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DIALECTICS OF NOTION 'NATIONAL' IN KAZAKHSTAN AND IN THE
KAZAKH BALLET

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ABSTRACT:

The article is devoted to the contradicting characteristics of the term 'national' in politics and art (in particular ballet theatre) of independent Kazakhstan. Analysis of various theories of Nations and nationalism, modern ideological orientation of Kazakhstan's policy on the problems of national identity, as well as their influence on the Kazakh dance art leads the author to the conclusion that the concept 'national' in modern politics and art of Kazakhstan has dialectical characteristics. Signs of dialectical is most pronounced when there is an attempt to preserve the ancient traditions of the Kazakh people, combined with the necessary in the XXI century political modernization and innovations in the culture and art of Kazakhstan. As we know the relationship of two long-standing and eternal paradigms 'keeping traditions' and 'inculcation of innovation' always complex and in discussion. This feature is revealed by the author in the first part of the article. Various approaches of well-known scientists to the definition of the term 'nationalism' are considered: some believe that the concept is based on traditions, habits, history of the people, others believe that 'nationalism' is formed by the modern ideology of States. In the second part of the article is devoted to the influence of globalization on nationalism in Kazakhstan. Significant incident for the country was gaining independence after the collapse of the USSR, which also gave a multidimensional effect: on the one hand, sovereignty, the right to strengthen national identity, on the other – the active influence of globalization, imitation of the more developed Western countries in the management of politics, culture and art. In the third part of the article the author focuses on the modern policy of Kazakhstan and its influence on the national art of choreography.

INTRODUCTION

This article is devoted to the features of 'national' in the ballet of Kazakhstan. The authors study various definitions of the term, as well as the properties of "national" in Kazakh art (an artistic depiction of the features of Kazakh traditional culture – everyday life and habits), which were influenced by the vector of political development of the country. The topicality of the study is due to the fact that changes in the field of ethnic identity constitute 'an area of national knowledge, the reflection and research of which is most relevant today' (Hobsbawm, 2002: 339).

The English oriental historian Elie Kedourie (1926–1992), unlike Kohn, believed that nationalism is an ideology that is imposed on the layers of society from top to bottom of state power – 'nationalism is precisely a doctrine, a set of interconnected representations of politics about a person, society, only in this way is nationalist discourse accessible to historical understanding' (Kedourie, 2010: 126).

The British historian and sociologist Anthony Smith (1939–2016) also looked at the definition of the term "nationalism" from a historical perspective. But Smith, in contrast to Kedourie, in his vision tried to focus on the genesis of national characteristics. He believed that not ideology, but the history of the people forms the identity of the nation. According to him, 'nationalism is a deeply "historical" phenomenon in its very nature: the world in its light is seen as the result of the interaction of various communities, each of which has unique features and its own history, and each of which is the result of its own sources and special development path' (Smith, 2002: 236).

In his latest work, "Ethno-symbolism and Nationalism: A Cultural Approach" (2009), Smith came to some solidarity with Kedourie and wrote that nationalism is 'an active movement inspired by the ideology and symbolism of the nation' (Smith, 2009: 61). Here we see the evolution of Smith's thoughts, which were partly shaped by the chosen topic of the latest study.

Bernard Yack gives his definition according to which a nation is created by 'cultural heritage' (Yack, 2017: 82). The basis of nationalism is the history, habits, traditions of an ethnic group. This political model is based on the well-known assertion that 'nationality is a great carrier of customs, unconscious habits and ideas transmitted from generation to generation' (Malinova, 2000: 58), which must be stored as the cultural code (identifier) of the nation.

Modern Russian researcher Ye.I. Filippova believes that today, 'paradoxically, identification with a nation is based on a hereditary, not a civic trait: the depth of the "roots"' (Filippova, 2016: 28). Probably, it seems more logical to determine the nation by citizenship. Especially when you are considering the fact that most modern states are multinational. So all the assumptions of famous scholars of nationalism can be divided into two main theses: according to the first, the basis of nationalism is a modern state, political ideology; according to the second – historical roots, customs, traditions of an ethnic group.

