

AN ONTOLOGY-ORIENTED APPROACH TO TRADITIONAL DANCE: ON THE EXAMPLE OF KAZAKH DANCE

Berik Kuketov¹, Aliya Shankibaeva²

^{1,2}Temirbek Zhurgenov Kazakh National Academy of Arts
(Almaty, Kazakhstan)

Abstract. In this article, comprehensive ontology-oriented work was done on the study of the «Kamazhai» dance, using the example of which the method of initial study of traditional dance was revealed, which helped to identify the primary components of the analysis. These are dance styles, musical basis, context and symbolism, poses and movements, costumes and attributes, and traditional rituals and customs. The main topic of this study is the national dance «Kamazhai», with its main functions, such as aesthetic, practical, social, educational, and historical. The purpose of the article is to identify an ontology-oriented approach as the correct method in the study of traditional national dance. This will contribute. This will contribute to a comprehensive analysis of traditional national Kazakh dance in general, through which Kazakh folklore dance will take a significant position in the people's traditional culture. The result of this study was a comprehensive analysis of the «Kamazhai» dance, using the example of which the authors confirmed the correctness of the chosen ontology-oriented approach in the study of traditional national dance. Based on this approach, it became possible to determine and affirm the importance of the «Kamazhai» dance in the national culture of the people. Based on the six main areas of analysis in the «Kamazhai» dance, the relationship between textual and dance content was revealed, which determined the dance class as related to children's folklore, which, accordingly, revealed its purpose – to demonstrate educational functions in a playful and relaxed way and prepare the girl for her most active social life. The main provisions of the study were the analysis and practical application of the method of an ontology-oriented approach in the study of folklore dance, using the example of the «Kamazhai» dance. Based on the newly discovered factual data about dance, a deeper study of this dance action was conducted for the first time, which revealed the essence and meaning of this simple-looking and deep-content dance. Further analysis of national folklore dance as a whole using this method will contribute to preserving dance folklore, its study, and the definition of a worthy place in the unified family of national folklore. The method described in the article will enrich the historical and theoretical significance of Kazakh dance, both in practical performance and in educational and research processes.

Keywords: Kamazhai , ontology, traditional dance, heritage, Kazakh dance, historical dance, national dance.

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Introduction

For centuries, folk art has been created in forms that match the tastes of its era and contemporaries. Among the Kazakhs, this has resulted in the emergence of unique folkloric genres such as aitys (oral poetry contests), terme (philosophical songs), epic poetry, songs, and dance. This is the unique art of Kazakh figures. Indeed, it has become a precious treasure of spiritual existence for centuries, a soul companion for every Kazakh intellectual. These genres of art took root in a society where life moved slowly, where labor was not regulated by time, and which existed in the vast steppe. They found their place and flourished among the people. Thus, traditional art became part of society, coexisting within a certain period and performing alongside historical events. Today, the changes occurring in Kazakh art are often justified as being in line with the demands of the times. However, the history of national art has deep roots. For example, dance art: the ancient Kazakh dance «Kamazhai» was among the first to flourish in Kazakh dance art. Due to changes over time, today, we can only see it in limited circles or at youth dance competitions.

The rationale for choosing the topic: Based on this decree, it is evident that

there are many dances in Kazakh dance art that have been passed down as heritage. However, we can observe a lack of effort in preserving and promoting them within our country. Nevertheless, focusing on «Kamazhai», one of the earliest steps in Kazakh dance, and exploring the depth of its heritage, along with comprehensive research, is an important goal today. Therefore, we aim to identify the role of this national dance in Kazakh art and history through an ontological perspective.

