usually a man sings one word «heiro». Other participants of the dance sing along to him. Women and girls do not take part in singing, they silently walk in a circle. The «Heiro» dance has an optimistic mood (Lykesas 180).

Based on all of the above, we would like to note that the existence of circular dances in the culture of the Turkic peoples shows that they have a common root, ancient history, common moral values and culture.

One of the most recurring motifs in these drawings is dance compositions, of different variants: people dance in a circle, animals dance, people dance with their supreme deity, worshipping the Supreme Tengri.

In the works of famous Russian historians N.Ya. Bichurin and N.V. Kuner, who studied the history of the eastern peoples of Russia, it is mentioned about ritual dances at festivals of ancient tribes. Modern mass dances are direct «descendants» of ritual ancient dances. It is these dances that are most common among the Turkic peoples. Ritual dances were performed in honor of the Great Tengri, it was in them that the real sacredness, the magical meaning of the first dance was reflected

The performers not only expressed gratitude and worship of Tengri through the dance, but, holding hands (as in a round dance), they received strength and help through the reunion. In his notes, Aubakir Ismailov describes the Aigolek dance as follows: «... in ancient times, before the Muslim era, there were such ritual performances when there was still worship of the sky «Great Tengri». The dance took place at night, under the moon. Men and

women moved in a circle, as well as around themselves, and again a collective circle. Everyone approached the fire, holding their shoulders, and retreated to their starting places. Sitting on the floor on the stones with an outstretched hand, they asked for happiness, turned to the sky, to the spirits of their ancestors, worshipped, bending down towards the fire»(Saitova 730).

The Turkish dance «Bar» is interesting and worthy of attention. This is a dance of girls with handkerchiefs in their hands. The history of this dance is as ancient as the nation itself. This dance is attractive for the same feature as all the above-mentioned dances of the Turkic peoples, namely collectivity, rhythmic construction of figures. After all, the joint performance of the dance contributes to the unity of people, as a result, creating an atmosphere of friendship and understanding. It should also be said that the Bar dance is the result of the interpenetration of various cultures and traditions for many thousands of years. The «Bar», widely spread in Turkish Eastern Anatolia, is now an inseparable dance of the Tomiris collective in Kazakhstan.

The unifying factor of the dance of the Turkic peoples can also be observed in the accompaniment of stringed and percussion musical instruments. Each of the dances performed by the Tomiris group, through the means of movement, facial expressions and music, one can say, conveys certain feelings, human experiences, there is a peculiar attempt to reflect the unique character of each individual Turkic people. Given the rich culture of these peoples, huge territorial borders, it is impossible not to mention the peculiarities of regional differences. We do not pretend to be an exhaustive analysis of the dances of the Turkic-speaking peoples, or to copy them completely when embodied on stage. We try to perform it masterfully and convey the character of folk dance. Taking into account the peculiarities of the dance cycle,

we use basic, recognizable movements and positions of the figures. (Utegalieva 85)

Results

The focus is on the traditional, predominantly instrumental music of the Turks of Central Asia, which is due to its high social status, diversity and complexity of instrumental compositions. The work was carried out on the basis of information collected by the authors:

a) in folklore and ethnographic expeditions to the western regions of Kazakhstan and the south of Russia (Astrakhan) (Kazakhs, Turkmens, Nogais, Tatars, Uighurs, Meskhetian Turks);

b) in personal meetings and conversations with musicians, bearers of tradition in Kazakhstan, Uzbekistan, Azerbaijan, Russia (Kazakhs of the Xinjiang Uyghur Autonomous Region of China, Kyrgyz, Uzbeks, Karakalpaks, Azerbaijanis, Bashkirs, Tuvinians, Altaians, Khakassians).

