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THE ANCIENT KIPCHAK GAME “ALKA KOTAN” IN STAGE INTERPRETATION

Annotation

The article discusses the ancient Kipchak game “Alka Kotan” in stage interpretation of O. V. Vsevolodskaya-Golushkevich. Being a graduate of the Leningrad higher choreographic school of the class of A. Ya. Vaganova, and now a teacher, an associate professor, an honored worker of culture of the Russian Federation she has devoted about 20 years to the study of Kazakh dance folklore. In her work the choreographer has managed to use folk melodies, kui, songs, games considered as a source for the benefit of the national art development.

***Key words:** choreographer, interpretation, Kazakh dance, choreographic art, cultural heritage*

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САХНАЛЫҚ ИНТЕПРЕТАЦИЯДА ЕЖЕЛГІ ҚЫПШАҚ ОЙЫНЫ «АЛҚА ҚОТАН»

Аннотация

Мақалада О.В. Всеволодсая-Голушкевичтің сахналық интерпретациясындағы ежелгі қыпшақ ойыны «Алқа қотан» қарастырылды. О.В. Всеволодсая-Голушкевич А.Я. Ваганова класы бойынша Ленинград жоғары хореографиялық училищесінің түлегі, педагог, доцент, Ресей Федерациясының еңбек сіңірген мәдениет қызметкері, қазақ би фольклорын зерттеуге өзінің 20 жылдай уақытын арнаған. Балетмейстер өзінің шығармашылығында халық әуендерін, күйлерін, әндерін, ойындарын ұлттық өнерді дамытудың қайнар көзі ретінде қолданған.

***Түйінді сөздер:** балетмейстер, интерпретация, қазақ биі, хореография өнері, мәдени мұра.*

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ДРЕВНЕКИПЧАКСКАЯ ИГРА «АЛҚА ҚОТАН» В СЦЕНИЧЕСКОЙ ИНТЕРПРЕТАЦИИ

Аннотация

В статье рассматривается древнекипчакская игра «Алқа қотан» в сценической интерпретации О.В. Всеволодской-Голушкевич. Выпускница Ленинградского Высшего хореографического училища по классу А.Я. Вагановой, педагог, доцент, Заслуженный работник культуры Российской Федерации около 20 лет посвятила исследованию казахского танцевального фольклора. Балетмейстер в своём творчестве сумела использовать народные мелодии, кюи, песни, игры – как источник, во благо развития национального искусства.

***Ключевые слова:** балетмейстер, интерпретация, казахский танец, хореографическое искусство, культурное наследие.*

Due to the influence of modern cultural trends on the development of Kazakh dance art, which is a unique manifestation of national culture, the dance is undergoing a certain evolution today. Against the background of the synthesis of national and all kinds of choreographic art (classical dance, folk dance, modern dance) it raises the problem of preservation from pseudo-scientific patterns of the Kazakh dance in all its splendor. In order to solve the above-mentioned problems, the conditions have been created to preserve basics which is connecting the past, present and future of the national choreography.

Dance is a huge layer of culture which absorbs and transfers to with its own methods and means of knowledge, belief, art, morality, laws, customs of activity and convictions” [1, p.33]. One of the main tasks of the choreographer is to create a national image in the dance, to convey the character and the manner of performance, while he needs to remember the cultural heritage of the people.

The concept of “cultural heritage” includes “phenomena that have gradually become traditional. In the beginning it was the process of initiation of rituals, rites, customs, which are a constituent part of myths, images, plots, motives of which at a certain stage became the tradition and embodied in family and calendar rites, in fairy tales, legends, ballads” [2, p. 15-16], as well as in dances and dance vocabularies. The above-mentioned statement once again confirms that the dance as the phenomenon

of “cultural heritage”, which has incorporated traditions at the same time represents as the tradition.

The name Olga Vsevolodovna Vsevolodskaya – Golushkevich is associated with the significant stratum of the Kazakh dance development. In the preface of the book of O. V. Vsevolodskaya-Golushkevich named “Baksy oiyni” Uzbekali Dzhanibekov writes the following “It is happily combining in one person a connoisseur of dance folklore, who had her own point of view on the dance art of the Kazakhs; tireless researcher, who made a great effort to recreate unique samples of Kazakh dances which had been lost in time, looking deeper into their origins, the specifics of the origin and the formation, making the pace of an art for our people wider and more confident; and finally, a teacher-choreographer who involved the audience into the freshness of the plastic view of modern solutions having preserved the brilliant traits of the Kazakh folk dance” [3, p.5].

Indeed, it is invaluable contribution of Olga Vsevolodovna Vsevolodskaya – Golushkevich in the development of the Kazakh dance. In her books she is talking about the origins of the Kazakh dance and masterly leads to the research discussing about the specifics of its formation and development, engages into the conversation about the problems of this popular art genre. In her research O. V. Vsevolodskaya-Golushkevich by referring to rock art monuments and their transcripts studied and recreated its unique patterns of dance and dance vocabularies to be lost in time. The books “Five Kazakh dances” (1988), “School of Kazakh dance” (1994), “Baksy oiyni” (1999) are evidenced her great work.