Relevance of the problem: In his decree «Preserving Cultural Heritage in Modern Kazakhstan», our President stated: «Culture and art are critical areas of national life. Art is the nation’s soul, and Culture is its spiritual image. These two values are the core of our civilization. Preserving and enriching them is our common duty. Abish Kekilbayuly said, ‘The history of culture is, ultimately, the history of humanity». One can see the character of the Kazakh people in its traditional art,” noted Kassym-Jomart Tokayev (Official Website of the President). «Ontology is an important resource for improving the efficiency of information processing systems, as well as for creating intelligent data storage services designed to manage vast, heterogeneous digital content.» (Truong-Thanh Ma). In this article, we

Table 1. Proposed Structural complex of elements of an ontological approach to traditional dance

| An introduction to the elements of an ontological approach to traditional dance | | |
|---|-------------------------|---|
| Nº | Item name | Description |
| 1 | Dance styles | Classification of traditional dances by region or nation. |
| 2 | Context and Symbolism | Describe the socio-cultural and religious contexts in which traditional dances take place, as well as the symbolism used in these contexts. |
| 3 | Musical Elements | Identify typical musical genres and instruments associated with traditional dances. |
| 4 | Movements and postures | Description of basic movements, postures and techniques characteristic of traditional dances. |
| 5 | Costumes and attributes | Classification of traditional clothes, use of their colors, patterns and ornaments. |
| 6 | Traditional rites | A description of how traditional dances are associated with rituals and ceremonies such as weddings, festivals or funerals. |

present the initial steps in creating a model of traditional dance.

An ontological approach to studying dance helps explore the general characteristics and social significance of Kazakh or national dance. (Table 1)

As a result, six main elements emerged. To ensure that this concept is a viable option, let's take one specific traditional dance as an example. For instance, the Kazakh dance «Kamazhai ». This is because no one has yet provided a concrete definition of this particular dance. In this connection, there was a need to analyze the dance to confirm its place in traditional culture, as well as to determine the correctness of the method of ontology-oriented approach in the study of Kazakh folk dance.

Methods

The article observed six important elements of traditional dance through an ontological approach.

Ontological modeling is creating formal models to present knowledge of traditional dance. This includes a description of the categories, styles, methods of dance elements, and their

interrelationships. Nodes are the creation of graphs or networks that represent the different elements of the dance and the relationships between them (for example, a sequence of movements or traditional meanings).

Empirical research is the use of control methods to identify the main elements of dance and their structural characteristics. Data analysis from videos, audio recordings, or live performances can be used to identify general patterns in dance practice.

During our work with the control method, we helped to determine one specific meaning of the dance “Kamazhay” by connecting sets with the poem.

It was determined what time this dance covers by means of *analytical analysis*, comparing it with other national dances.

In our historical research, it was used to give a complete and accurate definition of the word's meaning. At the same time, the historical method helped us to achieve one result based on the data in determining which period our dance covered.

Classification and categorization - use in developing and tabulating classifiers that can organize dance elements and practices.

Discussion

1. «Kamazhai » – is one of the works of dance art that derives its name from the Kazakh song «Kamazhai », which is widely known among Turkic-speaking peoples. The dance is thought to have appeared around the 19th century. It conveys beauty and grace, as if trying to express the meaning of the song. On one hand, it is a dance, and on the other, a song, representing an exquisite example of Kazakh culture and song-dance art.

2. «Kamazhai » is a girl's name. In Kazakhstan, names consisting of two parts or compound words that carry dual meanings are quite common. For example, if we take the legendary dancer Shara Zhienkulova, her full name was Gulshara, which combines “gul” (flower) and “shara” to convey a deep meaning. “Kamazhai ” is a similar name that embodies a combination of two ideas, as seen in the following references.

- KAMA (Кама)– noun. A valuable fur animal, beaver. “Young people often wore fashionable hats made from the fur of a beaver (Kazakh SSR History).”

- KAM (Кам)- (1) archaic. Shaman, sorcerer, healer, soothsayer, fortune-teller, medium. (2) Preparation: to make preparations. (3) Sorrow, grief.

- ZHAI (Жәй)– particle. 1. To speak calmly, thoughtfully, and slowly. “Our Begimbet's son doesn't abandon his kin,” he said calmly and thoughtfully, “we'll consider the strength of our vehicles” (M. Zhumagulov, “The Eagle”).