The musical material includes samples of:

1) instrumental, vocal and instrumental music of the Turks of Central Asia, partly of Eurasia, actively functioning and most clearly reflecting its specificity; presented in music collections and on various media (CD, audio and video recordings). Among them, examples of Bashkir and Tuvan throat singing (uzlyau, khoomei), Altai heroic epic (kai), instrumental tunes on the Bashkir kurai, Tuvan and Yakut khomus, pieces for bowed and plucked chordophones. In comparative terms, Turkmen muqams, instrumental sections of Tajik-Uzbek maqoms and Azerbaijani mugams are analyzed.

2) vocal (Bashkir Ozyn-Kyuy, Kyrgyz and Turkmen folk songs), and also instrumental creativity of Turkic, Mongolian (pieces for morinkhur and samples of throat singing of khoomei), Iranian peoples, attracted to comparative aspect.

3) Kazakh instrumental (kyui for sybyzgy, kyl-kobyz and dombra) and vocal and instrumental (lyrics, epic) music.

The experimental part of the work carried out by the author includes:

1) the results of a survey (sociological survey) conducted among traditional and urban musicians – students, graduate students, department teachers dombra and kobyz FNM Kazakh National Conservatory named after Kurmangazy;

2) linear measurements of strings (intestinal, made of artificial materials) Kazakh dombra;

3) measurements (using a tuning fork) of the pitch zone of the Kazakh dombra tuning, carried out in a recording music studio, in conditions folklore and ethnographic expeditions to Atyrau and Mangystau regions, video materials) and concert performance;

4) computer analysis of individual sounds, scales (Kazakh dombra and kyl kobyz), as well as musical fragments (on dombra), performed together based on our own audio recordings, numerous, including published ones, notations of kyuis of Western Kazakhstan (about 100).

Main provisions

The world of Turkic musical culture is rich and diverse, has long been the object of close attention of scientists. In addition to the originality and uniqueness of each modern Turkic culture, researchers inevitably encounter the evidence of their genetic kinship. The relevance of the study lies in the fact that problems of national and ethnic identity, national character,

national self-determination have become among the priority problems that determine the uniqueness of the current state of world culture, including Kazakh culture. Intensified searches for one's ethnic and national origins and roots, interest in the traditions and customs of one's people and one's culture and their dances culture, the desire to revive lost ones and preserve still living dance traditions are characteristic of both modern Kazakhstan and other countries

Conclusion

Thus, in folklore works one can observe a lot of thematic similarities, figurative analogies, unity of artistic means in depicting the life of the Turkic peoples. The unity of event motives is traced in the oral poetic creativity of peoples, the common aspirations, aspirations and thoughts of peoples are displayed. Historical pictures of life, social problems, heroic characters were revealed in close connection with national poetic traditions.

The art that has no value cannot be preserved among the people. Consequently, if the dance folklore of the Kazakh people had no value as its own dance-plastic language, it would not have survived to the present time. Wherever we turn in search of folk dance, be it the language of the people, religion, its musical or literary folklore, traces of dance culture can be found everywhere. Dance folklore existed among the people, it was carefully preserved by them. Having appeared as a ritual and religious action, the dance has acquired characteristic everyday features, being divided into types and specific subspecies.

Contribution of authors:

B.N. Nussipzhanova – collection of materials, review of scientific and methodological literature, preparation of the article. Scientific editing of the main text, abstract text, consulting and scientific guidance.

Sh.M. Mukhambetzhanov – statement of the research problem; formation of the research conclusions, revision of the scientific article. Analysis and systematization of the material, execution of the practical part of the study.

Авторлардың үлесі:

Б.Н. Нүсіпжанова – материалдар жинау, ғылыми және әдістемелік әдебиеттерге шолу жасап, мақаланы дайындады. Негізгі мәтінді, аңдатпа мәтінін ғылыми редакциялау, кеңес беру және ғылыми жетекшілік ету.

Ш.М. Мұхамбетжанов – зерттеу мәселесін қарастыру, зерттеу қорытындыларын қалыптастыру, ғылыми мақаланы пысықтау. Материалды талдау және жүйелеу, зерттеудің практикалық бөлігін орындау.

