Dance Traditions in the Context of Kara Zhorga Dance: Preservation of Cultural Heritage

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Abstract
This research is devoted to the study of the examples of the early Kazakh folk dance "Kara Zhorga", also referred to as the dance of joints, preserved on the territory of Kazakhstan, China, Mongolia, and the Altai region. The methods of comparative analysis of Turkic dance cultures are used in the study. Based on a generalized art history analysis, the characteristics of the performance of Kazakh dances on the territory of China, Mongolia, the Altai region, and Kazakhstan are presented. The results of the study were obtained with the help of the historical analysis of the traditional culture of the Kazakhs of the 20th and the beginning of the 21st centuries, search expeditions, the study of scientific and methodological methods of professional and creative skills of performers, as well as the performing, research, and pedagogical experience that we have accumulated. It has been concluded that the dance Kara Zhorga is of practical value in the context of conducting experiments in the field of choreography and dance and stage body mobility.

Keywords: authentic plastic; cultural heritage; folk art; Kara Zhorga dance; Kazakh dance; national choreography; traditional dance culture.

Introduction
The dance art of the Kazakhs is part of the Turkic cultural heritage. It must be considered as an integral part of the syncretic cultural process embodying the ideals of the world outlook and the aesthetic vision of the people of the historical era. The preservation of the ethnic...
originality and uniqueness of national art has become an acute problem that humanity has been facing in the context of recent globalization processes (Becker, 2015; Wang, 2021). The study of the peculiarities of national dances described by Western European (Ainasto & Capper, 2018; Ivanova-Niberg, 2020; Szőnyi, 2018; Yaldiz, 2021), Russian (Lukina, 1994; Palilei et al., 2018; Yakovlev, 2019; Kustov & Shamshev, 2022), and African (Namibia, 2017) scientists can serve as a key to understanding the phenomenon of dance culture in the world space.

Yang (2017) and Kuang (2016) were focused on the search for common roots and the desire to comprehend the phenomenon of the Turkic heritage and the culture of the Great Silk Road lost over the past century.

In the centuries-old history of Kazakhstan, there are a number of unexplored facts that have had a certain impact on the formation of the national mentality of the people, traditions and rituals. In modern society, this can manifest itself in the form of the disappearance of knowledge about the authentic forms of life of the ancient Kazakhs.

These factors served as the main motive for conducting this study.

There were no dance schools and theaters in Kazakhstan, but individual samples of Kazakh dance lasted out till the 20th century being passed down from generation to generation (Dzhanibekov, 1990; Sarynova, 1976). The main content, choreographic vocabulary and style of performing folk dances were reflected in the works by folk masters (Abirov, 1997; Shankibaeva, 2011; Tursunov, 1999). Thus, the fragments of the performance art of ordinary folk dancers seen by professionals made it possible to transfer it "from hand to hand" in the early 1930s, thereby providing conditional accessibility to all subsequent generations (Shankibaeva, 2011).

It should be noted that since the beginning of the development of the Kazakh dance art in Kazakhstan, no one had been engaged in the searches and research in the field of folklore and ethnographic dance. The national dance culture was enriched through the generally accepted stage approaches of choreography (Kuzembaeva, 1982; Moldakhmetova, 2020). At the same time, there was a meager range and vocabulary of the national dance in vocational training. The situation began to change only in the mid-1980s (Izim, 2010; Zhumaseitova, 2001).

Since gaining independence and with the beginning of the development of an active movement aimed at returning to the historical homeland the indigenous people who left the country during the years of socio-political and economic processes taking place in society (1930s), the examples of early dance creativity, in particular
the dance of Kara Zhorga, began to gain increasing popularity (Nurgalieva, 1996; Zhumaseitov & Aitkaliyev, 2016).

This was a vivid example of the existence of the authentic culture of the people not only on the territory of Kazakhstan, but also in other countries. In this regard, great attention has been paid to conducting broader pilot studies, presenting a specific justification and generalization of scientific knowledge, as well as expanding the boundaries of research in the territorial aspect.

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

At the same time, the multifaceted understanding of general mental approaches to the creation of an artistic image in various types of dance art can contribute to the understanding of the originality and integrity of the art of the peoples of the Great Silk Road countries and become a significant contribution to the development of science in the field of Turkology.

The purpose of the study is to reveal and determine the unity and diversity of manifestations of the Turkic artistic picture of the world in the dance art of Kazakhstan by identifying a set of special attitudes and general cultural factors of the artistic evolution of the Kazakhs from different countries in the regional and comparative aspect, to scientifically substantiate the heritage of the Kazakh ethnos on the example of the dance Kara Zhorga (Buyn bi) based on theoretical, practical and field studies (expeditions carried out in the countries of the Silk Road, Mongolia, the Altai region).

To achieve the research goal, following objectives have been set:
- to consider the specific genesis of the ancient dances of the Kazakhs;
- to identify the analogy of traditional culture and conduct a comparative analysis of ancient and modern plastic culture in a multinational aspect;
- to determine the semantics and origin of the dance Kara Zhorga (Buyn bi), as well as the features of its performance by the Kazakhs living in Kazakhstan, China, Mongolia, and the Altai region.
Literature review

Traditional dances have been considered by the foreign researchers Georgios (2018), Hoerburger (1968), Damianakos (1984), Bratopoulou (1994), Filippou (2015). The authors raise the issues of manifestation of traditional dance in the context of the "first existence" and the "second existence". This study raises the problem of preserving and transmitting the semantic content of the elements of traditional dance, presented in the original folklore manifestation, which, in the course of stage processing, are subject to distortion and loss of their main idea.

The issues of preserving the style peculiarities of the performance of the Bulgarian national dance by the Bulgarian diaspora in the USA were considered by Ivanova-Niberg (2020). The author notes that despite the variety of the elements used, the authentic form of Bulgarian dance has been preserved by the Bulgarian diaspora in the USA. The issues of the manifestation of the connection between instrumental music and dance were studied on the example of the Czech dance culture in the work by Tomasz Nowak (Podlasie & Część, 2021).