By focusing on the meaning of the lyrics, we arrived at the following conclusion:

KAMDANUDA (Қамдануда)– verb. The process of preparation is ongoing, getting ready for the road ahead. Here, it signifies that someone is preparing for something.

ZHILANU (Жайлану) – The noun form of the verb “жайлану,” meaning to find peace or comfort (Baiynkol Kaliyev).

Why did we come to this conclusion? The dance movements align with the lyrics, suggesting that a girl is preparing for something.

3. The song «Kamazhai » is found in folk literature. It is recognized as a folk song. Recent research by philologists has proven that the song does have a specific author. To be precise, the author of the song is Mustafa Segiz Seriuly (1840–1899). This information was revealed in an article published in the “North Kazakhstan” newspaper, issue No. 13, written by Karakat Yskakuly Shalabayev, an Honored Worker in Education of the USSR, labor veteran, and philologist, titled “Kamazhai Is Not a Folk Song,” where he provided concrete evidence (Shalabayev Karakat).

«At first, Kamazhai had a single feather,
Parted from Kamazhai , I was mocked,
While separated from Kamazhai ,
Where have my laughter and joy gone?
Ahai lilai, lililai,
Kamazhai , you've fallen behind, my
dear».

If we pay attention to the meaning, the lyrics describe the actions and preparations of a girl, revealing the essence of the title. This song was traditionally performed with the Kazakh national instrument, the dombra, or sung a cappella.

The song was first notated by composers Yevgeny Brusilovsky, Latif Khamidi, and Akhmet Zhubanov. These individuals made significant contributions to Kazakh music, transcribing folk melodies to lay the foundation for the professionalization of Kazakh musical traditions. In dance, this melody is used by instructors during rehearsals with accompanists.

4. In Kazakh dance, hand positions and movements are highly expressive and diverse. Combined with head and body movements, they convey a sense of national character. «Many basic positions of plastic hands replicate the oldest and most widespread examples of

Kazakh ornamentation, which emerged during labor activities in accordance with the people's real living conditions. These include cosmogonic, geometric, zoomorphic, and plant motifs» (Olga Vsevolodskaya-Golushkevich). The

movements in the «Kamazhai » dance depict the adornment and display of jewelry characteristic of a young girl, reflecting the song's content. These essential dance poses and movements are shown in the table (Table 2).

Table 2. Basic poses and movements of Kazakh dance by Shara Zhienkulova.

Shara Zhienkulova



1. Greeting
Amandasu

2. Spring –
Kainar bulak



3. Wave –
Tolkyn



4. Opening
the face –
Bet ashar



5. Ram horn –
Koshkar muiz



Used by gestures such as: (Idrisova Salima).

Now, let's focus on the video material (Kuketov Berik). As observed in the video, the movements in the dance are derived from the daily life of a Kazakh girl.

5. Ontological perspective – it emphasizes the importance of the meaning of words, along with current changes. Therefore, if we delve into the meaning of the words, the song's first verse mentions the feather on the girl's headdress. This leads us to Shara Zhienkulova's book, "The Secret of Dance," where she describes the traditional attire in the «Kamazhai» dance, indicating that young girls performed this dance. To be more specific:

«Girls under the age of sixteen wore dresses with two or three skirts reaching down to the ankles, along with a small vest or short camisole. The chest was adorned with coins, beads, coral, pearls, or silver buttons. They decorated themselves with earrings, rings, and bracelets. In the summer, they wore embroidered shoes (kebis), and in the winter, they wore heeled boots».

«A beautiful little skullcap (takiya) was worn on the head – they came in various shapes: round, flat-topped, five-pointed, or shaped like a yurt. They were adorned with ornaments, beads, coins, and, of course, feathers». (The Secret of Dance, Shara Zhienkulova). Based on this description, through the song's lyrics, we identified both the costume and the age group suitable for the Kazakh dance.