Вклад авторов:

Б.Н. Нусипжанова – сбор материалов, обзор научной и методической литературы, подготовка статьи. Научное редактирование основного текста, текста аннотации, консультирование и научное руководство.

Ш.М. Мухамбетжанов – постановка и формирование выводов исследования, доработка научной статьи. Анализ и систематизация материала, исполнение практической части исследования.

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Бибігүл Нүсіпжанова

Қазақ ұлттық хореография академиясы
(Астана, Қазақстан)

Шерхан Мұхамбетжанов

Қазақ ұлттық хореография академиясы
(Астана, Қазақстан)

ТҮРКІ ХАЛЫҚТАРЫНЫҢ ҰЛТТЫҚ БИ ЕРЕКШЕЛІКТЕРІ

Аңдатпа. Бүгінгі таңда мәдени кеңістіктің заманауи бейнесі өте алуан түрлі, көп деңгейлі стиль палитрасы болып табылады. Осы мағынада ХХІ ғасыр бірден бірнеше дәуірлердің түстеріне толы, олар дәйекті және қарқынды түрде ашылады. Қарастырылып отырған тақырыптың өзектілігі жаһандану және қазіргі жастардың санасын батыс еуропа мәдениетінің ізденістерімен «жаулап алу» кезеңінде халықтық дәстүрлерді сақтау түркі әлемінің билеріне жүгінудің тағы бір мүмкіндігі болып табылады. Би де тіл сияқты ұлттың ділінің, мінезінің, тіпті тарихының көрінісі. Түркі мәдениетінің тамырына ұмтылу, түркі тілдес халықтардың, бауырлас халықтардың би өнерін, оның тарихын және оның қазіргі заманғы интерпретациясын зерттеу және талдау-уақыттың бір түрі.

Мақалада түркі дөңгелек билеріндегі жалпы және ерекше белгілерге назар аударылады. Зерттеу еңбектерін саралай келе, түркі халықтарының мәдениетінің, эстетикалық ой-пікірлерінің, құндылықтарының, рухани тамырының ортақтығы сақталғанын, тілде де, биде де бар екенін атап өткен жөн. Жұмыста түркі халықтарының ұлттық билеріндегі мәдени құрылыстың жаңа кезеңі мен кезеңі арасындағы тарихи байланыстар мен өзгерістердің шарттылығы талданады. Сондай-ақ, зерттелген материалдар негізінде салыстырмалы талдауда қазіргі түркі халықтары (қазақтар, башқұрттар, өзбектер, ұйғырлар, әзірбайжандар) өкілдерінің би мәдениеті қарастырылады. Оларды біріктіретін ұқсас белгілер-тілдің ортақтығы, тарихи-географиялық кеңістік, ұқсас топонимдер, әдет-ғұрыптар мен дәстүрлер, халықтық қолөнер, ауызша халық шығармашылығы, музыкалық мәдениет, сонымен қатар дөңгелек билер..

Сонымен қатар, мақалада түркі тілдес халықтардың музыкасындағы ерекшелігі қарастырылады. Мақалада түркітілдес халықтардың музыкалық жүйесіндегі аймақаралық байланыстарды анықтау байланыстар процестерін оңтайлы көрсетуге, олардың шығу тегін анықтауға мүмкіндік беретін зерттеудің бірнеше деңгейінде жүретіндігі атап көрсетілген. Мақалада тарихи ретроспективада ұлттық хореографиялық мәдениеттің даму ерекшеліктері қарастырылады; этникалық бидің қалыптасуының тән ерекшеліктері, табиғи факторлардың, түс символизмінің, күнделікті өмірдің жалпы ұлттық би мәдениетінің дамуына әсер ету дәрежесі талданады.

Түйін сөздер: халық, би, жіктеу, рәсім, топтық би, дүниетаным, мәдениет, өмір салты, түркі халықтары, айналмалы билер, күнге, отқа табыну.