As part of the study of the examples of tangible and intangible cultural heritage, traditional dance was studied in the work by Yaldiz (2021).

The place of national creativity in the context of migration, namely the problem of dividing music and dance in translocal contexts was studied by Stepputat and Djebbari (2020).

The issues of the origin and differences between the styles of performance of the dance Kara Zhorga by domestic and foreign dancers were addressed by Abirov (1997) and Ismailov (Abirov & Ismailov, 1983).

The works by Dzhanibekov (1990) and Vsevolodskaya-Golushkevich (1996) are of interest in the context of the study of the traditional and spiritual culture of the Kazakh people. Shankibaeva (2011) presents an art history analysis of the early dance forms of the Kazakhs while placing the main emphasis on establishing the connection of the "circle" archetype in the musical basis in its dance embodiment.

The value of the manifestation of an improvisational character in dance creativity is presented in the works by Koutsouba (2000). The author examines the value of traditional dances in the context of improvisation technique and defines it as an expression of the Dionysian principle.

It should be noted that the dance Kara Zhorga is an example of intangible cultural heritage, which was discussed at the UNESCO seminars in Kazakhstan. In this context, the works by Iacono and
Brown (2016) are of particular interest. The authors, inspired by the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, studied the meanings and definitions of the term “cultural heritage” as applied to dance.

**Research methods**

The presented materials are the result of the research work of Kazakhstani choreographers and dance teachers who have extensive performing experience and pedagogical practice in the field of national choreography. The research started at the Institute of Literature and Art named after M. O. Auezov and continued in the research laboratory of Kazakh dance and the ONERlab laboratory of the Kazakh National Academy of Choreography.

The research results were obtained through the analysis of scientific works in the field of ethnography (Dzhanibekov, 1990), philosophy and aesthetics (Nurlanova, 1987; Shakenova, 1993), cultural studies (Tleubaev, 2008), musicology (Abdinurov, 2016; Karakulov, 1993), history and theory of choreographic art by the Kazakh teachers and choreographers (Dzhanibekov, 1990; Sarynova, 1976; Shankibaeva, 2011).

The methodological materials by Izim and Kulbekova (2015), Tati (2009) are also of scientific interest. These works contain a clear description of the methodology for performing elements and movements of the sections of the Kazakh dances of Buyn Bi and Zhorga, which allowed the researchers to identify the style features of the performance of the dance Kara Zhorga by the representatives of the Kazakh diaspora abroad.

The methodological concept of the study is based on the identification of the historical prerequisites for the development of the Kazakh national culture and its emotional basis, as well as the origin and development of the techniques of performing the Kara Zhorga dance by the Kazakhs from different countries.

The research consisted of several stages. The first stage involved exploration and research activities (2015-2017). During this period, the problem was analyzed within the framework of the national cultural heritage of Kazakhstan. The level of elaboration of the theory and methodology of teaching national choreography in the universities of Kazakhstan and the need for its preservation were determined. The materials of the expeditions of a group of scientists in the Xinjiang Uygur Autonomous Region in 1995-2013 stored in the Manuscript and Textology Center of the Institute of Literature and Art named after Auezov (folder 247) were studied (Tleubaev, 2008; Zhunisbekov,
The activity of educational institutions of Kazakhstan in the context of the problem under study was considered, the theoretical and practical basis for conducting experimental work was prepared, the historical facts were generalized, and the empirical material was analyzed (Bratopoulou, 1994; Damianakos, 1984; Dzhanibekov, 1990; Sarynova, 1976).

The second stage (2017-2020) involved experimental activities. The analysis of the activities of professional and amateur choreographic ensembles of the Republic of Kazakhstan, as well as individual performers promoting the dance Kara Zhorga outside the country, was carried out. The survey involved people related to the educational and cultural activities of the Kazakh diaspora in their countries (PRC, Mongolia, Uzbekistan), persons considered to be the keepers and performers of folk dances in their environment, as well as those who expressed interest in the study.

The research expeditions to China, Mongolia, and Altai and the survey of the representatives of different countries made it possible to determine the specific features of the performance of the ancient dance, as well as to establish the distinctive nuances of the emotional content of the original dance. The experiment involved male representatives of different age categories: the average age ranged from 35 to 45 years old and the elderly group involved participants aged 70-80 years. A total of 28 people took part in the experiment, of which 12 people were Kazakhs from China, 9 people – Kazakhs from Mongolia and 7 people – the Altai Territory.

To summarize the results of the study, the following list of questions was prepared:

• What sources did you use to learn about the history of the origin of the Kazakh ethnos?
• How did your family end up not in the historical homeland?
• How important is knowledge about your culture and traditions for you?
• What Kazakh dances do you know?
• Please share your youth memories of watching the dance Kara Zhorga performed by the older generation?
• Are there any specific requirements for the performance of the Kara Zhorga dance in terms of musical accompaniment?
• Are there special dance schools in your area that teach the Kara Zhorga dance?
• Please, share your first experience of performing Kara Zhorga.
• In your opinion, what is the role and value of the dance Kara Zhorga in the educational aspect?

• What is the connection of this dance with the culture and way of life of the nomads?

• Share your knowledge and thoughts on the idea and content of the dance Kara Zhorga. Please, demonstrate the dance.

At the third stage (2020-2021), the results were summarized, the conclusions of the study were formulated, and the tasks were implemented.

The following methods were used in the study:

The source data on the study of the ancient dance Kara Zhorga were collected with the help of the method of historical and art history analysis of available sources; archival documents; materials from the personal archives of the authors (photos, videos, newspaper articles); methodological and scientific materials on the genesis and development stages of the Kazakh dance on the basis of scientific works of Russian travelers of the 18th - 19th centuries, Kazakhstan researchers and ethnographers (stage 1).