6. «Kamazhai» does not promote a specific tradition, but rather reflects the connection between the words of the song and the movements. This connection aligns with the aesthetics of a Kazakh girl, highlighting her natural grace and describing the traditional clothing. As evidenced by the references above, this relationship with the song's lyrics is unique. This approach is not exclusive to Kazakh dance but can also be seen globally, where movement and lyrics

correspond. For example, the Uzbek dance "Yalla" and the Kazakh «Kamazhai» share similarities. Based on the six elements of this particular ontological approach in the study of traditional dance, we determine the similarity and contradictory direction.

1. Dance style: Yalla is a dance from the Uzbek people. The basis of this dance is a dance taken from the life of a girl. "In the country of Uzbekistan, such song genres of folk art as koshuk, lapar, ashra, yalla, which have acquired their official completeness in the culture of" ichkari ("women's half") in the Fergana feminine environment, have long been found (Gafurbekov, Karomatov, Olimboe, Akhmedova,) (Turgunova Nasiba).

2. In various dance movements, natural phenomena, labor processes, feelings and experiences of a woman, her dreams and aspirations were poetically reflected. Although the movements of the Yalla dance are the main movements but their names still have little use today: they are kiygir buyin, ufar, ufari sahta, Maida ufari, Yurga, Zang, charh, ailanish, Gul uyin, Shoh, duchoba. When the people's artist of Uzbekistan Razia Karimova began to systematize and record the movements of the Fergana dance according to their content, she gave all other movements their proper name.

3. Basically, Yalla is performed in a fun way. In the art of Fergana yallachi, the connection between melody and word is manifested in different ways. As a result of this relationship, different forms of song genres emerged. In particular, in the Yalla genre, we find the structural forms "poem-chorus" ("song-chorus") dominant. According to the formal structure of the genre, a solo singer and an ensemble consisting of two or more singers are involved. In this case, the poem is sung by the soloist, and the chorus is sung by the entire ensemble.

Man otimni,
Kodir Oлло, etkaz Meni kelinchakka-e,
Kodir Khudo etkazganda kelinchakka,
voi-voi,

“I don’t know,” he said. nakarot:
 Oh, ukanozim, voei,
 “I’m sorry,” she said.
 Where in sogingand, Oh, elgizimey!
 This Yalla is present in the Namangan
 women’s repertoire, performed by two



Figure 1. Girl dancing during the “Yalla” dance by Nasiba Turgunova.

women (duet) during the performance of the game, which had a special theatrical scene. To fully understand the outfits and performance of the Yala dance, we considered 1 suert as a model. (Figure 1)

4. Performance of the Yalla games with various dances and movements performed with the beats of the pit or doira (percussion instrument oval shape) for rhythmic strokes of the palm. By the time, when the dutar (stringed instrument) hung on the wall, became an invariable attribute and an indicator of the cultural level of families and firmly entrenched in the life of the most capable women mastered this musical game on the instrument and played on it, dance melodies or accompaniment

brought the playing in their songs to a high level of professionalism. At the same time, amateur performances appeared, this solo performance was accompanied by the game in dutar (Turgunova, Nasiba).

5. «In the art of Yallachi, the synthesis of poetry, music and dance, song genres were created dance usul (musical rhythmic formulas), women’s intonations and melodies characteristic of creativity, as well as various folk songs in a new way, lapar, ashula, yalla appeared (Karomatov F., 1961; 1978; 1985; Rajabov I., 1972)» (Turgunova, Nasiba).

6. As evidenced by the historical sources and memoirs of eyewitnesses, the Fergana yallachs, participating in all cultural and educational events and rituals of women, mainly used the works of yalla, lapar, er-er, Ulan (aithishuv) and other genres of folk women’s creativity, many of which were themselves creative personalities, wrote songs, improvised, used the movements of dances on the square.