Concluding the introduction to the dialectical characteristics of nationalism as a phenomenon, one more interesting assumption can be noted. Eric Hobsbaum (1917–2012) believed that the main feature of the modern nation and everything

connected with it is historical novelty. 'The terminology related to this subject arose in the New Age' (Hobsbaum, 1998: 25). This hypothesis is logically developed by the Scottish political scientist Tom Nairn (b. 1932). He believes that the term 'nationalism' came from Ernest Gellner's research, according to which nationalism emerged from the particular developmental context described by Gellner and his followers. 'It turns out it's all about industrialization. In the uneven, inconsistent march with which peoples entered the present - some led, suppressed, and at the same time changed others' (Nairn, 2002: 351). Consequently, nationalism arose as a reaction of weak peoples to the suppression of their ethnic identity. A similar situation developed in Kazakhstan in the second half of the twentieth century. We will consider this question below (in the second part of the article).

In this article we follow the idea of Smith, since it suits our theme best. In connection with the last two points, the statement by Anthony Smith is interesting. It links the political and cultural components of nationalism. The nation as a category has 'always had both political and cultural content. This refutes the widespread belief that modern nationalism is simply the late politicization of the exclusively cultural or ethnic feelings of the pre-modern era' (Smith, 2004: 323). Based on this, we can assume that nationalism is based on the history of the ethnic group, and on modern politics, the ideology of the state. This concludes the first part of the article on the dialectic of nationalism. Next, we consider another property of the term 'nationalism'. This is a polysemy. American anthropologist, professor Katherine Verdery (b. 1948) seeks the origins of nationalism in deciphering the word 'nation'. In her opinion, it has a meaning with a multi-valued property. The term 'nation', due to human conflicts on this subject, includes 'opposing ideas about authenticity, the true destiny of a nation, cultural heritage, national character, and so on' (Verdery, 2002: 302). Consequently, the concept itself can cause debate about its meaning, etc. The words 'nation', 'national' can have a wide meaning, which takes away their specificity and creates confusion. Therefore, we can formulate the first hypothesis of this article: 'There is no universal theory of nation and nationalism' (Altermatt 1996: 29).

In the case of the last thesis, we will find more agreement among scientists. For example, Benedict Anderson said of nationalism like this: 'It does not have universally accepted definitions' (Anderson, 2002: 7). Among modern scholars, a similar vision has the British professor of nationalism, John Breuilly (b.1946). 'Various theorists and historians mean different things by this term' (Breuilly, 2002: 201).

We are most interested in art, it is preferable to focus on the cultural heritage, the reconstruction of which the modern art of Kazakhstan is directly related. To

trace the origins of these trends, we should date the following: 'The current policy of nation-building in all Central Asian countries is based on the principle of ethnonationalism' (Malysheva, 2015: 91). Kazakhstan is no exception.

Craig Calhoun emphasizes that the new States that emerged in the second half of the twentieth century 'created mythological descriptions of their pre-colonial origins, the heroism of the anti-colonial founders or the communities of their

citizens' (Calhoun, 2006: 80). Here we can draw a logical thread to the Kazakh art. After independence, the Kazakh ballet has gained relevance appeal to the ancient myths and folk epic tales. Thanks to this, there were such performances as 'Jeztirnak' (2004), 'Alkissa' (2006), 'Gak-ku – the call of a swan' (2007), 'Tlep and Sarykyz' (2009), 'Yer Tostik' (2010), 'Legends of the Great Steppe' (2015), 'Turan Dala – Kyran Dala' (2017) and others.