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Бибигуль Нусипжанова

Казахская национальная академия хореографии
(Астана, Казахстан)

Шерхан Мухамбетжанов

Казахская национальная академия хореографии
(Астана, Казахстан)

СПЕЦИФИКА НАЦИОНАЛЬНЫХ ТАНЦЕВ ТЮРКСКИХ НАРОДОВ

Аннотация. На сегодняшний день современная картина культурного пространства представляет собой весьма многообразную, многоуровневую стилевую палитру. В этом смысле XXI век пестрит красками сразу нескольких эпох, раскрывающихся последовательно и интенсивно. Актуальность рассматриваемой темы обусловлена и тем, что в период глобализации и «захвата» умами современной молодежи изысками западноевропейской культуры, обращение к танцам тюркского мира представляет собой ещё одну возможность сохранения народных традиций. Танец, аналогично языку, является отражением менталитета, характера нации и даже его истории. Устремление к корням тюркской культуры, изучение и анализ танцевального искусства тюркоязычных, братских народов, его истории и современной интерпретации - это своеобразный ответ на вызовы времени.

В статье обращается внимание на характерные черты общего и особенного в тюркских круговых танцах. Анализируя исследовательские работы следует отметить, что именно в танцах так же, как и в языке сохранены и наиболее отчетливо прослеживается общность культур, эстетические представления, ценности и духовные корни тюркских народов. В работе проанализированы исторические взаимосвязи и обусловленность изменений между новейшим периодом и этапом культурного развития в национальных танцах тюркских народов. На основе изученных материалов в сравнительном анализе рассматривается танцевальная культура представителей современных тюркских народов (казахов, башкир, узбеков, уйгуров, азербайджанцев). Объединяющими их схожими чертами являются не только историко-географическое пространство, схожие топонимы, обычаи и традиции, народные промыслы, устное народное творчество, музыкальная культура, но и характер круговых танцев.

Кроме того, в статье рассматривается специфика в музыке тюркоязычных народов. В статье подчеркивается, что выявление межрегиональных связей в музыкальной системе тюркоязычных народов происходит на нескольких уровнях исследования, позволяющих оптимально показать процессы связей, выявить их истоки. В статье рассматриваются особенности развития национальной хореографической культуры в исторической ретроспективе; анализируются характерные особенности формирования этнического танца, степень влияния природных факторов, цветовой символики, повседневной жизни на развитие национальной танцевальной культуры в целом.

Ключевые слова: народ, танец, классификация, ритуал, групповой танец, мировоззрение, культура, образ жизни, тюркские народы, круговые танцы, поклонение солнцу, огню.

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Авторлар туралы мәлімет:**Сведения об авторах:****Information about the authors:**

Бибігүл Нұрғалиқызы Нүсіпжанова - педагогика ғылымдарының кандидаты, профессор, Қазақ ұлттық хореография академиясы (Астана, Қазақстан)

Бибигуль Нурғалиевна Нусипжанова - кандидат педагогических наук, профессор, Казахская национальная академия хореографии (Астана, Казахстан)

Bibigul Nurgalieвна Nussipzhanova - candidate of pedagogical sciences, professor, Kazakh National Academy of Choreography (Astana, Kazakhstan)

ORCID ID: 0000-0002-3662-9121
E-mail: bibigul-08.08@mail.ru

Шерхан Мұхамбетжанұлы Мұхамбетжанов - Қазақ ұлттық хореография академиясы, «Өнертану және арт-менеджмент» кафедрасының 3-курс докторанты (Астана, Қазақстан)

Мухамбетжанов Шерхан Мухамбетжанович - докторант 3 - курса кафедры «Искусствоведение и арт-менеджмент» Казахской национальной академии хореографии (Астана, Казахстан)

Mukhambetzhanov Sherkhan Mukhambetzhanovich – the 3rd year doctoral student of the department «Art Criticism and Art Management» of the Kazakh National Academy of Choreography (Astana, Kazakhstan)

ORCID ID: 0009-0000-4903-4621
E-mail: mukhambetzhanov.sh@mail.ru