So it turned out. (Table 3)

The early representations of the Yalla dance are reflected in Notebay’s article, for example, about the middle-aged Mousturabibi-Yallachi who organized a troupe of young girls and taught them to perform in society. “The troupe was formed on a voluntary basis” (2). Hamza Hakimzade Niyazi, in his drama “The Secrets of the Paranja or the Yallachi Case,” depicted historical events in the life of the famous Kokand Yallachi - Moustur Khoziz from 1882 to 1919 (Usmanova Gulasal). Based on these references, the similarity between the “Yalla” and “Kamazhai ” dances is significant. This is because the connection between the dance and the song of that era clearly shows the emergence of fundamental movements in national dance performances.

Consequently, the importance of the “Yalla” dance in Uzbekistan and the “Kamazhai ” dance in Kazakhstan is linked to the portrayal of girls’ manners in their daily life, with the initial distinctive forms of movements emerging.

Table 3. Proposed Structural movements and meanings in dance.

| Main move | Meaning |
|---------------------------------|-------------------------------|
| Tung (Тонг) | Dawn |
| Osmon (Осмон) | Sky |
| Kuyesh (Куюеш) | Sun |
| Tulkin (Тулкин) | Wave |
| Dovul (Довул) | Storm (Gale) |
| Yarim Oy (Ярим ой) | Half Moon |
| Gul (Гул) | Flower |
| Guncha (Гунча) | Bud (Flower Bud) |
| Shokcha (Шохча) | Branch |
| Yoq Otish (Ёй отиш) | Archery (Shooting with a Bow) |
| Charchpalak (Чархпалак) | Swing |
| Ilon Izi (Илон изи) | Snake's Trail |
| Kaldyrgoch (Калдыргоч) | Swallow |
| Usma Kuyish (Усма куйиш) | Eyebrow Painting |
| Chevarlik (Чеварлик) | Embroidery |
| Rumol Uyin (Румол уйин) | Playing with a Scarf |
| Mayin Sabo (Майин сабо) | Breeze |
| Kongil Jilvasi (Конгил жилваси) | Heart Game |
| Uyali (Уялиш) | Shyness |
| Oyjomol (Ойжамол) | Charm |
| Khipchabel (Хипчабел) | Slim Waist |
| Labi Guncha (Лаби гунча) | Lips Like a Bud |
| Zulfi Zanjir (Зулфи занжир) | Hair Twists |
| Hayol (Хаёл) | Dream |
| Oynakka Karash (Ойнакка караш) | Looking in the Mirror |
| Koshi Kamon (Коши камон) | Arrow-shaped Eyebrows |

Here is a table summarizing the terms and their meanings related to the “Yalla” dance and the comparative significance of the “Kamazhai ” dance:

Yalla Dance: Originates from Uzbek culture and includes various movement terms that reflect natural phenomena, daily life activities, and cultural practices. This dance has specific gestures representing these concepts.

Kamazhai Dance: This Kazakh dance similarly incorporates gestures reflecting aspects of a girl’s daily life and cultural practices, showcasing the connection

between dance movements and societal roles.

Teaching the fundamentals of Kazakh dance involves significant contributions from the music and movement training for girls.

Results

The article’s ontological approach revealed six key elements of traditional dance.

Ontology (from Greek: «ontos» — being, «logos» — study) is a branch of philosophy. It is a division of philosophy

(and metaphysics) that deals with defining the fundamental nature of things in the world (e.g., whether entities exist) and their properties.

It examines the universal basis, the principles of existence, its structure, and patterns (Kazakh Encyclopedia).

What areas does ontology generally cover?

1. In Information Technology:

Example: «Ontology-oriented system design enables more accurate description and structuring of data, ensuring its more efficient use» (cinema, television, internet video materials).

2. In Science:

Example: «An ontological perspective on an issue allows researchers to understand better the key categories and relationships within a thematic domain» (philosophy) (Deepjyoti Kalita). The following model was considered. (Figure 2)

Proposed Structural Model



Figure 2. Ontological Models of Dance: Key Categories and Relationships in the Thematic Domain by Deepjyoti Kalita.

To achieve precise data, we consulted various literature, articles, video materials, and conducted interviews during our research. The ontological analysis of the “Kamazhai” dance clarified its origins, costume styles, the meaning behind the lyrics, and the primary essence of its name. Our study also examined how the dance’s value to the nation is reflected in the broader context of traditional dance.