In the process of creating national art 'ethnic properties are a kind of manageable raw material, which can be given meaning in a variety of ways' (Greenfeld, 2012: 18). According to this principle, the ancient cultural heritage of the Kazakh people served as the basis for the creation of new works, both in painting and sculpture, and in music and choreography. 'The study of folk culture was thus included in an extensive modernization project' (Shevelenko, 2017: 17), or rather the cultural revival of independent Kazakhstan. Kazakh musicologist Asiya Mukhambetova in her research notes one important period in the history of Kazakh culture. 'Since the VIII century on the territory of the future of Kazakhstan began to penetrate Islam. Thanks to the tolerance of Tengrianism to other religions, Islam in its Sufi form by the XVII–XVIII centuries won a strong place in traditional society' (Mukhambetova, 2002: 183). Today, the appeal to the cultural heritage, dating back to ancient times, has led the modern art of Kazakhstan to the following trend. 'The emphasis on the tengrist elements of the Kazakh national identity is a clear attempt to root the state in the pre-Islamic paradigm and an attempt to present the continuity with the ancient past of the Kazakhs as nomads and pastoralists who have a deep spiritual connection with nature and animals' (Isaacs, 2016: 141-142). That is why in the works of Kazakh art today there are features of animalism, 'returned, seemingly long-ousted discourses and practices – myths, magic, alchemy, astrology, ancient forms of religious cults' (Sidorina, 2006: 189).

We are interested in how nationalism is reflected in the culture and art of Kazakhstan, especially in choreography. In this regard, it is best to approach the problem 'by considering what the role of culture really is' (Gellner, 1983: 36). Therefore, the following statement by Ernest Gellner that 'every culture needs a political roof' is also relevant here (Gellner, 2002: 198). A similar situation has developed with art at all times. For example, studying the history of dance, we are convinced that the greatest development of choreography received with the support of the state or influential patrons, among whom were Catherine de Medici, Louis XIV, Peter I and others.

METHODS AND SOURCES

The main methods of study were the comparative analysis and summarising the theories of nationalism of scientists, historians, political scientists of XX–XXI centuries of near and far abroad, who were working on theories of nation and nationalism, as well as local art historians, musicologists, ballet studies. Comparative approach allowed:

The comparative method allowed:

1. Identify the similarities and differences in the definitions of nationalism;
2. Identify current trends in the development of nationalism in Kazakhstan;
3. To emphasize the dialectic of the national policy of Kazakhstan and the Kazakh ballet.

The method of summarising the theories of nationalism made it possible to identify similarities in the studies of different scientists: in the wording of problems, approaches to their solution, etc. Using the studied and generalized material, the author was able to divide the article into three conditional parts: definition of the term 'nationalism', nationalism in modern public policy Kazakhstan, the dialectic of European classical dance and traditional Kazakh dance in ballet.

The methods and approaches used in this article serve to answer the following research questions:

1. What is 'nationalism' in the broad sense, what are the approaches to its study?
2. How is nationalism manifested in the politics and art of Kazakhstan?
3. What are the features of the 'national' in the Kazakh ballet?

RESULT & DISCUSSION

The author seems to be correct to turn to the history of the term 'nationalism', as well as the transformation of its meaning throughout the ages. This approach is identical to the position of the British political scientist Benedict Anderson (1936–2015): — 'Before discussing specific sources of nationalism, it may be useful to repeat the main provisions put forward so far' (Anderson, 2006: 36).

To establish a causal relationship between studies in chronological order, we begin with the definitions and characteristics of nationalism formulated by the older generation of researchers. One of them is the American philosopher and historian Hans Kohn (1891–1971). He believed that the main feature of nationalism – 'a deep attachment to the native land, local traditions and established territorial authority – manifested itself with varying strength throughout history' (Kohn, 1965: 9). Kohn not only determines the properties of this phenomenon, but also considers it historically as a process that has its own dynamics. Some semantic similarity of views on the problems of 'nation and nationalism' can be seen in the statement of the Austrian politician Otto Bauer (1881–1938). In his opinion, 'national character is changeable' (Bauer, 2002: 54). Based on this thesis, it can be argued that national culture, like art, is

also volatile. Therefore, nationalism, like any other social, cultural phenomenon, has different periods: birth, adoption, development, decline, transformation, rebirth, etc.