One of her students who is now an honoured artist of Kazakhstan, a candidate of art history, professor T.O. Izim in her book “Uakyt zhane and bi oneri” writes: “О. В. Всеволодская-Голушкевич халықтық этнографиялық билерді сахналауда қазақ халқының салт-дәстүріне, әдет-ғұрпына ерекше көңіл бөлді. Қазақ халқының өткен тарихына зер сала отырып, өлең жырларынан нәр алған балетмейстер соның барлығын ұлттық би өнеріне келелі үлес қосуда өз шығармашылығына қайнар көз, құнарлы өріс ретінде пайдалана білді” [4, p.117] (*O. V. Vsevolodskaya-Golushkevich highlights folk ethnographic dances among which she focused on the traditions and customs, the history of the Kazakh people. By paying attention to the history of the Kazakh people, being inspired by folk songs, musical works, in her works the choreographer managed to use all those as a source and as fertile field to benefit the national art development. - Translation of the authors*).

O. V. Vsevolodskaya – Golushkevich is a graduate of the Leningrad choreographic school of the class of A. Ya. Vaganova, and now a teacher, an associate professor, an honored worker of culture of the Russian Federation she devoted about 20 years to the study of the Kazakh folk dance. It is the field work, collecting materials, meeting with old experts

in dance folklore which have been made over the years during her work in ensemble “Altynai” allowed her to create such dances as the “Kiiz Basu”, “Aikosak”, “Bastau”, “Saiys”, “Zhezyrnyak”, “Alka kotan”, etc.

Remembering the first years of work in the ensemble “Altynai”, Klyshbayev T. D., a famous expert of the Kazakh dance art says “The first performers who were at the origins of the ensemble were lucky to work under the guidance of O. V. Vsevolodskaya-Golushkevich. She was a kind of “encyclopedia” who made a revolution in the Kazakh dance and contributed to the development of national dance”.

At the present stage the remaining photos and some videos with dances performed by O. V. Vsevolodskaya-Golushkevich are the evidences of her diverse studies of the Kazakh folk dance.



Pic.1. *Dance «Alka-kotan»*



Pic.2. *Dance «Alka-kotan»*

In this picture the mass dance form “Alka-kotan” performed by the ensemble Altynai was firstly staged in 1989. In translation “Alka-kotan” means “side by side”. “Alka-kotan” takes origins from the cultural heritage of the ancient Kipchaks. According to Uzbekali Dzhaniyev, the basis of this dance is the “ancient kipchak game”. The hypothesis confirms to be right, according to the shared by many practitioners and theorists of choreography as well as art historians and philosophers the Heizing’s game concept in which the birth of dance comes from its game.

The word “Alka-kotan” (“side by side”), can be synonymous with “Arka suyer” which is meaning friendly support. On the one hand, the mass dance is a form of dance expresses a certain number of people involved in the game, but on the other hand, is the likelihood of the most powerful tools for organizing large numbers of people who contribute to the formation of an emotional lift to encourage each other before the upcoming battle. U. Dzhaniyev states “She showed herself as a true innovator in the use of the bi-kuys melody, which is so rich in musical art of the Kazakhs, and the national drums as part of accompanying ensembles” [3, p.7].

The peculiarity of O. V. Vsevolodskaya-Golushkevich’s choice is in the musical accompaniment of drums creating a clear rhythm, for the rhythm is the fundamental phenomenon of dance in ancient times, which was originally more important than the form. Moreover, the accompaniment

of dauylpases characterizes “the rhythm-thinking” of the ancients [5, p.52] as the ability to know “the formula of the divine orderliness of the cosmos” [6, p.59]. In addition, for the formation of emotional lift before the upcoming battle the sound of drums is like nothing else but forcing a person to move in rhythm that “leads to an almost mystical feeling of unity with each other ... a huge human energy arises that can make everyone stronger” [7, p.16].

The affirmation of U. Dzhanibekov about the origin of dance “Alka-kotan” from ancient kypchak game has the right to exist. In its turn, in the works of a number of scientists the origins of the game come from the ancient rituals. The argument in favor of the ritual origin of games A. K. Baiburin believes the fact “the game can be successfully used as a material for the reconstruction of the archaic ritual” [8, p.21]. Based on this statement we assume that the dance “Alka-kotan” can be a prototype of a round dance and also express the ritual of worship to the sun. We are building this statement on the basis of cave paintings to which the dancer has addressed a considerable number of times. The elements of the solar sign are shown in the image of a ritual dance in the petroglyph Jalisa.

The elements of the solar sign are shown in the image of a ritual dance in the Zhylysai petroglyph.



Pic.3. *Zhylysai – 14* [9].

In the upper of Picture 3 there is a figure of a man with widely spaced legs is clearly visible, both hands touch shoulders with his fingertips and thus, are forming a rounded circle. This pose of the ritual dance is similar to the specific position of the hands of mass dance called “Dongelek” (circle). As you can see in Figure 1, in the “Alka-kotan” mass dance, the performers are standing next to each other with crossing their arms at the shoulder level, touching their fingers and moving clockwise as if they are dancing. This interweaving of hands visually displays the “solar circle” or position “Dongelek” (Picture.2). Such an interlacing of hands visually displays the “solar circle” or the position of “dongelek” (Picture. 2).

This provision plastically reproduces the cosmogonic motive, personifies the sun as a symbol of life, symbolizes the analogue “The ritual dance of natural forms, eternal life. Thus, the similarity of the positions of the hands imprinted on the rock drawing and in the dance “Alka-kotan” gives us the right to assume that the positions of the arms of “dongelek” have deep roots from the ancient times and embody the symbol of the sun in the language of plasticity. O.V. Vsevolodskaya-Golushkevich who managed to embody the traditions of the past in innovative reading, is a vivid example of a choreographer, first of all, an expert on the traditional culture of the people. The composition of the Kazakh dance “Alka-kotan” created by her conveys the text of culture to the modern audience about customs, traditions and lifestyle of his ancestors.

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