The method of comparative analysis made it possible to establish the specifics of the development of the traditional culture of various ethnic groups, their identity, as well as the folklore context and authentic forms. The expedition made it possible to systematize the aesthetic and substantive principles of the performance of Kara Zhorga by the representatives of various countries of the Kazakh diasporas in China, Mongolia, and Altai Territory, who acted as the main respondents of the study. Moreover, the available historical material on the research problem was generalized; the interviews and conversations with the experts in the ancient Kazakh dance culture were conducted (stages 2 - 3).

Research, surveys, photo and video filming, as well as information processing and presentation were carried out with the full consent of the respondents.

The scope of the research was limited to the study of the dance Kara Zhorga in order to identify its features and diversity in terms of its perception by the representatives of the Kazakh diasporas in China, Mongolia, the Altai Territory and domestic performers.

Results and Discussion

In the formation of a professional musical and choreographic theater, the music and drama studio, which began its work in 1932, played a
special role. The Kazakh Musical Theater was subsequently created on its basis. Thus, the search for and the creation of new elements of Kazakh stage dance were closely related to the production of theatrical compositions with the introduction of folklore and national colors in the first performances of the Kazakh musical theater.

Choreographers of the Kazakh theater of the early period created a fundamentally new type of folk and stage choreography while creatively reworking the artistic heritage. A complex process of this kind, classified as the reform of folklore in the global context, has become a determining factor in the revival of the national dance culture. This process is understood as "second existing" of the dance (Georgios, 2018).

The first Kazakh ballet master D.T. Abirov (1923 - 2001) once wrote: “In 1966, a student of the ballet department of the choreography faculty of the Russian Institute of Theatre Arts named after A.V. Lunacharsky, Batoor Lhasuren, noted that the Kazakhs living in the Mongolian People’s Republic preserved many folk dances and showed one of them (eagle dance). And in 1976, a student of the pedagogical department of the choreography faculty of the Russian Institute of Theatre Arts named after A.V. Lunacharsky, Dzhelabab Basanhu (from the Mongolian People’s Republic) said that their choreographers had collected about 100 elements of folk dance from the Kazakhs living in the Bayan-Olgii Province of Mongolia. There is evidence that folk dances were also preserved among the Kazakhs living in the Gorno-Altai Autonomous Region and in Turkmenistan. The Kazakhs of the Xinjiang province of China have many folk dances. One of them, "Asau At" (unbroken horse), was filmed in the documentary "Aset" directed by O. Abishev (People’s Artist of the Republic of Kazakhstan) in 1975 (Dzhanibekov, 1990).” The experienced choreographer believed that these data indicate the presence of unique folklore material outside of Kazakhstan, the study and practical development of which would create conditions for the enrichment of the expressive means of Kazakh national choreography.

The veracity of Abirov’s judgments about the presence of interesting dance heritage of the Kazakh diaspora abroad was confirmed in the course of several expeditions to Mongolia and China (2013); Russia, Uzbekistan, and the Altai Territory (2014). During the expeditions and the pilot study, it was found that it is the foreign Kazakh diasporas that are the most sensitive custodians of the cultural heritage of the ethnic group. Namely, cultural diversity as a distinctive feature of the environment in which Kazakh masters and their descendants live and create abroad, and the active absorption of the traditions of a different culture aggravate their desire to preserve ethnocultural specificity and uniqueness in works and products of various types of folk art.
Thus, for example, we have collected interesting materials on the dance Kara Zhorga, which is still a matter of dispute in Kazakhstan and there are a number of judgments that this is a Kazakh dance. At the same time, during the expeditions, stone and rock carvings dating from the 18th century and showing human figures performing this dance were found in China. There are also rare videos of the Kara Zhorga dance performed by amateurs who adopted the manner and technique of dancing from their fathers and grandfathers. It should be noted that once these performers and keepers of unique dance traditions received public recognition at the state level, they are on average 70-80 years old.

In the 1980s, in China the research to collect, systematize and study the folklore heritage preserved in the vicinity of Xinjiang was initiated. Among the many rare and previously lost samples of folk art, unique dances that most clearly characterize the authentic culture of the Kazakhs were discovered and recorded; these included "Ayu bi", "Kara Zhorga", "Orteke", "Kok tuime", "Shesheke bi", etc. Interesting facts about the ancient dances of Muslim peoples can be found in the book by J. Li "The Islamic Republic of East Turkestan and the Formation of Contemporary Uyghur Identity in Xinjiang", where the author examines the historical and cultural process of the formation of Muslim identity in the countries of eastern Turkestan (Lee, 2006). At the same time, the indigenous ancient samples of dance have not been preserved; however, some fragments and elements of dances were found in ancient national rituals, folk games and traditional mass performances. Karam describes the formation and development of the Turkic-Mongolian culture and also substantiates the facts about the existence of the early forms of dance (Karam, 2012). It should be noted that Chinese researchers of the Kazakh dance also agreed and substantiated their conclusions that all folk dances are closely related to the life of nomads, four categories of livestock (horses, sheep, cows, camels), and the nature of the native land. It was found that for the most part when performing Kazakh dances, lower legs and feet were not actively involved; thus, the movements of the arms, shoulders, and the head were the most important, that is, the performers conveyed the emotional state with the upper part of the body and demonstrated various movements of the body.

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

In most cases, the representatives of the Kazakh diaspora left their homeland during the famine and the spread of the massive mortality of cattle in the steppes at the beginning of the 20th century. While
being in a foreign country, the representatives of the older generation often remembered their homeland in the family circle. Thus, the knowledge about culture was transmitted, national traditions were observed, and traditional holidays were celebrated.

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

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

These judgments make it possible to believe that the kyuy Kara Zhorga (Black pacer) is based on a story about the horse breed. At the same time, the archival video (1924) of the dance Kara Zhorga performed by a Kyrgyz (Kazakh) dancer who skillfully conveyed the habits of an unbridled wild horse "Asau at" allows us to believe that the dance Kara Zhorga performed by the Kazakh diaspora may come from the name of the kyuy Kara Zhorga.