We need special conditions for the successful implementation and development of nationalism. Gopal Balakrishnan believes that 'only in a struggle does a nation cease to be an unofficial, controversial, passively perceived measure of things and become a community capturing the imagination' (Balakrishnan, 2002: 278–279; Khan et al., 2019). In the 21st century, a similar factor uniting the nation, perceived in some Central Asian countries as a threat to national identity, is globalization. It is free trade and erasing the borders to extent that it's required by free movement of labour and capital. It also affects to culture identity.

A striking example of transnationalism today is the European Union. The relations of states within the EU are capitalist in nature. In this regard, the British and American sociologist Michael Mann (b. 1942) suggests that 'capitalism seems to be close to its limit as the abolition of state frameworks' (Mann, 2002: 407; Balakrishnan et al., 2019).

Examining in parts the influence of capitalism and globalization, which are obviously interrelated, Russian historian, professor of European University at St. Petersburg Sergei Abashin notes a number of factors influencing the emergence of nationalism. In his opinion, 'nationalism occurs everywhere under some similar circumstances' (Abashin, 2007: 361):

1. Economic modernization;
2. Development of mass culture and 'printed capitalism';
3. Overthrow or desacralization of the monarchy;
4. Reducing the role of religion, etc.

Some of these circumstances take place in the history of the post-Soviet States, including Kazakhstan. For example, in the years of existence of the USSR in all the Union States the activity of religious institutions was prohibited (the absence of the role of religion). In the 90 years of the twentieth century with the collapse of the USSR, Kazakhstan experienced a sharp increase in mass culture (due to the removal of the so-called 'iron curtain'), and economic modernization after the crisis. These processes in the broader framework of world history according to German philosopher and sociologist Jürgen Habermas (p. 1929). 'Thanks to the processes of decolonization, the third generation of national States was formed. This trend continued with the collapse of the Soviet Empire' (Habermas, 2002: 364).

Wayne Norman notes the components that form the nation. Among them, we are most interested in: 'ideology, including the cultural doctrine of Nations and national will and recipes for the realization of national aspirations and national will' (Norman, 2006: 6).

The Republic of Kazakhstan has a multi-ethnic population. All ethnic groups living in Kazakhstan are the basis of the state and share the country with all

nationalities, many ethnic groups have their 'state formations and these formations provide opportunities for them, nationalities, "development"' (Osipov, 2008: 183).

According to the beginning of 2019, the amount of Kazakhs in the country is 67.98%. The Kazakh people is the main national unit, the state-forming ethnic layer of Kazakhstan. Therefore, at the dawn of independence, the Republic of Kazakhstan had to 'make the state the real property (ethno) of the nation by "encouraging language, culture, demographic dominance, economic prosperity or political hegemony of the nation nominally forming the state"' (Malakhov, 2005: 272). However, Kazakhstan supports the development of languages and cultural traditions of representatives of other ethnic groups living in the country at the legislative level (Read the Decree of the Government of the Republic of Kazakhstan dated December 18, 2015 №1012, reference to the document at the end of article). This led to the emergence of various diasporas, which were created to 'transmit national heritage, strengthen national identity and bond of solidarity among compatriots' (Tamir, 2006: 52).

Ballet came to Kazakhstan in the 30s of the XX century with the advent of Soviet governance. As a complex synthetic art, ballet required preparation. Therefore, with the support of the state, its national policy, the first national drama theater in Kazakhstan was opened in 1926 in the city of Kyzylorda. At the same time there was a process of studying the Kazakh folklore (fairy tales, epics, music, etc.). Musicologist and composer A.V. Zataevich (1869–1936) collected and released priceless compilations of traditional music: '1000 songs of the Kazakh people', '500 Kazakh kuis and songs' (1931). The first dramatic, musical and Opera performances began. The formation of theatrical and musical art (Opera) served as a basis for the revival of national choreography. At the beginning of the 30s A. Ardobus, A. Alexandrov, Sh. Zhienkulova and many others worked on the development of Kazakh dance. They laid the foundations of national dance and the principles of its stage adaptation. In 1934, a choreographic school was opened, headed by A. Alexandrov, and then A. Seleznev. The first ballet performances in the theatre were created by choreographers L. Zhukov, A. Chekrygin. 'The choreographic art of Kazakhstan was born and matured with the most active help of representatives of the Russian school of dance, Russian ballet' (Sarynova, 1976: 7). Here we observe the origins of the Kazakh ballet, based on the example of European art. In the future, this will lead to dualism in the choreography of Kazakhstan. In the theatre, the process of mastering the basics of ballet art began with performances of classical heritage. These were the ballets of the greatest choreographers of the 19th century Arthur Saint-Leon and Marius Petipa: 'Coppelia' (1937), 'Swan Lake' (1938), 'Raymonda' (1941) etc. 'Along with the development of the classical repertoire, the theatre paid the main attention to the production of ballets on national themes' (History of choreography of Kazakhstan, 2005: 95). Consequently, the management of the theatre sought to introduce performances