In order to gain access to reliable data, a lot of literature, Articles, video materials and interviews were created during our research work. During the ontological

analysis of the dance “kamazhay”, we came to a clear decision to reveal the history of origin, clothing patterns, the concept of the poem as a word, the main meaning of the name. In addition, in our article, we considered the value of traditional dance to the nation as a whole, forming the basis of our preliminary analysis of heritage dance. The ontological approach helps dancers and teachers to learn the National Dance in a structured way. In the future, it can be used for deeper mastery and improvement of skills, become the basis for the study system and analysis of dance. The movement in the dance “kamazhay” “contributes to the preservation of the song and connection of the movement, national culture, a comprehensive study of each Kazakh dance. This is a reflection of the emotional state of the people, their aspirations and beliefs. The ontological approach emphasizes the preservation and transmission of dance traditions. It was established that the dance not only retained its form, but also understood its meaning, was associated with the most important stages of life, traditions. This allows you to see dance as a legacy that develops but maintains a connection with the past.

Basic provisions

During the study, the following scientific results were developed and formulated:

- The ontology-oriented method is justified for studying traditional national Kazakh dance, contributing to the complete understanding of the value and significance of dance folklore.

- The ontology-oriented method has identified six main directions of the dance under consideration, revealing the main functions of this type of creative activity.

- Based on this approach, the folklore dance “Kamazhay” was comprehensively analyzed, making it possible to determine the authorship of this dance action and establish its creation.

- During the study, it was once again confirmed that the close connection between words and music is a specific feature of Kazakh dance folklore.

- The authors of the article reveal the possibilities of practical application of the ontology-oriented method in the perspective of studying traditional dance creativity and returning it to new life in modern culture.

Conclusion

The ontological perspective has greatly aided in comprehensively studying traditional dance, including the “Kamazhai” dance. Analyzing the word “Kamazhai” revealed that the dance reflects aspects of a girl’s grooming, preparation, and adornment through its movements. This article is intended to provide information for future dance professionals and serve as a historical reference.

In summary, we found that the “Kamazhai” dance:

1. Represents an exemplary model of song and dance art,
2. Is associated with the meanings of preparation and refinement,
3. Was authored by Mustafa Segiz Seri, not a traditional folk song,
4. Clearly links the lyrics with the movements,
5. Was performed by young girls, as evidenced by costume research,
6. Covers the 19th century, as observed from comparisons with similar dances from other cultures.
7. It was found that it is a dance performed by young girls. The importance of this method in determining the

importance and meaning of each traditional dance helps to determine the specifics of our folk dance. Because through dance, music, costumes and movements, the historical knowledge and experience of the ancestors are preserved. Traditional dances are one of the most important elements of national and ethnic identity. They help to preserve the characteristics, culture and customs of the population even in the context of globalization, where external influences threaten the disappearance of local traditions. Thus, the importance of an ontological approach to traditional dance is due to the fact that it has different functions and makes a significant contribution to the development of culture, education and social life, while maintaining a close connection between the past and the present.

At the same time, Kamazhay’s poem is widely distributed in other countries due to the changes in the melody, which give it a new interpretation. Furthermore, due to reinterpretations of the music, the “Kamazhai” song is gaining popularity in other countries. For example, the traditional Kazakh song “Kamazhai” can be viewed on YouTube performed by Sümer Ezgü, where it is accompanied by the dombyra and Turkish instruments (Aji Gani). Belgian artist Julien Jaffres also created a European-style rock interpretation of the Kazakh folk song “Kamazhai,” incorporating the dombyra into his performance, which has gained notable attention globally (Julian Jaffres).

Authors' contributions:

B. Kuketov – formation of the theoretical part of the text, work with sources and interpretation of the data obtained. Analysis and systematization of the material, execution of the practical part of the study.