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

The creativity of the nomadic people is based on the sensory perception of the world. In this case, it should be noted that the specificity of the movements of the Kazakh dance reflects the aesthetic artistic perception of the world around, which is "one of the..."
foundations of the national outlook of the nomad” (Shakenova, 1993). The scientist K. Nurlanova (1987) notes: "...internally continuous communication and interconnection are the basis of the life of a nomad <...> It is this that is the life-giving air of a person's life and these relations found a natural expression in the culture as the person's understanding of life and the world in the artistic and figurative form" (Nurlanova, 1987). In this vein, it is understood that the contemplation of the integrity of the world, inherent in all nomads, including the Kazakhs, helped them to comprehend this world and aesthetically recreate it in folklore.

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

In the context of the present study, it is worth noting that in the Kunes area and in almost all local museums, fragments of flat stones with the drawings of ancient people dancing were found; among them, there were people performing one of the main elements of the dance Kara Zhorga. In this regard, a study was carried out by the culturologist Kumaruly (EvoPress, 2014). Namely, the scientist gave the wide audience the scientific substantiation of the origin of the dance Kara Zhorga, described the semantics and features of its performance by the Kazakhs from different countries. Thus, Kumaruly writes that the petroglyphs discovered in the western part of China in Khushi in the Karatau area and the petroglyphs of the Kutybi Kyzylkysan located at the foot of the Tanirtau mountains in the west of Urumqi reflect the moments of the ancient people performing the dance Kara Zhorga (EvoPress, 2014). The scientist noted the following four facts that confirmed his beliefs:

- dancing people perform the basic elements of the dance;
- the stone statues date back to the 5th-1st centuries BC; this period coincides with the formation of the settlements of the Sakas, Ysuns, Huns, and other Kazakh tribes (Figure 1) (Kumarovich, 2013);
• archaeological and anthropological studies carried out by Chinese scientists showed that Saka tribes lived in these areas during the Bronze Age; they gradually moved inland and reached the banks of Saryozen, where they spread their culture. Later, other tribes of the region came into close contact with them;

• the clothes of the dancers are distinguished by high headdresses with feathers, which are characteristic of the attire of the Sakas and Kazakhs of that period.

Today research on the origin of ancient Kazakh dances in China is carried out everywhere as not only scientists, but also performers and choreographers are involved into it. The meeting and conversation with the elders of 70-85 years old who perform this dance allowed us to establish that they learned it from their fathers, who, in turn, learned from their ancestors. Therefore, a dispute that Kara Zhorga is not a Kazakh dance found in the scientific and art history environment of Kazakhstan seemed absolutely unsubstantiated and inappropriate there.

Moreover, today in the Kazakh diasporas in China, the origin of the dance Kara Zhorga is being constantly studied, new versions are being discussed, and new facts are emerging. The most famous data on the history and the period of the emergence of the dance are described in the next paragraph.

According to the Kazakhs of China, the dance Kara Zhorga became known more than 1500 years ago. One of the assumptions is based on the fact that this dance appeared during the formation of the Orkhon
writing system as the Kazakh historians of China found references to the dance in ancient Orkhon written monuments. According to the researchers, during the time of the ancient Huns, Ysuns, and the Naiman Khanate, the horsemen danced sticking their spears into the ground. In ancient Chinese sources, the dance "Zhylky bi" or as it was also called "Ma u" is mentioned among such dances. It is also a well-known fact that in those distant times this dance was performed by both Kazakhs and Mongols. For example, Mongolian cattle breeders danced it to the accompaniment of national percussion instruments.

In the study "The origins of the Kazakh dance and its features", the authors Zhumaseitov and Aitkaliyev (2016) refer to the second volume of the book "Dances of Xinjiang in the era of the Chinese Tang", which contains interesting information that in that era the well-known piece of music "Zhylky bi" spread due to the fact that large herds of horses were brought to the western regions of central China, where people began to actively breed and grow them. The book "A New History of the Tang rulers" notes that in those days dauylpaz and sybyzgy were the most common musical instruments, and the most popular dances were "Snake", "Lion", "Horse", and others (Zhumaseitov & Aitkaliyev, 2016). In connection with these circumstances, the dance Zhylky bi gained popularity among the Kazakhs of Altai, as well as the Kyrgyz and Tajiks, who at that time were separate tribes living in the areas of Taskorgan and Atushty. It is likely that the dance Kara Zhorga popular among the Kazakhs today originates from here. Of course, similar dances existed among other peoples, who lived in those regions at that time. However, each ethnic group is characterized by specific dance movements and colors that are largely associated with their mental preferences and worldview.

At the same time, the authors of "The origins of the Kazakh dance and its features" draw attention to the research by a Chinese scientist who wrote the following: “For the Kazakh people leading a nomadic way of life, the horse is their wings. A horse is needed in the pasture, when wandering and in the war. The horse is a sacred animal for them, and they began to call it Kambar ata. Currently, the Kazakh clan Shubaragyur lives in the Altai district in the Kaba region. There is evidence that the Kazakh folk dance Kara Zhorga spread in Europe and Asia in the places of compact settlement of the Kazakh people. In this dance, the nomadic way of life of the Kazakhs, their thoughts and feelings of joy and sorrow were conveyed in a poetic manner. There were periods when the dance was forgotten and not performed, but as life and time showed, it was preserved in the genetic memory of the people" (Zhumaseitov & Aitkaliyev, 2016).

There is information that Kara Zhorga is a dance of the Kazakhs of the Kerey clan, who lived in the Altai region of Xinjiang. In the existing
manuscripts, the dance "Kara Zhorga" is described as follows. In ancient times, one horseman managed to catch and tack up a wild horse to ride to his aul. Surprisingly, the horse turned out to be a black pacer. The horseman expresses his pleasure and joy through dancing while riding a horse and then on the ground. At the end, his villagers joyfully meet and greet their lucky and dexterous countryman.

It can be concluded that the dance Kara Zhorga with its simple plot is close to many ethnic groups who had a nomadic lifestyle and considered the horse as a symbol of their culture. For example, when performing this dance, the Mongols mainly use only the upper, that is, the scapular part of the back; the dance is accompanied by percussion music. Kazakhs have their own way of dancing and a different color; all joints of the body are involved in their movements.