of classical and national performances at the same time. This dualistic vector of development was a priority in the repertoire policy of the Kazakh Opera and ballet theatre from the beginning of its existence. In this regard, ballet scholar G.T. Zhumaseitova claims that 'the Kazakh ballet took ready forms of European ballet. Its national identity groped itself, and in this search a considerable role belonged to the classical ballet models' (Zhumaseitova, 2001: 3). After analyzing the work of his predecessors, summarizing the experience, the famous ballet master Bulat Ayukhanov made the following conclusion: "'the pearls" of the national epic is a wide field of activity for the creation of ballet' (Ayukhanov, 2002: 131). Definition characterizes one of the main trends in choreography of Kazakhstan, which began with the theatricalization of art in the 30s of the XX century. Then to create the first Kazakh ballet, choreographer Leonid Zhukov turned to the epic 'Kalkaman and Mamyr', taking it as the plot of the ballet, which was staged in 1938. 'L. Zhukov has created the choreography of the ballet in the traditional forms of classical dance. Taking as a basis the classical dance the choreographer wanted to enrich the dance with national colors with keeping the shape of the hands of the Kazakh dance' (Kremer & Urazgaliyeva, 2009: 11).

Then the directors created the choreography of Kazakh ballets by 'improving and developing various movements by resorting to classical ballet art and borrowing movements from it' (History of choreography of Kazakhstan, 2005: 67). Consequently, the main trend unifying most of the national ballets of Kazakhstan is the synthesis of European classical dance with samples of Kazakh folk choreography. One of the first and successful performances staged on this principle was the ballet 'Kambar and Nazym' (1950) by M.F. Moiseev (1882–1955). 'The synthesis of classics with forms of national dance was most fully expressed in his work' (History of choreography of Kazakhstan, 2005: 101). Unfortunately, it is impossible to verify this statement today. There is no video recording of this ballet. It remains only to trust the words of Lidia Sarynova, who studied the Kazakh ballet of the 30s – 70s of the twentieth century. Since the 60s of the 20th century, the art suburbs of Moiseev were continued by Z. Raibaev, B. Ayukhanov, M. Tleubaev and other choreographers. They also worked on the synthesis of Kazakh dance with classical. 'National choreography enriched with classical dance techniques' (Ayukhanov, 1988: 29) was used in many Kazakh choreographic productions, regardless of form (ballet, suite, miniature, etc.). That is why the Kazakh ballet was formed and developed 'due to the preservation and enhancement of the best traditions of Russian and West European ballet' (Zhumaseitova, 2010: 208), as well as due to their further synthesis with Kazakh folk dance. Here we observe the dialectic of contemporary forms of classical dance with Kazakh folk dance. The first is a modern form of theatrical dance, and the second keeps ancient traditions, archaic, authenticity.

Kazakh folk dance is an art that is associated with the life and culture of the people (national holidays, traditions). For example, the Kazakh male dance "Buyn Bi" was performed during the holidays in the yurt (this is a portable frame dwelling with felt covering among Turkic and Mongolian nomads). The dancer showed flexibility, elasticity, creating an impression that he does not have bones. This dance was performed at one point, without moving in space. Women's dance "Kiiz Basu" personified the process of felting. This dance was performed while sitting, because it was based on the movement of the arms and body.