A. Shankibayeva – scientific supervisor. Scientific editing of the main text, abstract text.

Вклад авторов:

Б.А. Кукетов – формирование теоретической части текста, работа с источниками и интерпретация полученных данных. Анализ и систематизация материала, исполнение практической части исследования...

А.Б. Шанкибаева – научный руководитель. Научное редактирование основного текста, текста аннотации.

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Кукетов Берик, Шанкибаева Алия

Казахская Национальная Академия Искусств им Темирбека Жургенова
(Алматы, Казахстан)

ОНТОЛОГО-ОРИЕНТИРОВАННЫЙ ПОДХОД К ТРАДИЦИОННОМУ ТАНЦУ: НА ПРИМЕРЕ КАЗАХСКОГО ТАНЦА

Аннотация. В данной статье была проделана всесторонняя онтолого-ориентированная работа по исследованию танца «Камажай», на примере которого раскрыт метод начального изучения именно традиционного танца, который способствовал выявлению шести основных компонентов анализа. Это – танцевальные стили, музыкальная основа, контекст и символика, позы и движения, костюмы и атрибуты, традиционные ритуалы и обычаи. Рассмотрение национального танца «Камажай» с его основными функциями, такими как: эстетическая, практическая, социальная, воспитательная и историческая, является основной темой данного исследования.

Целью статьи является обозначение онтолого-ориентированного подхода как наиболее верного метода в изучении традиционного национального танца, способствующего всестороннему анализу традиционного национального казахского танца в целом, с помощью которого казахский фольклорный танец займет свое значимое положение в традиционной культуре народа.

Результатом данного исследования явился всесторонний анализ танца «Камажай», на примере которого авторы подтвердили верность выбранного онтолого-ориентированного подхода в изучении традиционного национального танца. На основе данного подхода появилась возможность определения и утверждения значимости танца «Камажай» в национальной культуре народа. На основе шести основных направлений анализа в танце «Камажай» раскрыта связь текстового и танцевального содержания, что определило класс танца, как относящегося к детскому фольклору, что, соответственно, раскрыло его назначение – в игровой и непринужденной форме проявить воспитательные функции и подготовить девочку к ее дальнейшей социальной жизни. Основными результатами исследования являются анализ и практическое применение метода онтолого-ориентированного подхода в изучении фольклорного танца, на примере танца «Камажай». На основе вновь открывшихся фактических данных о танце, было впервые проведено более глубокое исследование этого танцевального действия, что раскрыло суть и значение этого простого с виду и глубокого по содержанию танца. Дальнейший анализ национального фольклорного танца в целом с помощью данного метода будет способствовать сохранению танцевального фольклора, его изучению и определению достойного места в единой семье национального фольклора. Метод, раскрываемый в статье, будет способствовать обогащению исторической и теоретической значимости казахского танца, как в практическом исполнении, так и в учебном и исследовательском процессах.

Ключевые слова: Камажай, онтология, традиционный танец, наследие, казахский танец, исторический танец, национальный танец.

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Кукетов Берік, Шаңқыбаева Әлия

Темірбек Жүргенов атындағы Қазақ ұлттық өнер академиясы
(Алматы, Қазақстан)