For example, the modern Kazakh diaspora in China believes that the dance Kara Zhorga is a traditional dance of Kazakhs originating from the ancient period and closely associated with everyday life and folk amusements. It was performed at various moments of life: when honoring the return of batyrs from the war, on various folk holidays, large and small wedding ceremonies, etc. Rhythmic music and expressive movements had an infectious effect on any person. Until now, the time of the origin of this dance is not known. There is only one unambiguous fact stating that the dance is one of the most ancient Kazakh dances. The choreographer Salima Orazkyzy systematized and described 31 basic elements of this dance and presented color photos of the performers to a wide range of the public. At first, professionals often performed this dance at both small- and large-scale concerts while popularizing it among amateur groups and self-taught dancers. Thus, a huge role in the preservation and development of the dance Kara Zhorga was played by the Kazakh diaspora of China and Mongolia starting from folk performers who inherited this heritage from their fathers and grandfathers and ending with professional choreographers who have made their own contribution to its popularization, preservation, and supplementation with a new modern content.

One of the active advocates who brought the dance Kara Zhorga to sovereign Kazakhstan was Arystan kazhy Shudetuly. In numerous interviews for the republican media, he emphasized that this is the most ancient Kazakh dance originating from the times of the Orkhon writing system and the art of baksa. The baksas in Chinese villages did not go into a trance unless they heard the kyuy "Kara Zhorga". It goes without saying that the kyuy appeared first, and then the movements and dance. According to Arystan's memories, he almost weekly observed his uncle dancing in a peculiar and expressive manner and conducting shamanic sessions. When people had minor ailments, his
uncle felt the pulse, did a light massage, conducted a session of intimidation of the disease with special spells. When people with advanced unknown diseases came, he first played the kyuy "Kara Zhorga" and began to convulsively stretch the muscles; then, going into a trance, he performed extraordinary movements in the form of jumping up to the shanyrak of the yurt, licking hot iron and sticking a knife into his body. Therefore, in traditional culture, this dance is called the baksa dance. The performer convulsively stretched out every joint of his body starting from the very top of the head to the tips of the toes and every muscle was involved.

Moreover, according to Arystan kazhy, the Kara Zhorga dance has certain distinctive features when performed by the Kazakhs of China and Mongolia. Namely, Mongolian Kazakhs often call it the dance of joints and it is performed by one dancer. The main movement is the movement of joints, which must be fully involved; the dancer’s waist also becomes active and mobile. The dancers manage to perform at least a thousand different movements during the performance. There is intense power in the body; however, at the same time, the facial expression and the upper body are emotionally calm.

It should be noted that the Kazakhs of China have enriched this dance with calm, mobile and infectious energy. They switched from the ancient folk kyuy to another famous kyuy "Sal Kuren" that was later enriched with special lines of poetry. The music is cheerful, vital, and rhythmic; it attracts people and encourages them to move contagiously to the beat. The dance assumes extensive variety and improvisation. The shoulders are the most involved in movements; they move up and down and back and forth to the beat. The performer’s arms are also energetic and expressive; and against the background of the active torso, the lower body and legs remain almost static, the feet sometimes cross.

At the same time, it should be noted that there is a eponymous ancient kyuy "Kara Zhorga" that is similar to "Sal Kuren" in terms of rhythm. Thus, the performer's shoulders voluntarily begin to move up and down, as well as forward and backward to the beat of the music. This allows us to assume that the name of the version of the dance "Kara Zhorga" presented by the Kazakh diaspora from China comes precisely from the name of the eponymous kyuy "Kara Zhorga".

During the expedition to China, we had a chance to meet and see the carriers and keepers of the Kazakh dance heritage, among whom there were several famous performers of the Kara Zhorga dance. One of them is Orazkhan Daulkhanuly (Figure 2), the officially recognized keeper of the "Kara Zhorga" dance of the Kunes region, whom we met in one of the villages. The aksakal, despite his age, vividly demonstrated expressive movements; and although there were only 3
- 4 basic elements, he performed them each time with new emotions while all the time supplementing them with interesting features and nuances.

Figure 2. "Kara Zhorga" performed by Orazkhan Daulkhanuly

Source: Art of the Kazakhs Abroad (Kumarovich, 2013)

According to the stories of Orazkhan's father, his brother Aydar participated in fights with the Mongols, after which they all performed this dance together. Their performance differed from the way the Kazakhs danced it both in tempo and in character. And most importantly, as his father noted, this difference was observed in the performance of the main element. Namely, the Kazakhs, when performing this movement, move their shoulder joints upward. The Mongols, in general, move their whole body while their legs remain static; they shake their hands slightly and stagger during the dance like drunkards.

Due to the fact that the history of the dance Kara Zhorga still contains many different interpretations, there are different legends of its origin among the people. For example, according to Orazkhan's father, for the first time the Kazakhs saw this dance performed by the Mongols. Later, the Kazakhs also began to dance it. The genuine Kazakh Kara Zhorga dance is performed as follows. The people gather and one
person comes out to choose the one who will represent the horse. The person gets on all fours to imitate a horse that is shod; next, a special mat is laid on the back and the horde is "saddled". The first dancer sits on the back of the second performer and begins to perform various tricks. The one who imitates a horse must demonstrate various movements: pranking, galloping at full speed, trotting, overcoming various obstacles, rearing up, etc.

We met another interesting performer of this dance in Kulzha. It was the aksakal Shadet Maikanuly from the Togyztorau aul, who, having remained an orphan, was brought up by his uncle, a colonel of the military administration of the Ili aimag, where he began to study the art of dance. According to Shadet aga, there he first saw the unusual dance Kara Zhorga, which was danced while riding a horse. There was no particular variety in the movements, the main focus was placed on the demonstration of the prowess and dexterity of the horseman. He demonstrated his courage not only sitting in the saddle but also standing on his head, sometimes even loosening the reins.