Among the four great choreographers of Kazakhstan, Sadykova singles out the oldest, first Kazakh choreographer, Dauren Abirov. He, 'unlike his predecessors, went a new way - from the tradition of the Kazakh song and dance culture, creating a new Kazakh dance stage dance choreography' (Sadykova, 2014: 43). Abirov made a great contribution to the study of history and the development of teaching methods of Kazakh dance. His deep knowledge influenced his artistic style and served as a good example for choreographers and researchers of the next generations.

During the Soviet period, many Kazakh ballets were staged. However, "national themes for a long period of time have been the cornerstone for the Kazakh ballet theater" (History of choreography of Kazakhstan, 2005: 113). This is evidenced by the short life of performances in the repertoire of theaters. Some time after the premiere, these performances were removed from the repertoire because there was no spectator interest.

Today in Kazakhstan ballet we clearly see the impact of ethno-nationalism. With the support of the Ministry of Culture and Sports of the Republic of Kazakhstan, choreographers create national ballets like 'Jezturnak' (2004) by G. Adamova, 'Alkissa' (2006) by V. Goncharov, 'Legends of the Great Steppe' (2015) by G. Tutkibayeva, 'Turan Dala – Kyran Dala' (2017) by A. Sadykova. In these ballets, choreographers turn to the ancient pre-Islamic myths of the Kazakh people, and also use elements of animalistic plastic in dance, etc.

CONCLUSION

Based The article deals with the characteristic features of nationalism in politics, culture and art of modern Kazakhstan. The results of studies of various Western (American, European) scientists were presented. They studied nationalism in each of its aspects. Research questions helped to structure the text, to give it logical development, to choose and organize quotes according to the corresponding tasks (see Methods and Sources).

In this way, it was possible to divide the main part of the article into three components:

1. The definition of the dialectic of nationalism;
2. Features of nationalism in politics, culture and art of the countries of Central Asia (in particular Kazakhstan);

3. Dialectical synthesis of European classical ballet with traditional Kazakh dance in the choreographic art of Kazakhstan.

The works of Benedict Anderson, Hans Kohn, Otto Bauer, Elie Kedourie, Anthony Smith, Bernard Yack, Olga Malinova, Yelena Fillipova, Eric Hobsbawm, Tom Nairn contributed to the definition of dialectical nationalism. The works of authors as Catherine Verdery, Urs Altermatt, Benedict Anderson, John Breuilly helped to reveal the polysemy of the term 'nationalism', which causes disputes about its meaning among scientists.

In the second part the author turns to the concept of 'nationalism' in the context of globalization, which naturally leads to the problem of dialectical interaction of traditions and modernization. The study of these aspects of the research contributed the works of Gopal Balakrishnan, Michael Mann, Sergei Abashin, Jürgen Habermas, Olga Malinova, Partha Chatterjee. The main conclusion of this part of the article was the renewed appeal to national policy as a response to globalization and its impact as erasing the national identity of peoples. To understand how sovereign Kazakhstan reacts to it helped the works by Wayne Norman, Alexander Osipov, Vladimir Malakhov, Yuli Tamir, Dina Malysheva, Craig Calhoun, Liah Greenfeld, Irina Shevelenko, Asiya Mukhambetova, Rico Isaacs, Tatyana Sidorina, Ernest Gellner.

The third part of the Results and Discussion analyzes the current state of the Kazakh art of choreography in the context of globalization, as well as its historical background. In this regard, the works of Kazakh choreographers and ballet researchers Lidia Sarynova, Tleugali Kishkashbaev, Alia Shankibaeva, Lyaila Mambetova, Gulnar Zhumaseitova, Flyura Musina, Bulat Ayukhanov, Anvara Sadykova, Lyudmila Kremer, Aman Urazgalieva were considered. The key features of the Kazakh art of the early XXI century is the appeal to the traditions, folklore, mythologization in order to preserve the national cultural identity of the ethnic group. In the field of dialectical traditions and innovations of particular interest are the ballets of Kazakh choreographers, who were engaged in the synthesis of Kazakh folk dance and modern Western forms of theatrical dance.

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