ДӘСТҮРЛІ БИГЕ ОНТОЛОГИЯЛЫҚ БАҒДАРЛАНҒАН ТӘСІЛ: ҚАЗАҚ БИИ МЫСАЛЫНДА

Аңдатпа. Бұл мақалада «Қамажай» биін зерттеу бойынша жан-жақты онтологиялық бағытталған жұмыс жүргізілді, оның мысалында дәстүрлі биді бастапқы зерттеу әдісі ашылып, талдаудың алты негізгі құрамдас бөлігін анықтауға мүмкіндік берді. Бұл мақалада «Қамажай» биін зерттеу бойынша жан-жақты онтологиялық бағытталған жұмыс жүргізілді, оның мысалында дәстүрлі биді бастапқы зерттеу әдісі көрсетілді, бұл әдіс талдаудың алты негізгі компонентін анықтауға мүмкіндік берді. Бұл – би стилдері, музыкалық негіз, контекст пен символика, позалар мен қимылдар, киімдер мен атрибуттар, дәстүрлі ғұрыптар мен рәсімдер. «Қамажай» ұлттық биін оның негізгі функцияларымен, яғни эстетикалық, практикалық, әлеуметтік, тәрбиелік және тарихи аспектілермен қарастыру осы зерттеудің негізгі тақырыбы болып табылады. Мақаланың мақсаты – дәстүрлі ұлттық биді зерттеуде ең тиімді әдіс ретінде онтологиялық бағыттағы көзқарас тәсілін көрсету, бұл тәсіл қазақ фольклорлық биін жан-жақты талдауға мүмкіндік береді және қазақ халық биінің дәстүрлі мәдениеттегі маңыздылығын анықтауға ықпал етеді. Бұл зерттеудің нәтижесінде «Қамажай» биі жан-жақты талданып, авторлар дәстүрлі ұлттық биді зерттеуде таңдалған онтологиялық бағыттағы көзқарас әдісінің дұрыстығын анықтады. Бұл тәсіл негізінде «Қамажай» биінің халықтың ұлттық мәдениетіндегі маңыздылығын анықтап, оны дәлелдеу мүмкіндігі пайда болды. Талдаудың алты негізгі бағыты бойынша «Қамажай» биінде мәтіндік және би мазмұнының байланысы ашылды, бұл биді балалар фольклорына жатқызуға мүмкіндік берді, сонымен қатар оның міндеті – тәрбиелік функцияларды ойын түрінде көрсете отырып, қыз баланы болашақ әлеуметтік өміріне дайындау екендігі айқындалды. Бұл әдіс арқылы ұлттық фольклорлық бидің одан әрі зерттелуіне, би фольклорының сақталуына, оның зерттелуіне және ұлттық фольклордың біртұтас отбасындағы лайықты орнын анықтауға ықпал етеді. Мақалада қарастырылған әдіс қазақ биінің тарихи және теориялық маңыздылығын, сондай-ақ оның практикалық орындауында, оқу және зерттеу үдерістерінде байытуға ықпал етеді.

Түйін сөздер: қамажай, онтология, дәстүрлі би, мұра, қазақ биі, тарихи би, ұлттық би.

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Авторлар туралы мәлімет:

Кукетов Берик Алпысбаевич
— хореография педагогика магистрі, «Балетмейстерлік өнер» кафедрасының 3-ші курс докторанты, Темірбек Жүргенов атындағы Қазақ ұлттық өнер академиясы (Алматы, Қазақстан)

Шанқыбаева Әлия Бахытжанқызы — өнертану кандидаты, профессор, «Сахна пластикасы және дене тәрбиесі» кафедрасының меңгерушісі, Темірбек Жүргенов атындағы Қазақ ұлттық өнер академиясы (Алматы, Қазақстан)

Сведения об авторах:

Кукетов Берик Алпысбаевич
— магистр педагогики хореографии, докторант 3-го курса кафедры «Балетмейстерское искусство», Казахская национальная академия искусств имени Темирбека Жургенова (Алматы, Казахстан)

ORCID ID: 0000-0002-5804-4167

E-mail: kuketov.1984@mail.ru

Шанкибаева Алия Бахитжановна — кандидат искусствоведения, профессор, заведующая кафедрой «Сценическая пластика и физическое воспитание» Казахской национальной академии искусств имени Темирбека Жургенова (Алматы, Казахстан)

ORCID ID: 0009-0008-8590-5488

E-mail: aliyabahitjanovna@gmail.com

Information about the authors:

Kuketov Berik — Master's Degree in Choreography Pedagogy, 3rd-year doctoral student at the Department of Choreographic Art at the Temirbek Zhurgenov Kazakh National Academy of Arts (Almaty, Kazakhstan)

Shankibayeva Aliya — Candidate of Arts, Professor, Head of the Department of «Stage Plasticity and Physical Education», Temirbek Zhurgenov Kazakh National Academy of Arts (Almaty, Kazakhstan)