Also, in China, in the village of Shapshal, the Sibo people have been living since the middle of the 19th century. A description of their traditional culture can be found in the study by Sinyavsky (1988). In the historical and ethnographic museum, while studying the history and culture of these people, we came to the conclusion that there are similarities between their culture and the Kazakh culture. For example, these are found in the context of the technique of playing the musical instrument dombra. There are also many similar elements in national cuisine and traditional dishes. Some similarities in national dances are also an interesting finding. Thus, in several pictures and photos, we observed very similar posing and dance elements.

Later we were lucky to see several national dances, one of them is called "Girls". It shows female housework skills and praises maiden beauty. There was a fairly strong and obvious Korean and Chinese influence observed in the performance. The second dance was "Beilun"; it was performed by girls and boys together. It should be noted that this particular dance resembled the Kazakh Kara Zhorga dance both in tempo and in the nature of the performance. Unlike the Kazakh version of Kara Zhorga, one of the main elements of the girls' dance was smooth movements of hands as if the dancers were admiring their bracelets. The movements of men are sharp, abrupt, and more angular; there are many lower elements, the arms are most often straight and extended along the body. From a conversation with choreographers and performers, we learned that among the peoples of Sibo, as well as among the Kazakhs, imitative and hunting dances are the most common. Thus, the acquaintance with the culture of the Sibo people to a certain extent confirmed the beliefs of many of our
interlocutors about Kara Zhorga as a common dance of nomadic peoples. The Kazakh diaspora in Mongolia also loves and often performs the dance "Kara Zhorga". At the same time, in contrast to China, they do not have many performers and dance patterns preserved in the family and received from ancestors.

The study found that the vast majority of national dances created by Kazakh choreographers of China have distinctive characteristics borrowed from the Kazakh dances staged by Kazakh choreographers. Namely, their work was very strongly influenced by the style of Chinese choreography, which was reflected in the productions of professional choreographers who were trained in large choreographic centers in Beijing. In the context of their choreography, national dances contain high-tech elements and all movements are very expressively; there are sometimes modified elements of Chinese dance and acrobatic and gymnastic exercises on the floor with raising legs and cartwheels are often used, which in the Kazakh culture and female dance would be perceived as completely foreign. At the same time, it is necessary to understand that this is their view and perception of Kazakh dance formed under the influence of the environment where the dance develops and is interpreted in the conditions of the new millennium. A vivid example of this is the performance of the grandiose vocal and choreographic canvas "Agazhai" by the Kazakhs of the Altai region, in which folk dances, traditional songs, and national rituals are very harmoniously complemented with the latest theatrical special effects and modern interpretation of some dances.

The choreographer Tolkyn Sultanbekuly writes that in the most ancient versions of Kara Zhorga, the main female dance elements were combing hair, looking in the mirror, whipping milk and inviting each other to dance (Sultanbekuly, 2011). Later, the dance was focused on the relationship between the rider and his horse. The most established and accepted by the majority of the people of the Kazakh diaspora in China stage version of the dance Kara Zhorga was performed by the dancer Mynzhamal Shayakhmetkyzy after the Chinese revolution. Based on several folk versions, she selected the most interesting dance elements, enriched the movements and created a new version of the dance, which quickly spread among the Kazakh diaspora in China and gained popularity.

A wave swept across the country – this dance was massively performed by a large number of people at various flash mobs and national performances. In China, the biggest record was set when in Xinjiang Uygur Autonomous Region it was simultaneously danced by 13,370 people, of which more than 80% were Kazakhs, and the rest were Chinese, Uighurs, Dungans, etc. This fact was recorded by the
representatives of the Guinness Book of Records and the official application for its registration was accepted. Later, in the Altai region of China, special gymnastics was introduced into the education system; it became compulsory for all schoolchildren before starting classes. Thus, the dance "Kara Zhorga" became the basis of mass physical education. Later, some Kazakhstani sanatoriums and health resorts introduced preventive activities aimed at patients suffering from the diseases of the joints, spine and nervous system through a new method of kinesitherapy, which consisted in the regular performance of the dance Kara Zhorga. Thus, at the dawn of the 21st century in Kazakhstan, "Kara Zhorga" became the most widespread dance; in 2009, the UN recognized it as the national dance of the Kazakhs.

At the same time, today in Kazakhstan, there is no unanimous recognition of this dance by the indigenous population as there are various conflicting opinions about its origin. Some people believe that this is not a Kazakh, but a Mongolian dance while others note its shamanic origin. There are beliefs that generally deny the presence of the Kazakh dance art in antiquity. In this regard, in the study, we will consider in detail the historical background of the origin of this dance in the context of the Turkic dance traditions.

Thus, both scientists and choreographers have been involved in research in the field of the origin of the Kazakh dance art. Evidence and concrete facts can be found in the works of researchers of other related fields, namely, in the works of archaeologists, historians, ethnographers, musicologists, art historians, etc. Among the researchers of this problem are Abirov, Ismailov, Sarynova, Zhanibekov, Vsevolodskaya-Golushkevich and others.

Undoubtedly, all peoples have their own dance art. The Kazakhs were no exception; in their life, dances had a certain place. However, due to the nomadic way of life and other social problems, no complete forms and established movements managed to survive. On the other hand, their subject matter, dance vocabulary, and aesthetic ideals are preserved in the people's memory and the valuable epic heritage, as well as in legends and tales. They are unconsciously passed on from generation to generation. In the Kazakh folk epics and legends, there are direct indications of dances. However, a number of different reasons, namely religious issues, social problems, hard life of the Kazakh people for many centuries, and the barbaric attitude of the colonialists and feudal lords to culture, obscured the wonderful and cheerful dance art of the Kazakhs. Despite this, a lot of dances have come down to our time. They are characterized by various performance styles determined by the regions of Kazakhstan, where they are performed in different and original ways. Based on these
scientific discoveries, we will consider the historical process of the origin of the dance "Kara Zhorga" in Kazakhstan.

Here we primarily rely on the research and recordings made by D. Abirov and A. Ismailov. Dauren Abirov is a famous dancer, the first Kazakh professional choreographer and one of the first researchers who studied the origin and history of the development of Kazakh dance. In his studies, D. Abirov mentions the popular comedian Rakhim Asylbekov and his excellent performance of "Kazak bi", "Orteke", "Kara Zhorga"; the comedian worked as an actor in the Kazakh Drama Theater.

Aubakir Ismailov is a dancer, dance director, researcher and folk artist. His drawings and records helped to revive numerous traditional dances that were forgotten in the Kazakh culture.

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

The very first recordings of the dance "Kara Zhorga" were made by A. Ismailov in 1928 based on the results of his conversation with Aktay Mamanov, the head of the amateur performance group of the boarding school in Petropavllovsk. Later, the recordings were supplemented with new elements of dance when A. Ismailov watched the performance of the folk dancer Dyusenbek, who was popular and lived in aul No. 6 of the Telmanovsky district of Karaganda region, where he was born. In these years, the dance "Kara Zhorga" was performed by popular self-taught dancers Bizhybai Iskhak and Dosken Alimbai. A. Ismailov noted that the dance had several names: "Kara Zhorga", "Zhorgalau", "Zhorgany elikteu". In addition, there were different styles of performance, almost every region of Kazakhstan had its own distinctive version of this dance. Therefore, it is quite natural that many dances have several versions and differ in their style of performance. At that time, Karaganda, Zhetysu, West Kazakhstan, as
well as Altai and Mongolian styles of performing Kazakh dances were
distinguished. The daughter of A. Ismailov noted that there were such
types of Kara Zhorga as "kos-zhorga" and "erkek-zhorga". In East
Kazakhstan, Kara Zhorga was performed as a partner dance in the
manner of "kyz alu-kashu", and in the Caspian, according to Kerey
Kodarov, Kara Zhorga was called "shaytankok". In addition, a special
style of this dance existed in the Altai district, in Sary-Sum, as well as
in Tarbagatai (Ismailov, 2010).

A. Ismailov staged the dance "Kara Zhorga" for the first time in 1934
for the Kazakh acting group of the Russian Institute of Theatre Arts
named after A.V. Lunacharsky. The elements of this dance were also
used when staging dance compositions for the first musical
performance "Ayman - Sholpan". The Uzbek choreographer Ali
Ardobus was invited to stage the dances in the performance. In his
research, D. Abirov wrote: “Considering that the Kazakh people do not
have their own folk dance, Ardobus stages Kara Zhorga as the imitation
of horse riding, which is a sports game of young people. The
choreographic embodiment consisted of energetic jumps with
swinging a whip over the head, jumps with a back bend of the body,
springy small bounces in place. He makes a simple alternating move
the connecting element of all these movements, which is found in the
character of the dances of all Central Asian peoples" (Abirov, 1997). In
the first stage production, this dance was performed by the soloist of
the "Mountain Eagles" ensemble Gafar Valamatzade.

At the 1936 All-Union Folk Dance Festival in Moscow, "Kara Zhorga"
was performed by Kh. Sarsembaev, M. Utegenov, and M. Bolshakbaev.
In 1939, this dance was staged in a more complicated form by A.
Ismailov for the performers of the Folk Dance Ensemble at the State
Philharmonic. In 1943, "Kara Zhorga" staged by A. Ismailov was
performed at Abay Opera House.

The choreographer D. Abirov wrote that when he was a student of the
Russian Institute of Theatre Arts named after A.V. Lunacharsky and
went to Almaty on vacation (1949), the outstanding theatre worker K.
Dzhandarbekov invited him to become a member of the jury of the
Folk Talents Contest, where, among the many interesting dance
compositions, Abirov noted the performance of 60-year-old Iskhak
Bazhibaev from the Issyk district of the Almaty region, who performed
two dances – Kara Zhorga and Nasybaishi. His second dance was Kara
Zhorga. He tied a model of a horse he invented at the waist level and
imitated the sports game "Kokpar" – he rode across the stage while
reining up the horse or taking the carcass of a goat from the ground.
He tried to create a picture of the game "Kokpar" (Abirov, 1997). This
interesting idea with a model of a horse tied to the dancer's belt was
used more than once by choreographers for staging the dance "Kara Zhorga" in professional dance groups.

Most often, the choreographers increased the number of performers, and in one dance they combined various national equestrian sports, such as "kokpar", "tartys", "baiga". In this form, this dance was staged for the performers of the Kazakh Philharmonic Society in 1936 (stage director M. Utegenov) and the State Academic Folk Dance Ensemble of the USSR in 1959 (choreographer L. Chernyshev). Later they performed it in America. There is information that at the International Exhibition of Achievements in Montreal in 1959, many people admired the dance "Kara Zhorga" due to its rhythm, mood, and amazing energy.

A. Ismailov described this dance as follows: "Kara Zhorga is a dance that embodies various shades and techniques, as well as combines belligerence and buffoonery, soft lullaby and mobility, quickness and gracefulness" (Abirov & Ismailov, 1983). This can be confirmed by the professional recording of the dance made by D. Abirov and A. Ismailov for the book "Kazakh folk dances" in 1961. In addition to the description, the book contains printed music and drawings made by A. Ismailov. In addition to the eponymous kyu, as the authors of the book noted in their studies, this dance was performed to the “Bozaigyr” kuyu, the third special musical version of the dance accompaniment was used only by the famous performer Bizhybai Iskhak.

In order to generalize research on the origin of "Kara Zhorga", we drew attention to the purpose of this dance. For example, A. Ismailov wrote that this dance was most often performed during the 'shildekhana' ritual. Based on these data, we can conclude that the dance had a certain sacred meaning. The baptizing ceremony of a newborn is the first important moment in the life of any person; the inclusion of a Kazakh into the family, the society, and the world is as important as the departure to another world.

The performance of the dance Kara Zhorga in the most important period of the child's life may have had several meanings. First, the child's introduction to the world of nomads: he/she got acquainted with the way of life of a nomad, who is always on horseback. The pace of the dance conveyed the basic mood of the nomad's life, it determined the future life of the newborn – progress despite the obstacles, the focus on constructiveness, optimism, and mobility. In addition, in "Kara Zhorga" there is a cleansing moment, as well as a protective one, both for the child and for the guests who have come (Abirov & Ismailov, 1983). We can't but agree with this view on the semantics and origin of the dance. The dance and the time of its performance, as well as the theme and the dance vocabulary come from the social and everyday life of the Kazakhs in the past.
The horse was not only the main means of transportation but also the food of the Kazakhs – they mainly ate horse meat and drank mare’s milk. The great role of the horse in everyday life was also reflected in the funeral ritual. Therefore, in dancing, the Kazakhs reproduced the movements of both a real horse and an invented flight of a winged horse, the prototype of which could be the flight of a golden eagle. In the recommendations for the performance of "Kara Zhorga", D. Abirov and A. Ismailov especially emphasized the manner of performing this dance: "Kara Zhorga is a dance of a horse rider who knows the skill of riding. It reflects the cheerful mood of the rider. The dance is of a cheerful, perky, impetuous, and reckless nature" (Abirov & Ismailov, 1983).

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

The description of the dance "Kara Zhorga" with printed music can also be found in the book "The Secret of the Dance", written by the first professional dancer Shara Zhienkulova (1980). It does not significantly differ from the version of D. Abirov and A. Ismailov. All the above data and facts indisputably indicate that dance existed in the dance culture of the Kazakhs. The dance "Kara Zhorga" was also widely known. At the same time, as evidenced by the literary sources and the results of the study, this is a completely different dance that is in no way similar to the dance "Kara Zhorga" that was brought by the Kazakh diaspora of China and Mongolia and has become very popular in Kazakhstan in recent decades. The "Buyn bi" dance is more similar to this dance brought by the Kazakh diaspora. The dance was restored in 1986 on the basis of the archaeological and historical records by the famous choreographer, researcher and propagandist of Kazakh dance Vsevolodskaya-Golushkevich. In the 1990s, the famous public figure, historian and ethnographer U. Dzhanibekov made a lot of efforts to
restore the national culture. Thus, he initiated the restoration of historical monuments, ancient musical instruments, as well as the ancient dance art of the Kazakh people. In addition, musical and dance folklore and ethnographic ensembles were created. These included the ensembles "Sazgen", "Adyrna", "Altnai" and others. For a long time in the repertoire of the "Altnai" ensemble, the dancer Talant Kylyshbaev successfully performed the "Buyn bi" dance based on the movements of the upper body parts, convulsive stretching of the limbs, and deep bends of the body. In terms of the style and movements, this dance is the closest to the "Kara Zhorga" dance, which was brought by the Kazakhs from abroad.

Figure 3 shows a fragment of the "Buyn bi" dance, which means the "dance of joints". Here, a young man with a naked torso girded with a beautiful belt performs movements with his upper body.

**Figure 3. "Buyn bi" performed by T. Klyshbaev**

Source: Vsevolodskaya-Golushkevich (Vsevolodskaya-Golushkevich, 1996)
Based on the comparison of Figure 3 and the materials of the expeditions to the XUAR stored in the Manuscript and Textology Center of the Institute of Literature and Art named after M.O. Auezov (folder inv. 247), it can be concluded that the dances "Kara Zhorga" of the Kazakh diaspora and "Buyn bi" are composed of joint movements. Considering these dances, it should be noted that the "Buyn bi" dance is translated as "joint dance" and based on the movements of the upper body parts and joints. The dance "Kara Zhorga" ("black pacer") also consists of similar elements that demonstrate the movement of joints. Consequently, this is one and the same dance. However, in the first case, the name comes as if from the external observation and expresses only a certain process of action, and in the second case, there is a basic idea and the reasons for its occurrence are reflected.

The language of choreographic art is its dance vocabulary. Based on the archival video, it was concluded that in the culture of the Kazakh diaspora, the dance "Kara Zhorga", in particular its name, contains the main idea and meaning of the dance vocabulary. There is also a correspondence between the musical material and its programmatic nature.

At the same time, it should be noted that there is no specific methodology or methodological layout for the performance of any movement; all elements are spontaneous and improvisational in nature. Thus, new choreography is born every time. According to Nietzsche's division of art into dualistic origins (the Apollonian and the Dionysian concepts), the dance "Kara Zhorga", which is not characterized by order, harmony, and calm artistry, belongs to the Dionysian principle. Here, movements generated improvisationally reveal the possibility of the further application and consideration of the dance "Kara Zhorga" in the context of the development of a certain technique of creating choreography.

Iacono and Brown (2016) defined the concept of "cultural heritage" as an expression of the elements of narration and reflection of cultural, practical, spatial, temporal and artifact aspects. In this respect, the dance "Kara Zhorga" reflects the elements of cultural and practical components. Spatial elements are noticed in the territorial aspect – one dance, which has two names (Kara Zhorga and Buyn bi), has preserved its identity in the foreign countries. It can be considered as a carrier of socio-cultural information and an example of a syncretic form of manifestation for a long time.
Conclusions

According to the results of the study, the dances "Kara Zhorga" and "Buyn bi" represent a single dance demonstrating the beauty of joint movements. The dance "Kara Zhorga" is a vivid example of early dance creativity belonging to the category of "first existing" dances, in which the authentic traditional flavor is preserved and manifested.

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

Moreover, the fact that these examples of early dance creativity are categorized as “first existing” dances implies their great improvisational character. In this context, their scientific significance is revealed in the experiments devoted to the search for dance and stage body mobility, as well as dance compositions.

The dance Kara Zhorga is cultural heritage and an artifact representing a syncretic form of dance. The dance and stage body mobility, which retained its identity in the spatial and territorial aspects, reflects the culture of nomadic people and makes a great contribution to dance composition.

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

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